

I

INTRODUCTION

§ 1. *The Two Conditions of an Aesthetic Theory*

THE business of this book is to answer the question: What is art?

A question of this kind has to be answered in two stages. First, we must make sure that the key word (in this case 'art') is a word which we know how to apply where it ought to be applied and refuse where it ought to be refused. It would not be much use beginning to argue about the correct definition of a general term whose instances we could not recognize when we saw them. Our first business, then, is to bring ourselves into a position in which we can say with confidence 'this and this and this are art; that and that and that are not art'.

This would be hardly worth insisting upon, but for two facts: that the word 'art' is a word in common use, and that it is used equivocally. If it had not been a word in common use, we could have decided for ourselves when to apply it and when to refuse it. But the problem we are concerned with is not one that can be approached in that way. It is one of those problems where what we want to do is to clarify and systematize ideas we already possess; consequently there is no point in using words according to a private rule of our own, we must use them in a way which fits on to common usage. This again would have been easy, but for the fact that common usage is ambiguous. The word 'art' means several different things; and we have to decide which of these usages is the one that interests us. Moreover, the other usages must not be simply jettisoned as irrelevant. They are very important for our inquiry; partly because false theories are generated by failure to distinguish them, so that in expounding one usage we must give a certain attention to others; partly because confusion between the

various senses of the word may produce bad practice as well as bad theory. We must therefore review the improper senses of the word 'art' in a careful and systematic way; so that at the end of it we can say not only 'that and that and that are not art', but 'that is not art because it is pseudo-art of kind A; that, because it is pseudo-art of kind B; and that, because it is pseudo-art of kind C'.

Secondly, we must proceed to a definition of the term 'art'. This comes second, and not first, because no one can even try to define a term until he has settled in his own mind a definite usage of it: no one can define a term in common use until he has satisfied himself that his personal usage of it harmonizes with the common usage. Definition necessarily means defining one thing in terms of something else; therefore, in order to define any given thing, one must have in one's head not only a clear idea of the thing to be defined, but an equally clear idea of all the other things by reference to which one defines it. People often go wrong over this. They think that in order to construct a definition or (what is the same thing) a 'theory' of something, it is enough to have a clear idea of that one thing. That is absurd. Having a clear idea of the thing enables them to recognize it when they see it, just as having a clear idea of a certain house enables them to recognize it when they are there; but defining the thing is like explaining where the house is or pointing out its position on the map; you must know its relations to other things as well, and if your ideas of these other things are vague, your definition will be worthless.

§ 2. *Artist-aestheticians and Philosopher-aestheticians*

Since any answer to the question 'What is art?' must divide itself into two stages, there are two ways in which it is liable to go wrong. It may settle the problem of usage satisfactorily but break down over the problem of definition; or it may deal competently with the problem of definition but fail over the problem of usage. These two kinds of

which artists think of themselves and their relation to other people. In the later nineteenth century the artist walked among us as a superior being, marked off even by his dress from common mortals; too high and ethereal to be questioned by others, too sure of his superiority to question himself, and resenting the suggestion that the mysteries of his craft should be analysed and theorized about by philosophers and other profane persons. To-day, instead of forming a mutual admiration society whose serene climate was broken from time to time by unedifying storms of jealousy, and whose aloofness from worldly concerns was marred now and then by scandalous contact with the law, artists go about like other men, pursuing a business in which they take no more than a decent pride, and criticizing each other publicly as to their ways of doing it. In this new soil a new growth of aesthetic theory has sprung up; rich in quantity and on the whole high in quality. It is too soon to write the history of this movement, but not too late to contribute to it; and it is only because such a movement is going on that a book like this can be published with some hope of its being read in the spirit in which it is written.

§ 4. *History of the Word 'Art'*

In order to clear up the ambiguities attaching to the word 'art', we must look to its history. The aesthetic sense of the word, the sense which here concerns us, is very recent in origin. *Ars* in ancient Latin, like τέχνη in Greek, means something quite different. It means a craft or specialized form of skill, like carpentry or smithying or surgery. The Greeks and Romans had no conception of what we call art as something different from craft; what we call art they regarded merely as a group of crafts, such as the craft of poetry (ποιητική τέχνη, *ars poetica*), which they conceived, sometimes no doubt with misgivings, as in principle just like carpentry and the rest, and differing from any one of these only in the sort of way in which any one of them differs from any other.)

It is difficult for us to realize this fact, and still more so to realize its implications. If people have no word for a certain kind of thing, it is because they are not aware of it as a distinct kind. Admiring as we do the art of the ancient Greeks, we naturally suppose that they admired it in the same kind of spirit as ourselves. But we admire it as a kind of art, where the word 'art' carries with it all the subtle and elaborate implications of the modern European aesthetic consciousness. We can be perfectly certain that the Greeks did not admire it in any such way. They approached it from a different point of view. What this was, we can perhaps discover by reading what people like Plato wrote about it; but not without great pains, because the first thing every modern reader does, when he reads what Plato has to say about poetry, is to assume that Plato is describing an aesthetic experience similar to our own. The second thing he does is to lose his temper because Plato describes it so badly. With most readers there is no third stage.

Ars in medieval Latin, like 'art' in the early modern English which borrowed both word and sense, meant any special form of book-learning, such as grammar or logic, magic or astrology. That is still its meaning in the time of Shakespeare: 'lie there, my art', says Prospero, putting off his magic gown. But the Renaissance, first in Italy and then elsewhere, re-established the old meaning; and the Renaissance artists, like those of the ancient world, did actually think of themselves as craftsmen. It was not until the seventeenth century that the problems and conceptions of aesthetic began to be disentangled from those of technic or the philosophy of craft. In the late eighteenth century the disentanglement had gone so far as to establish a distinction between the fine arts and the useful arts; where 'fine' arts meant, not delicate or highly skilled arts, but 'beautiful' arts (*les beaux arts, le belle arti, die schöne Kunst*). In the nineteenth century this phrase, abbreviated by leaving out the epithet and generalized by substituting the singular for the distributive plural, became 'art'.

separately. In this chapter, accordingly, we shall inquire into the relation between art and emotion; in the next, the relation between art and making.

§ 2. *Expressing Emotion and Arousing Emotion*

Our first question is this. Since the artist proper has something to do with emotion, and what he does with it is not to arouse it, what is it that he does? It will be remembered that the kind of answer we expect to this question is an answer derived from what we all know and all habitually say; nothing original or recondite, but something entirely commonplace.

Nothing could be more entirely commonplace than to say he expresses them. The idea is familiar to every artist, and to every one else who has any acquaintance with the arts. To state it is not to state a philosophical theory or definition of art; it is to state a fact or supposed fact about which, when we have sufficiently identified it, we shall have later to theorize philosophically. For the present it does not matter whether the fact that is alleged, when it is said that the artist expresses emotion, is really a fact or only supposed to be one. Whichever it is, we have to identify it, that is, to decide what it is that people are saying when they use the phrase. Later on, we shall have to see whether it will fit into a coherent theory.

