

The nearest analogy to language in this respect can be found in music. The relationship between a score and its performance, although a semantic relationship between symbol and compliant rather than a syntactic relationship between replicas in different media, is as determinate as that between a written and a spoken word. Thus, much as we may quote speech in writing by enclosing the written correlate in quotation marks, so may we quote musical sound on paper by putting the score in quotation marks. And a picture showing a sheet of score is to this extent quoting also the sounded music. Again, if John says "It went like this" and then hums the opening of Beethoven's Fifth, he might be regarded as in effect quoting the score as well as the sound.

6. Reflection

The question concerning the quotation of gestures, raised at the end of my opening paragraph, I leave to the reader's reflection.

My goal in this chapter has not been to find in or force upon nonlinguistic systems strict analogies with quotation in languages. There was no hope or need for such strict analogies. Rather, I have undertaken a comparative study of quotation and its nearest analogues. As ways of combining and constructing symbols, these are among the instruments for world-making.

IV

When Is Art?

1. The Pure in Art

If attempts to answer the question "What is art?" characteristically end in frustration and confusion, perhaps—as so often in philosophy—the question is the wrong one. A reconception of the problem, together with application of some results of a study of the theory of symbols, may help to clarify such moot matters as the role of symbolism in art and the status as art of the 'found object' and so-called 'conceptual art'.

One remarkable view of the relation of symbols to works of art is illustrated in an incident biting reported by Mary McCarthy:¹

Seven years ago, when I taught in a progressive college, I had a pretty girl student in one of my classes who wanted to be a short-story writer. She was not studying with me, but she knew that I sometimes wrote short stories, and one day, breathless and glowing, she came up to me in the hall, to tell me that she had just written a story that her writing teacher, a Mr. Converse, was terribly excited about. "He thinks it's wonderful" she said, "and he's going to help me fix it up for publication."

I asked what the story was about; the girl was a rather simple being who loved clothes and dates. Her answer had a deprecating tone. It was about a girl (herself) and some sailors she had met on the train. But then her face, which had looked perturbed for a moment, gladdened.

¹ "Settling the Colonel's Hash", *Harper's Magazine*, 1954; reprinted in *On the Contrary* (Farrar, Straus and Cudahy, 1961), p. 225.

"Mr. Converse is going over it with me and we're going to put in the symbols."

Today the bright-eyed art student will more likely be told, with equal subtlety, to keep out the symbols; but the underlying assumption is the same: that symbols, whether enhancements or distractions, are extrinsic to the work itself. A kindred notion seems to be reflected in what we take to be symbolic art. We think first of such works as Bosch's *Garden of Delight* or Goya's *Caprichos* or the Unicorn tapestries or Dalí's drooping watches, and then perhaps of religious paintings, the more mystical the better. What is remarkable here is less the association of the symbolic with the esoteric or unearthly than the classification of works as symbolic upon the basis of their having symbols as their subject matter—that is, upon the basis of their depicting rather than of being symbols. This leaves as nonsymbolic art not only works that depict nothing but also portraits, still-lives, and landscapes where the subjects are rendered in a straightforward way without arcane allusions and do not themselves stand as symbols.

On the other hand, when we choose works for classification as nonsymbolic, as art without symbols, we confine ourselves to works without subjects; for example, to purely abstract or decorative or formal paintings or buildings or musical compositions. Works that represent anything, no matter what and no matter how prosaically, are excluded; for to represent is surely to refer, to stand for, to symbolize. Every representational work is a symbol; and art without symbols is restricted to art without subject.

That representational works are symbolic according to one usage and nonsymbolic according to another matters little so long as we do not confuse the two usages. What matters very

much, though, according to many contemporary artists and critics, is to isolate the work of art as such from whatever it symbolizes or refers to in any way. Let me set forth in quotation marks, since I am offering it for consideration without now expressing any opinion of it, a composite statement of a currently much advocated program or policy or point of view:

"What a picture symbolizes is external to it, and extraneous to the picture as a work of art. Its subject if it has one, its references—subtle or obvious—by means of symbols from some more or less well-recognized vocabulary, have nothing to do with its aesthetic or artistic significance or character. Whatever a picture refers to or stands for in any way, overt or occult, lies outside it. What really counts is not any such relationship to something else, not what the picture symbolizes, but what it is in itself—what its own intrinsic qualities are. Moreover, the more a picture focuses attention on what it symbolizes, the more we are distracted from its own properties. Accordingly, any symbolization by a picture is not only irrelevant but disturbing. Really pure art shuns all symbolization, refers to nothing, and is to be taken for just what it is, for its inherent character, not for anything it is associated with by some such remote relation as symbolization."