They are referring to a situation, real or supposed, of a definite kind. When a man is said to express emotion, what is being said about him comes to this. At first, he is conscious of having an emotion, but not conscious of what this emotion is. All he is conscious of is a perturbation or excitement, which he feels going on within him, but of whose nature he is ignorant. While in this state, all he can say about his emotion is: 'I feel . . . I don't know what I feel.' From this helpless and oppressed condition he extricates himself by doing something which we call expressing himself. This is an activity which has something to do with the thing we call language: he expresses himself by speaking. It has also something to do with consciousness: the emotion expressed is an emotion of whose nature the person who feels

it is no longer unconscious. It has also something to do with the way in which he feels the emotion. As unexpressed, he feels it in what we have called a helpless and oppressed way; as expressed, he feels it in a way from which this sense of oppression has vanished. His mind is somehow lightened and eased.

This lightening of emotions which is somehow connected with the expression of them has a certain resemblance to the 'catharsis' by which emotions are earthed through being discharged into a make-believe situation; but the two things are not the same. Suppose the emotion is one of anger. If it is effectively earthed, for example by fancying oneself kicking some one down stairs, it is thereafter no longer present in the mind as anger at all: we have worked it off and are rid of it. If it is expressed, for example by putting it into hot and bitter words, it does not disappear from the mind; we remain angry; but instead of the sense of oppression which accompanies an emotion of anger not yet recognized as such, we have that sense of alleviation which comes when we are conscious of our own emotion as anger, instead of being conscious of it only as an unidentified perturbation. This is what we refer to when we say that it 'does us good' to express our emotions.

The expression of an emotion by speech may be addressed to some one; but if so it is not done with the intention of arousing a like emotion in him. If there is any effect which we wish to produce in the hearer, it is only the effect which we call making him understand how we feel. But, as we have already seen, this is just the effect which expressing our emotions has on ourselves. It makes us, as well as the people to whom we talk, understand how we feel. A person arousing emotion sets out to affect his audience in a way in which he himself is not necessarily affected. He and his audience stand in quite different relations to the act, very much as physician and patient stand in quite different relations towards a drug administered by the one and taken by the other. A person expressing emotion, on the contrary, is treating

himself and his audience in the same kind of way; he is making his emotions clear to his audience, and that is what he is doing to himself.

It follows from this that the expression of emotion, simply as expression, is not addressed to any particular audience. It is addressed primarily to the speaker himself, and secondarily to any one who can understand. Here again, the speaker's attitude towards his audience is quite unlike that of a person desiring to arouse in his audience a certain emotion. If that is what he wishes to do, he must know the audience he is addressing. He must know what type of stimulus will produce the desired kind of reaction in people of that particular sort; and he must adapt his language to his audience in the sense of making sure that it contains stimuli appropriate to their peculiarities. If what he wishes to do is to express his emotions intelligibly, he has to express them in such a way as to be intelligible to himself; his audience is then in the position of persons who overhear¹ him doing this. Thus the stimulus-and-reaction terminology has no applicability to the situation.

The means-and-end, or technique, terminology too is inapplicable. Until a man has expressed his emotion, he does not yet know what emotion it is. The act of expressing it is therefore an exploration of his own emotions. He is trying to find out what these emotions are. There is certainly here a directed process: an effort, that is, directed upon a certain end; but the end is not something foreseen and preconceived, to which appropriate means can be thought out in the light of our knowledge of its special character. Expression is an activity of which there can be no technique.

§ 3. *Expression and Individualization*

Expressing an emotion is not the same thing as describing it. To say 'I am angry' is to describe one's emotion, not to

¹ Further development of the ideas expressed in this paragraph will make it necessary to qualify this word and assert a much more intimate relation between artist and audience; see pp. 311-36.

express it. The words in which it is expressed need not contain any reference to anger as such at all. Indeed, so far as they simply and solely express it, they cannot contain any such reference. The curse of Ernulphus, as invoked by Dr. Slop on the unknown person who tied certain knots, is a classical and supreme expression of anger; but it does not contain a single word descriptive of the emotion it expresses.

This is why, as literary critics well know, the use of epithets in poetry, or even in prose where expressiveness is aimed at, is a danger. If you want to express the terror which something causes, you must not give it an epithet like 'dreadful'. For that describes the emotion instead of expressing it, and your language becomes frigid, that is inexpressive, at once. A genuine poet, in his moments of genuine poetry, never mentions by name the emotions he is expressing.

Some people have thought that a poet who wishes to express a great variety of subtly differentiated emotions might be hampered by the lack of a vocabulary rich in words referring to the distinctions between them; and that psychology, by working out such a vocabulary, might render a valuable service to poetry. This is the opposite of the truth. The poet needs no such words at all; the existence or non-existence of a scientific terminology describing the emotions he wishes to express is to him a matter of perfect indifference. If such a terminology, where it exists, is allowed to affect his own use of language, it affects it for the worse.

The reason why description, so far from helping expression, actually damages it, is that description generalizes. To describe a thing is to call it a thing of such and such a kind: to bring it under a conception, to classify it. Expression, on the contrary, individualizes. The anger which I feel here and now, with a certain person, for a certain cause, is no doubt an instance of anger, and in describing it as anger one is telling truth about it; but it is much more than mere anger: it is a peculiar anger, not quite like any anger that I ever felt before, and probably not quite like any anger I shall ever

feel again. To become fully conscious of it means becoming conscious of it not merely as an instance of anger, but as this quite peculiar anger. Expressing it, we saw, has something to do with becoming conscious of it; therefore, if being fully conscious of it means being conscious of all its peculiarities, fully expressing it means expressing all its peculiarities. The poet, therefore, in proportion as he understands his business, gets as far away as possible from merely labelling his emotions as instances of this or that general kind, and takes enormous pains to individualize them by expressing them in terms which reveal their difference from any other emotion of the same sort.

This is a point in which art proper, as the expression of emotion, differs sharply and obviously from any craft whose aim it is to arouse emotion. The end which a craft sets out to realize is always conceived in general terms, never individualized. However accurately defined it may be, it is always defined as the production of a thing having characteristics that could be shared by other things. A joiner, making a table out of these pieces of wood and no others, makes it to measurements and specifications which, even if actually shared by no other table, might in principle be shared by other tables. A physician treating a patient for a certain complaint is trying to produce in him a condition which might be, and probably has been, often produced in others, namely, the condition of recovering from that complaint. So an 'artist' setting out to produce a certain emotion in his audience is setting out to produce not an individual emotion, but an emotion of a certain kind. It follows that the means appropriate to its production will be not individual means but means of a certain kind: that is to say, means which are always in principle replaceable by other similar means. As every good craftsman insists, there is always a 'right way' of performing any operation. A 'way' of acting is a general pattern to which various individual actions may conform. In order that the 'work of art' should produce its intended psychological effect, therefore, whether this effect

be magical or merely amusing, what is necessary is that it should satisfy certain conditions, possess certain characteristics: in other words be, not this work and no other, but a work of this kind and of no other.

This explains the meaning of the generalization which Aristotle and others have ascribed to art. We have already seen that Aristotle's *Poetics* is concerned not with art proper but with representative art, and representative art of one definite kind. He is not analysing the religious drama of a hundred years before, he is analysing the amusement literature of the fourth century, and giving rules for its composition. The end being not individual but general (the production of an emotion of a certain kind) the means too are general (the portrayal, not of this individual act, but of an act of this sort; not, as he himself puts it, what Alcibiades did, but what anybody of a certain kind would do). Sir Joshua Reynolds's idea of generalization is in principle the same; he expounds it in connexion with what he calls 'the grand style', which means a style intended to produce emotions of a certain type. He is quite right; if you want to produce a typical case of a certain emotion, the way to do it is to put before your audience a representation of the typical features belonging to the kind of thing that produces it: make your kings very royal, your soldiers very soldierly, your women very feminine, your cottages very cottagesque, your oak-trees very oakish, and so on.

Art proper, as expression of emotion, has nothing to do with all this. The artist proper is a person who, grappling with the problem of expressing a certain emotion, says, 'I want to get this clear.' It is no use to him to get something else clear, however like it this other thing may be. Nothing will serve as a substitute. He does not want a thing of a certain kind, he wants a certain thing. This is why the kind of person who takes his literature as psychology, saying 'How admirably this writer depicts the feelings of women, or bus-drivers, or homosexuals . . .', necessarily misunderstands every real work of art with which he comes into contact,

and takes for good art, with infallible precision, what is not art at all.

§ 4. *Selection and Aesthetic Emotion*

It has sometimes been asked whether emotions can be divided into those suitable for expression by artists and those unsuitable. If by art one means art proper, and identifies this with expression, the only possible answer is that there can be no such distinction. Whatever is expressible is expressible. There may be ulterior motives in special cases which make it desirable to express some emotions and not others; but only if by 'express' one means express publicly, that is, allow people to overhear one expressing oneself. This is because one cannot possibly decide that a certain emotion is one which for some reason it would be undesirable to express thus publicly, unless one first becomes conscious of it; and doing this, as we saw, is somehow bound up with expressing it. If art means the expression of emotion, the artist as such must be absolutely candid; his speech must be absolutely free. This is not a precept, it is a statement. It does not mean that the artist ought to be candid, it means that he is an artist only in so far as he is candid. Any kind of selection, any decision to express this emotion and not that, is inartistic not in the sense that it damages the perfect sincerity which distinguishes good art from bad, but in the sense that it represents a further process of a non-artistic kind, carried out when the work of expression proper is already complete. For until that work is complete one does not know what emotions one feels; and is therefore not in a position to pick and choose, and give one of them preferential treatment.

From these considerations a certain corollary follows about the division of art into distinct arts. Two such divisions are current: one according to the medium in which the artist works, into painting, poetry, music, and the like; the other according to the kind of emotion he expresses, into tragic, comic, and so forth. We are concerned with the second.

If the difference between tragedy and comedy is a difference between the emotions they express, it is not a difference that can be present to the artist's mind when he is beginning his work; if it were, he would know what emotion he was going to express before he had expressed it. No artist, therefore, so far as he is an artist proper, can set out to write a comedy, a tragedy, an elegy, or the like. So far as he is an artist proper, he is just as likely to write any one of these as any other; which is the truth that Socrates was heard expounding towards the dawn, among the sleeping figures in Agathon's dining-room.¹ These distinctions, therefore, have only a very limited value. They can be properly used in two ways. (1) When a work of art is complete, it can be labelled *ex post facto* as tragic, comic, or the like, according to the character of the emotions chiefly expressed in it. But understood in that sense the distinction is of no real importance. (2) If we are talking about representational art, the case is very different. Here the so-called artist knows in advance what kind of emotion he wishes to excite, and will construct works of different kinds according to the different kinds of effect they are to produce. In the case of representational art, therefore, distinctions of this kind are not only admissible as an *ex post facto* classification of things to which in their origin it is alien; they are present from the beginning as a determining factor in the so-called artist's plan of work.

The same considerations provide an answer to the question whether there is such a thing as a specific 'aesthetic emotion'. If it is said that there is such an emotion independently of its expression in art, and that the business of

¹ Plato, *Symposium*, 223 D. But if Aristodemus heard him correctly, Socrates was saying the right thing for the wrong reason. He is reported as arguing, not that a tragic writer as such is also a comic one, but that ὁ τέχνη τραγωδοποιός is also a comic writer. Emphasis on the word τέχνη is obviously implied; and this, with a reference to the doctrine (*Republic*, 333 E—334 A) that craft is what Aristotle was to call a potentiality of opposites, i.e. enables its possessor to do not one kind of thing only, but that kind and the opposite kind too, shows that what Socrates was doing was to assume the technical theory of art and draw from it the above conclusion.

artists is to express it, we must answer that such a view is nonsense. It implies, first, that artists have emotions of various kinds, among which is this peculiar aesthetic emotion; secondly, that they select this aesthetic emotion for expression. If the first proposition were true, the second would have to be false. If artists only find out what their emotions are in the course of finding out how to express them, they cannot begin the work of expression by deciding what emotion to express.

In a different sense, however, it is true that there is a specific aesthetic emotion. As we have seen, an unexpressed emotion is accompanied by a feeling of oppression; when it is expressed and thus comes into consciousness the same emotion is accompanied by a new feeling of alleviation or easement, the sense that this oppression is removed. It resembles the feeling of relief that comes when a burdensome intellectual or moral problem has been solved. We may call it, if we like, the specific feeling of having successfully expressed ourselves; and there is no reason why it should not be called a specific aesthetic emotion. But it is not a specific kind of emotion pre-existing to the expression of it, and having the peculiarity that when it comes to be expressed it is expressed artistically. It is an emotional colouring which attends the expression of any emotion whatever.

§ 5. *The Artist and the Ordinary Man*

I have been speaking of 'the artist', in the present chapter, as if artists were persons of a special kind, differing somehow either in mental endowment or at least in the way they use their endowment from the ordinary persons who make up their audience. But this segregation of artists from ordinary human beings belongs to the conception of art as craft; it cannot be reconciled with the conception of art as expression. If art were a kind of craft, it would follow as a matter of course. Any craft is a specialized form of skill, and those who possess it are thereby marked out from the rest of mankind. If art is the skill to amuse people, or in

experience. The narrowness or wideness of the experience which an artist expresses has nothing to do with the merits of his art. A Jane Austen, born and bred in an atmosphere of village gossip, can make great art out of the emotions that atmosphere generates. But a person who shuts himself up in the limits of a narrow coterie has an experience which includes the emotions of the larger world in which he was born and bred, as well as those of the little society he has chosen to join. If he decides to express only the emotions that pass current within the limits of that little society, he is selecting certain of his emotions for expression. The reason why this inevitably produces bad art is that, as we have already seen, it can only be done when the person selecting already knows what his emotions are; that is, has already expressed them. His real work as an artist is a work which, as a member of his artistic coterie, he repudiates. Thus the literature of the ivory tower is a literature whose only possible value is an amusement value by which persons imprisoned within that tower, whether by their misfortune or their fault, help themselves and each other to pass their time without dying of boredom or of home-sickness for the world they have left behind; together with a magical value by which they persuade themselves and each other that imprisonment in such a place and in such company is a high privilege. Artistic value it has none.

§ 7. *Expressing Emotion and Betraying Emotion*

Finally, the expressing of emotion must not be confused with what may be called the betraying of it, that is, exhibiting symptoms of it. When it is said that the artist in the proper sense of that word is a person who expresses his emotions, this does not mean that if he is afraid he turns pale and stammers; if he is angry he turns red and bellows; and so forth. These things are no doubt called expressions; but just as we distinguish proper and improper senses of the word 'art', so we must distinguish proper and improper senses of the word 'expression', and in the context of a discussion

about art this sense of expression is an improper sense. The characteristic mark of expression proper is lucidity or intelligibility; a person who expresses something thereby becomes conscious of what it is that he is expressing, and enables others to become conscious of it in himself and in them. Turning pale and stammering is a natural accompaniment of fear, but a person who in addition to being afraid also turns pale and stammers does not thereby become conscious of the precise quality of his emotion. About that he is as much in the dark as he would be if (were that possible) he could feel fear without also exhibiting these symptoms of it.

Confusion between these two senses of the word 'expression' may easily lead to false critical estimates, and so to false aesthetic theory. It is sometimes thought a merit in an actress that when she is acting a pathetic scene she can work herself up to such an extent as to weep real tears. There may be some ground for that opinion if acting is not an art but a craft, and if the actress's object in that scene is to produce grief in her audience; and even then the conclusion would follow only if it were true that grief cannot be produced in the audience unless symptoms of grief are exhibited by the performer. And no doubt this is how most people think of the actor's work. But if his business is not amusement but art, the object at which he is aiming is not to produce a preconceived emotional effect on his audience but by means of a system of expressions, or language, composed partly of speech and partly of gesture, to explore his own emotions: to discover emotions in himself of which he was unaware, and, by permitting the audience to witness the discovery, enable them to make a similar discovery about themselves. In that case it is not her ability to weep real tears that would mark out a good actress; it is her ability to make it clear to herself and her audience what the tears are about.

This applies to every kind of art. The artist never rants. A person who writes or paints or the like in order to blow off steam, using the traditional materials of art as means for

VII

ART PROPER: (2) AS IMAGINATION

§ 1. *The Problem Defined*

THE next question in the programme laid down at the beginning of the preceding chapter was put in this way: What is a work of art, granted that there is something in art proper (not only in art falsely so called) to which that name is applied, and that, since art is not craft, this thing is not an artifact? It is something made by the artist, but not made by transforming a given raw material, nor by carrying out a preconceived plan, nor by way of realizing the means to a preconceived end. What is this kind of making?

Here are two questions which, however closely they are connected, we shall do well to consider separately. We had better begin with the artist, and put the second question first. I shall therefore begin by asking: What is the nature of this making which is not technical making, or, if we want a one-word name for it, not fabrication? It is important not to misunderstand the question. When we asked what expression was, in the preceding chapter, it was pointed out that the writer was not trying to construct an argument intended to convince the reader, nor to offer him information, but to remind him of what (if he is a person whose experience of the subject-matter has been sufficient to qualify him for reading books of this kind) he knows already. So here. We are not asking for theories but for facts. And the facts for which we are asking are not recondite facts. They are facts well known to the reader. The order of facts to which they belong may be indicated by saying that they are the ways in which all of us who are concerned with art habitually think about it, and the ways in which we habitually express our thoughts in ordinary speech.

By way of making this clearer, I will indicate the kind of way in which our question cannot be answered. A great

§ 5. *The Work of Art as Imaginary Object*

If the making of a tune is an instance of imaginative creation, a tune is an imaginary thing. And the same applies to a poem or a painting or any other work of art. This seems paradoxical; we are apt to think that a tune is not an imaginary thing but a real thing, a real collection of noises; that a painting is a real piece of canvas covered with real colours; and so on. I hope to show, if the reader will have patience, that there is no paradox here; that both these propositions express what we do as a matter of fact say about works of art; and that they do not contradict one another, because they are concerned with different things.

When, speaking of a work of art (tune, picture, &c.), we mean by art a specific craft, intended as a stimulus for producing specific emotional effects in an audience, we certainly mean to designate by the term 'work of art' something that we should call real. The artist as magician or purveyor of amusement is necessarily a craftsman making real things, and making them out of some material according to some plan. His works are as real as the works of an engineer, and for the same reason.

But it does not at all follow that the same is true of an artist proper. His business is not to produce an emotional effect in an audience, but, for example, to make a tune. This tune is already complete and perfect when it exists merely as a tune in his head, that is, an imaginary tune. Next, he may arrange for the tune to be played before an audience. Now there comes into existence a real tune, a collection of noises. But which of these two things is the work of art? Which of them is the music? The answer is implied in what we have already said: the music, the work of art, is not the collection of noises, it is the tune in the composer's head. The noises made by the performers, and heard by the audience, are not the music at all; they are only means by which the audience, if they listen intelligently (not otherwise), can reconstruct for themselves the imaginary tune that existed in the composer's head.

This is not a paradox. It is not something *παρὰ δόξαν*, contrary to what we ordinarily believe and express in our ordinary speech. We all know perfectly well, and remind each other often enough, that a person who hears the noises the instruments make is not thereby possessing himself of the music. Perhaps no one can do that unless he does hear the noises; but there is something else which he must do as well. Our ordinary word for this other thing is listening; and the listening which we have to do when we hear the noises made by musicians is in a way rather like the thinking we have to do when we hear the noises made, for example, by a person lecturing on a scientific subject. We hear the sound of his voice; but what he is doing is not simply to make noises, but to develop a scientific thesis. The noises are meant to assist us in achieving what he assumes to be our purpose in coming to hear him lecture, that is, thinking this same scientific thesis for ourselves. The lecture, therefore, is not a collection of noises made by the lecturer with his organs of speech; it is a collection of scientific thoughts related to those noises in such a way that a person who not only hears but thinks as well becomes able to think these thoughts for himself. We may call this the communication of thought by means of speech, if we like; but if we do, we must think of communication not as an 'imparting' of thought by the speaker to the hearer, the speaker somehow planting his thought in the hearer's receptive mind, but as a 'reproduction' of the speaker's thought by the hearer, in virtue of his own active thinking.

The parallel with listening to music is not complete. The two cases are similar at one point, dissimilar at another. They are dissimilar in that a concert and a scientific lecture are different things, and what we are trying to 'get out of' the concert is a thing of a different kind from the scientific thoughts we are trying to 'get out of' the lecture. But they are similar in this: that just as what we get out of the lecture is something other than the noises we hear proceeding from the lecturer's mouth, so what we get out of the concert is

necessarily much scantier and poorer, and also much less highly organized in their totality, than the sensuous elements involved in painting. If you want to get more out of an experience, you must put more into it. The painter puts a great deal more into his experience of the subject than a man who merely looks at it; he puts into it, in addition, the whole consciously performed activity of painting it; what he gets out of it, therefore, is proportionately more. And this increment is an essential part of what he 'externalizes' or 'records' in his picture: he records there not the experience of looking at the subject without painting it, but the far richer and in some ways very different experience of looking at it and painting it together.

§ 4. *The Audience as Understander*

What is meant by saying that the painter 'records' in his picture the experience which he had in painting it? With this question we come to the subject of the audience, for the audience consists of anybody and everybody to whom such records are significant.

It means that the picture, when seen by some one else or by the painter himself subsequently, produces in him (we need not ask how) sensuous-emotional or psychical experiences which, when raised from impressions to ideas by the activity of the spectator's consciousness, are transmuted into a total imaginative experience identical with that of the painter. This experience of the spectator's does not repeat the comparatively poor experience of a person who merely looks at the subject; it repeats the richer and more highly organized experience of a person who has not only looked at it but has painted it as well.

That is why, as so many people have observed, we 'see more in' a really good picture of a given subject than we do in the subject itself. That is why, too, many people prefer what is called 'nature' or 'real life' to the finest pictures, because they prefer not to be shown so much, in order to keep their apprehensions at a lower and more manageable

level, where they can embroider what they see with likes and dislikes, fancies and emotions of their own, not intrinsically connected with the subject. A great portrait painter, in the time it takes him to paint a sitter, intensely active in absorbing impressions and converting them into an imaginative vision of the man, may easily see through the mask that is good enough to deceive a less active and less pertinacious observer, and detect in a mouth or an eye or the turn of a head things that have long been concealed. There is nothing mysterious about this insight. Every one judges men by the impressions he gets of them and his power of becoming aware of these impressions; and the artist is a man whose life's work consists in doing that. The wonder is rather that so few artists do it revealingly. That is perhaps because people do not want it done, and artists fall in with their desire for what is called a good likeness, a picture that reveals nothing new, but only recalls what they have already felt in the sitter's presence.

How is any one to know that the imaginative experience which the spectator, by the work of his consciousness, makes out of the sensations he receives from a painting 'repeats', or is 'identical' with, the experience which the artist had in painting it? That question has already been raised about language in general (Ch. XI, § 5) and answered by saying that there is no possibility of an absolute assurance; the only assurance we can have 'is an empirical and relative assurance, becoming progressively stronger as conversation proceeds, and based on the fact that neither party seems to the other to be talking nonsense'. The same answer holds good here. We can never absolutely know that the imaginative experience we obtain from a work of art is identical with that of the artist. In proportion as the artist is a great one, we can be pretty certain that we have only caught his meaning partially and imperfectly. But the same applies to any case in which we hear what a man says or read what he writes. And a partial and imperfect understanding is not the same thing as a complete failure to understand.

For example, a man reading the first canto of the *Inferno* may have no idea what Dante meant by the three beasts. Are they deadly sins, or are they potentates, or what are they? he may ask. In that perplexity, however, he has not completely lost contact with his author. There is still a great deal in the canto which he can understand, that is to say, transmute from impression into idea by the work of his consciousness; and all this, he can be fairly confident, he grasps as Dante meant it. And even the three beasts, though he does not understand them completely (something remains obstinately a mere untransmuted impression) he understands in part; he sees that they are something the poet dreads, and he imaginatively experiences the dread, though he does not know what it is that is dreaded.

Or take (since Dante may be ruled out as allegorical and therefore unfair) an example from modern poetry. I do not know how many readers of Mr. Eliot's poem *Sweeney among the Nightingales* have the least idea what precisely the situation is which the poet is depicting. I have never heard or read any expression of such an idea. Sweeney has dropped asleep in a restaurant, vaguely puzzled by the fact that the Convent of the Sacred Heart, next door, has reminded him of something, he cannot tell what. A wounded Heart, and waiting husbandless women. As he snores all through the second verse a prostitute in a long cloak comes and sits on his knees, and at that moment he dreams the answer. It is Agamemnon's cry—'O, I am wounded mortally to the heart'—wounded to death at his homecoming by the false wife he had left behind. He wakes, stretching and laughing (tilting the girl off his knee), as he realizes that in the queer working of his mind the hooded husbandless nuns and the cloaked husbandless girl, waiting there like a spider for her prey, are both Klytaemnestra, the faithless wife who threw her cloak (the 'net of death') round her lord and stabbed him.

I quote this case because I had known and enjoyed the poem for years before I saw that this was what it was all

about; and nevertheless I understood enough to value it highly. And I am willing to believe that the distinguished critic who thinks that the 'liquid siftings' of the nightingales were not their excrement, but their songs, values it highly too, and not everywhere so unintelligently as that sample would suggest.¹

The imaginative experience contained in a work of art is not a closed whole. There is no sense in putting the dilemma that a man either understands it (that is, has made that entire experience his own) or does not. Understanding it is always a complex business, consisting of many phases, each complete in itself but each leading on to the next. A determined and intelligent audience will penetrate into this complex far enough, if the work of art is a good one, to get something of value; but it need not on that account think it has extracted 'the' meaning of the work, for there is no such thing. The doctrine of a plurality of meanings, expounded for the case of holy scripture by St. Thomas Aquinas, is in principle perfectly sound: as he states it, the only trouble is that it does not go far enough. In some shape or other, it is true of all language.

§ 5. *The Audience as Collaborator*

The audience as understander, attempting an exact reconstruction in its own mind of the artist's imaginative experience, is engaged on an endless quest. It can carry out this reconstruction only in part. This looks as if the artist were a kind of transcendent genius whose meaning is always too profound for his audience of humbler mortals to grasp in a more than fragmentary way. And an artist inclined to give himself airs will no doubt interpret the situation like that. But another interpretation is possible. The artist may take his audience's limitations into account when composing his work; in which case they will appear to him not as limitations

¹ And it was not until a few days after I had written the above, that I recognized 'gloomy Orion' as a borrowing from Marlowe's *Dido*—another tragedy about a husbandless woman.

on the extent to which his work will prove comprehensible, but as conditions determining the subject-matter or meaning of the work itself. In so far as the artist feels himself at one with his audience, this will involve no condescension on his part; it will mean that he takes it as his business to express not his own private emotions, irrespectively of whether any one else feels them or not, but the emotions he shares with his audience. Instead of conceiving himself as a mystagogue, leading his audience as far as it can follow along the dark and difficult paths of his own mind, he will conceive himself as his audience's spokesman, saying for it the things it wants to say but cannot say unaided. Instead of setting up for the great man who (as Hegel said) imposes upon the world the task of understanding him, he will be a humbler person, imposing upon himself the task of understanding his world, and thus enabling it to understand itself.

In this case his relation to his audience will no longer be a mere by-product of his aesthetic experience, as it still was in the situation described in the preceding section; it will be an integral part of that experience itself. If what he is trying to do is to express emotions that are not his own merely, but his audience's as well, his success in doing this will be tested by his audience's reception of what he has to say. What he says will be something that his audience says through his mouth; and his satisfaction in having expressed what he feels will be at the same time, in so far as he communicates this expression to them, their satisfaction in having expressed what they feel. There will thus be something more than mere communication from artist to audience, there will be collaboration between audience and artist.

We have inherited a long tradition, beginning in the late eighteenth century with the cult of 'genius', and lasting all through the nineteenth, which is inimical to this second alternative. But I have already said that this tradition is dying away. Artists are less inclined to give themselves airs than they used to be; and there are many indications that they are more willing than they were, even a generation ago,

to regard their audiences as collaborators. It is perhaps no longer foolish to hope that this way of conceiving the relation between artist and audience may be worth discussing.

There are grounds for thinking that this idea of the relation is the right one. As in § 2, we must look at the facts; and we shall find that, whatever airs they may give themselves, artists have always been in the habit of treating the public as collaborators. On a technical theory of art, this is, in a sense, comprehensible. If the artist is trying to arouse certain emotions in his audience, a refusal on the part of the audience to develop these emotions proves that the artist has failed. But this is one of the many points in which the technical theory does not so much miss the truth as misrepresent it. An artist need not be a slave to the technical theory, in order to feel that his audience's approbation is relevant to the question whether he has done his work well or ill. There have been painters who would not exhibit, poets who would not publish, musicians who would not have their works performed; but those who have made this great refusal, so far as one knows them, have not been of the highest quality. There has been a lack of genuineness about their work, corresponding to this strain of secretiveness in their character, which is inconsistent with good art. The man who feels that he has something to say is not only willing to say it in public: he craves to say it in public, and feels that until it has been thus said it has not been said at all. The public is always, no doubt, a circumscribed one: it may consist only of a few friends, and at most it includes only people who can buy or borrow a book or get hold of a theatre ticket; but every artist knows that publication of some kind is a necessity to him.

Every artist knows, too, that the reception he gets from his public is not a matter of indifference to him. He may train himself to take rebuffs with a stiff lip, and go on working in spite of bad sales and hostile reviews. He must so train himself, if he is to do his best work; because with the best will in the world (quite apart from venality in reviewers and

frivolity in readers) no one enjoys having his unconscious emotions dragged into the light of consciousness, and consequently there is often a strongly painful element in a genuine aesthetic experience, and a strong temptation to reject it. But the reason why the artist finds it so hard to train himself in this way is because these rebuffs wound him not in his personal vanity, but in his judgement as to the soundness of the work he has done.

Here we come to the point. One might suppose that the artist by himself is in his own eyes a sufficient judge of his work's value. If he is satisfied with it, why should he mind what others think? But things do not work like that. The artist, like any one else who comes before an audience, must put a bold face on it; he must do the best he can, and pretend that he knows it is good. But probably no artist has ever been so conceited as to be wholly taken in by his own pretence. Unless he sees his own proclamation, "This is good", echoed on the faces of his audience—"Yes, that is good"—he wonders whether he was speaking the truth or not. He thought he had enjoyed and recorded a genuine aesthetic experience, but has he? Was he suffering from a corruption of consciousness? Has his audience judged him better than he judged himself?

These are facts which no artist, I think, will deny, unless in that feverish way in which we all deny what we know to be true and will not accept. If they are facts, they prove that, in spite of all disclaimers, artists do look upon their audiences as collaborators with themselves in the attempt to answer the question: is this a genuine work of art or not? But this is the thin end of a wedge. Once the audience's collaboration is admitted thus far, it must be admitted farther.

The artist's business is to express emotions; and the only emotions he can express are those which he feels, namely, his own. No one can judge whether he has expressed them except some one who feels them. If they are his own and no one else's, there is no one except himself who can judge whether he has expressed them or not. If he attaches any

importance to the judgement of his audience, it can only be because he thinks that the emotions he has tried to express are emotions not peculiar to himself, but shared by his audience, and that the expression of them he has achieved (if indeed he has achieved it) is as valid for the audience as it is for himself. In other words, he undertakes his artistic labour not as a personal effort on his own private behalf, but as a public labour on behalf of the community to which he belongs. Whatever statement of emotion he utters is prefaced by the implicit rubric, not 'I feel', but 'we feel'. And it is not strictly even a labour undertaken by himself on behalf of the community. It is a labour in which he invites the community to participate; for their function as audience is not passively to accept his work, but to do it over again for themselves. If he invites them to do this, it is because he has reason to think they will accept his invitation, that is, because he thinks he is inviting them to do what they already want to do.

In so far as the artist feels all this (and an artist who did not feel it would not feel the craving to publish his work, or take seriously the public's opinion of it), he feels it not only after his work is completed, but from its inception and throughout its composition. The audience is perpetually present to him as a factor in his artistic labour; not as an anti-aesthetic factor, corrupting the sincerity of his work by considerations of reputation and reward, but as an aesthetic factor, defining what the problem is which as an artist he is trying to solve—what emotions he is to express—and what constitutes a solution of it. The audience which the artist thus feels as collaborating with himself may be a large one or a small one, but it is never absent.

§ 6. *Aesthetic Individualism*

The understanding of the audience's function as collaborator is a matter of importance for the future both of aesthetic theory and of art itself. The obstacle to understanding it is a traditional individualistic psychology through which, as through distorting glasses, we are in the habit of looking

at artistic work. We think of the artist as a self-contained personality, sole author of everything he does: of the emotions he expresses as his personal emotions, and of his expression of them as his personal expression. We even forget what it is that he thus expresses, and speak of his work as 'self-expression', persuading ourselves that what makes a poem great is the fact that it 'expresses a great personality', whereas, if self-expression is the order of the day, whatever value we set on such a poem is due to its expressing not the poet—what is Shakespeare to us, or we to Shakespeare?—but ourselves.

It would be tedious to enumerate the tangles of misunderstanding which this nonsense about self-expression has generated. To take one such only: it has set us off looking for 'the man Shakespeare' in his poems, and trying to reconstruct his life and opinions from them, as if that were possible, or as if, were it possible, it would help us to appreciate his work. It has degraded criticism to the level of personal gossip, and confused art with exhibitionism. What I prefer to attempt is not a tale of misdeeds, but a refutation.

In principle, this refutation is simple. Individualism conceives a man as if he were God, a self-contained and self-sufficient creative power whose only task is to be himself and to exhibit his nature in whatever works are appropriate to it. But a man, in his art as in everything else, is a finite being. Everything that he does is done in relation to others like himself. As artist, he is a speaker; but a man speaks as he has been taught; he speaks the tongue in which he was born. The musician did not invent his scale or his instruments; even if he invents a new scale or a new instrument he is only modifying what he has learnt from others. The painter did not invent the idea of painting pictures or the pigments and brushes with which he paints them. Even the most precocious poet hears and reads poetry before he writes it. Moreover, just as every artist stands in relation to other artists from whom he has acquired his art, so he stands in

relation to some audience to whom he addresses it. The child learning his mother tongue, as we have seen, learns simultaneously to be a speaker and to be a listener; he listens to others speaking, and speaks to others listening. It is the same with artists. They become poets or painters or musicians not by some process of development from within, as they grow beards; but by living in a society where these languages are current. Like other speakers, they speak to those who understand.

The aesthetic activity is the activity of speaking. Speech is speech only so far as it is both spoken and heard. A man may, no doubt, speak to himself and be his own hearer; but what he says to himself is in principle capable of being said to any one sharing his language. As a finite being, man becomes aware of himself as a person only so far as he finds himself standing in relation to others of whom he simultaneously becomes aware as persons. And there is no point in his life at which a man has finished becoming aware of himself as a person. That awareness is constantly being reinforced, developed, applied in new ways. On every such occasion the old appeal must be made: he must find others whom he can recognize as persons in this new fashion, or he cannot as a finite being assure himself that this new phase of personality is genuinely in his possession. If he has a new thought, he must explain it to others, in order that, finding them able to understand it, he may be sure it is a good one. If he has a new emotion, he must express it to others, in order that, finding them able to share it, he may be sure his consciousness of it is not corrupt.

This is not inconsistent with the doctrine, stated elsewhere in this book, that the aesthetic experience or aesthetic activity is one which goes on in the artist's mind. The experience of being listened to is an experience which goes on in the mind of the speaker, although in order to its existence a listener is necessary, so that the activity is a collaboration. Mutual love is a collaborative activity; but the experience of this activity in the mind of each lover taken

singly is a different experience from that of loving and being spurned.

A final refutation of aesthetic individualism will, therefore, turn on analysis of the relation between the artist and his audience, developing the view stated in the last section that this is a case of collaboration. But I propose to lead up to this by way of two other arguments. I shall try to show that the individualistic theory of artistic creation is false (1) as regards the relation between a given artist and those fellow artists who in terms of the individualistic theory are said to 'influence' him; (2) as regards his relation with those who are said to 'perform his works'; and (3) as regards his relation with the persons known as his 'audience'. In each case, I shall maintain, the relation is really collaborative.

§ 7. *Collaboration between Artists*

Individualism would have it that the work of a genuine artist is altogether 'original', that is to say, purely his own work and not in any way that of other artists. The emotions expressed must be simply and solely his own, and so must his way of expressing them. It is a shock to persons labouring under this prejudice when they find that Shakespeare's plays, and notably *Hamlet*, that happy hunting-ground of self-expressionists, are merely adaptations of plays by other writers, scraps of Holinshed, Lives by Plutarch, or excerpts from the *Gesta Romanorum*; that Handel copied out into his own works whole movements by Arne; that the Scherzo of Beethoven's C minor Symphony begins by reproducing the Finale of Mozart's G minor, differently barred; or that Turner was in the habit of lifting his composition from the works of Claude Lorrain. Shakespeare or Handel or Beethoven or Turner would have thought it odd that anybody should be shocked. All artists have modelled their style upon that of others, used subjects that others have used, and treated them as others have treated them already. A work of art so constructed is a work of collaboration. It is partly by the man whose name it bears, partly by those from whom

he has borrowed. What we call the works of Shakespeare, for example, proceed in this way not simply and solely from the individual mind of the man William Shakespeare of Stratford (or, for that matter, the man Francis Bacon of Verulam) but partly from Kyd, partly from Marlowe, and so forth.

The individualistic theory of authorship would lead to the most absurd conclusions. If we regard the *Iliad* as a fine poem, the question whether it was written by one man or by many is automatically, for us, settled. If we regard Chartres cathedral as a work of art, we must contradict the architects who tell us that one spire was built in the twelfth century and the other in the sixteenth, and convince ourselves that it was all built at once. Or again: English prose of the early seventeenth century may be admired when it is original; but not the Authorized Version, for that is a translation, and a translation, because no one man is solely responsible for it, cannot be a work of art. I am very willing to allow with Descartes that 'often there is less perfection in works put together out of several parts, and made by the hands of different masters, than in those at which one only has worked'; but not to replace his 'often' by 'always'. I am very willing to recognize that, under the reign of nineteenth-century individualism, good artists have seldom been willing to translate, because they have gone chasing after 'originality'; but not to deny the name of poetry to Catullus's rendering of Sappho merely because I happen to know it for a translation.

If we look candidly at the history of art, or even the little of it that we happen to know, we shall see that collaboration between artists has always been the rule. I refer especially to that kind of collaboration in which one artist grafts his own work upon that of another, or (if you wish to be abusive) plagiarizes another's for incorporation in his own. A new code of artistic morality grew up in the nineteenth century, according to which plagiarism was a crime. I will not ask how much that had to do, whether as cause or as effect, with

the artistic barrenness and mediocrity of the age (though it is obvious, I think, that a man who can be annoyed with another for stealing his ideas must be pretty poor in ideas, as well as much less concerned for the intrinsic value of what ideas he has than for his own reputation); I will only say that this fooling about personal property must cease. Let painters and writers and musicians steal with both hands whatever they can use, wherever they can find it. And if any one objects to having his own precious ideas borrowed by others, the remedy is easy. He can keep them to himself by not publishing; and the public will probably have cause to thank him.

§ 8. *Collaboration between Author and Performer*

Certain kinds of artist, notably the dramatist and the musician, compose for performance. Individualism would maintain that their works, however 'influenced', as the phrase goes, by those of other artists, issue from the writer's pen complete and finished; they are plays by Shakespeare and symphonies by Beethoven, and these men are great artists, who have written on their own responsibility a text which, as the work of a great artist, imposes on the theatre and the orchestra a duty to perform it exactly as it stands.

But the book of a play or the score of a symphony, however cumbered with stage-directions, expression-marks, metronome figures, and so forth, cannot possibly indicate in every detail how the work is to be performed. Tell the performer that he must perform the thing exactly as it is written, and he knows you are talking nonsense. He knows that however much he tries to obey you there are still countless points he must decide for himself. And the author, if he is qualified to write a play or a symphony, knows it too, and reckons on it. He demands of his performers a spirit of constructive and intelligent co-operation. He recognizes that what he is putting on paper is not a play or a symphony, or even complete directions for performing one, but only a rough outline of such directions, where the performers, with

the help, no doubt, of producer and conductor, are not only permitted but required to fill in the details. Every performer is co-author of the work he performs.

This is obvious enough, but in our tradition of the last hundred years and more we have been constantly shutting our eyes to it. Authors and performers have found themselves driven into a state of mutual suspicion and hostility. Performers have been told that they must not claim the status of collaborators, and must accept the sacred text just as they find it; authors have tried to guard against any danger of collaboration from performers by making their book or their text fool-proof. The result has been not to stop performers from collaborating (that is impossible), but to breed up a generation of performers who are not qualified to collaborate boldly and competently. When Mozart leaves it to his soloist to improvise the cadenza of a concerto, he is in effect insisting that the soloist shall be more than a mere executant; he is to be something of a composer, and therefore trained to collaborate intelligently. Authors who try to produce a fool-proof text are choosing fools as their collaborators.

§ 9. *The Artist and his Audience*

The individualism of the artist, partly broken down by collaboration with his fellow artists and still further by collaboration with his performers, where he has them, is not yet wholly vanquished. There still remains the most difficult and important problem of all, namely, that of his relation to his audience. We have seen in § 6 that this, too, must in theory be a case of collaboration; but it is one thing to argue the point in theory, and quite another to show it at work in practice. In order to do this, I will begin with the case where the artist is a collaborative unit consisting of author and performers, as in the theatre, and consider how, as a matter of empirical fact, this unit is related to the audience.

If one wants to answer this question for oneself, the best way to proceed is to attend the dress rehearsal of a play. In the

rehearsal of any given passage, scenery, lighting, and dresses may all be exactly as they are at a public performance; the actors may move and speak exactly as they will 'on the night'; there may be few interruptions for criticism by the producer; and yet the spectator will realize that everything is different. The company are going through the motions of acting a play, and yet no play is being acted. This is not because there have been interruptions, breaking the thread of the performance. A work of art is very tolerant of interruption. The intervals between acts at a play do not break the thread, they rest the audience. Nobody ever read the *Iliad* or the *Commedia* at a sitting, but many people know what they are like. What happens at the dress rehearsal is something quite different from interruption. It can be described by saying that every line, every gesture, falls dead in the empty house. The company is not acting a play at all; it is performing certain actions which will become a play when there is an audience present to act as a sounding-board. It becomes clear, then, that the aesthetic activity which is the play is not an activity on the part of the author and the company together, which this unit can perform in the audience's absence. It is an activity in which the audience is a partner.

Any one, probably, can learn this by watching a dress rehearsal; but the principle does not apply to the theatre alone. It applies to rehearsals by a choir or orchestra, or to a skilled and successful public speaker rehearsing a speech. A careful study of such things will convince any one who is open to conviction that the position of the audience is very far from being that of a licensed eavesdropper, overhearing something that would be complete without him. Performers know it already. They know that their audience is not passively receptive of what they give it, but is determining by its reception of them how their performance is to be carried on. A person accustomed to extempore speaking, for example, knows that if once he can make contact with his audience it will somehow tell him what he is to say, so that he finds himself saying things he had never thought of

before. These are the things which, on that particular subject, he and nobody else ought to be saying to that audience and no other. People to whom this is not a familiar experience are, of course, common; but they have no business to speak in public.

It is a weakness of printed literature that this reciprocity between writer and reader is difficult to maintain. The printing-press separates the writer from his audience and fosters cross-purposes between them. The organization of the literary profession and the 'technique' of good writing, as that is understood among ourselves, consist to a great extent of methods for mitigating this evil; but the evil is only mitigated and not removed. It is intensified by every new mechanization of art. The reason why gramophone music is so unsatisfactory to any one accustomed to real music is not because the mechanical reproduction of the sounds is bad—that could be easily compensated by the hearer's imagination—but because the performers and the audience are out of touch. The audience is not collaborating, it is only overhearing. The same thing happens in the cinema, where collaboration as between author and producer is intense, but as between this unit and the audience non-existent. Performances on the wireless have the same defect. The consequence is that the gramophone, the cinema, and the wireless are perfectly serviceable as vehicles of amusement or of propaganda, for here the audience's function is merely receptive and not concreative; but as vehicles of art they are subject to all the defects of the printing-press in an aggravated form. 'Why', one hears it asked, 'should not the modern popular entertainment of the cinema, like the Renaissance popular entertainment of the theatre, produce a new form of great art?' The answer is simple. In the Renaissance theatre collaboration between author and actors on the one hand, and audience on the other, was a lively reality. In the cinema it is impossible.

The conclusion of this chapter may be summarized briefly. The work of artistic creation is not a work performed

in any exclusive or complete fashion in the mind of the person whom we call the artist. That idea is a delusion bred of individualistic psychology, together with a false view of the relation not so much between body and mind as between experience at the psychical level and experience at the level of thought. The aesthetic activity is an activity of thought in the form of consciousness, converting into imagination an experience which, apart from being so converted, is sensuous. This activity is a corporate activity belonging not to any one human being but to a community. It is performed not only by the man whom we individualistically call the artist, but partly by all the other artists of whom we speak as 'influencing' him, where we really mean collaborating with him. It is performed not only by this corporate body of artists, but (in the case of the arts of performance) by executants, who are not merely acting under the artist's orders, but are collaborating with him to produce the finished work. And even now the activity of artistic creation is not complete; for that, there must be an audience, whose function is therefore not a merely receptive one, but collaborative too. The artist (although under the spell of individualistic prejudices he may try to deny it) stands thus in collaborative relations with an entire community; not an ideal community of all human beings as such, but the actual community of fellow artists from whom he borrows, executants whom he employs, and audience to whom he speaks. By recognizing these relations and counting upon them in his work, he strengthens and enriches that work itself; by denying them he impoverishes it.