Such a manifesto packs punch. The counsel to concentrate on the intrinsic rather than the extrinsic, the insistence that a work of art is what it is rather than what it symbolizes, and the conclusion that pure art dispenses with external reference of all kinds have the solid sound of straight thinking, and promise to extricate art from smothering thickets of interpretation and commentary.

2. A Dilemma

But a dilemma confronts us here. If we accept this doctrine of the formalist or purist, we seem to be saying that the content of such works as the *Garden of Delight* and the *Caprichos* doesn't

really matter and might better be left out. If we reject the doctrine, we seem to be holding that what counts is not just what a work is but lots of things it isn't. In the one case we seem to be advocating lobotomy on many great works; in the other we seem to be condoning impurity in art, emphasizing the extraneous.

The best course, I think, is to recognize the purist position as all right and all wrong. But how can that be? Let's begin by agreeing that what is extraneous is extraneous. But is what a symbol symbolizes always external to it? Certainly not for symbols of all kinds. Consider the symbols:

- (a) "this string of words", which stands for itself;
- (b) "word", which applies to itself among other words;
- (c) "short", which applies to itself and some other words and many other things; and
- (d) "having seven syllables", which has seven syllables.

Obviously what some symbols symbolize does not lie entirely outside the symbols. The cases cited are, of course, quite special ones, and the analogues among pictures—that is, pictures that are pictures of themselves or include themselves in what they depict can perhaps be set aside as too rare and idiosyncratic to carry any weight. Let's agree for the present that what a work represents, except in a few cases like these, is external to it and extraneous.

Does this mean that any work that represents nothing meets the purist's demands? Not at all. In the first place, some surely symbolic works such as Bosch's paintings of weird monsters, or the tapestry of a unicorn, represent nothing; for there are no such monsters or demons or unicorns anywhere but in such pictures or in verbal descriptions. To say that the tapestry 'represents a unicorn' amounts only to saying that it is a

unicorn-picture, not that there is any animal, or anything at all that it portrays.² These works, even though there is nothing they represent, hardly satisfy the purist. Perhaps, though, this is just another philosopher's quibble; and I won't press the point. Let's agree that such pictures, though they represent nothing, are representational in character, hence symbolic and so not 'pure'. All the same, we must note in passing that their being representational involves no representation of anything outside them, so that the purist's objection to them cannot be on that ground. His case will have to be modified in one way or another, with some sacrifice of simplicity and force.

In the second place, not only representational works are symbolic. An abstract painting that represents nothing and is not representational at all may express, and so symbolize, a feeling or other quality, or an emotion or idea.³ Just because expression is a way of symbolizing something outside the painting—which does not itself sense, feel or think—the purist rejects abstract expressionist as well as representational works.

For a work to be an instance of 'pure' art, of art without symbols, it must on this view neither represent nor express nor even be representational or expressive. But is that enough? Granted, such a work does not stand for anything outside it; all it has are its own properties. But of course if we put it that way, all the properties any picture or anything else has—even such a property as that of representing a given person—are properties of the picture, not properties outside it.

² See further "On Likeness of Meaning" (1949) and "On Some Differences about Meaning" (1953), *PP*, pp. 221–238; also *LA*, pp. 21–26.

³ Motion, for instance, as well as emotion may be expressed in a black and white picture; for example, see the pictures in II:4 above. Also see the discussion of expression in *LA*, pp. 85–95.

The predictable response is that the important distinction among the several properties a work may have lies between its internal or intrinsic and its external or extrinsic properties; that while all are indeed its own properties, some of them obviously relate the picture to other things; and that a nonrepresentational, nonexpressive work has only internal properties.

This plainly doesn't work; for under any even faintly plausible classification of properties into internal and external, any picture or anything else has properties of both kinds. That a picture is in the Metropolitan Museum, that it was painted in Duluth, that it is younger than Methuselah, would hardly be called internal properties. Getting rid of representation and expression does not give us something free of such external or extraneous properties.

Furthermore, the very distinction between internal and external properties is a notoriously muddled one. Presumably the colors and shapes in a picture must be considered internal; but if an external property is one that relates the picture or object to something else, then colors and shapes obviously must be counted as external; for the color or shape of an object not only may be shared by other objects but also relates the object to others having the same or different colors or shapes.

Sometimes, the terms "internal" and "intrinsic" are dropped in favor of "formal". But the formal in this context cannot be a matter of shape alone. It must include color, and if color, what else? Texture? Size? Material? Of course, we may at will enumerate properties that are to be called formal; but the 'at will' gives the case away. The rationale, the justification, evaporates. The properties left out as nonformal can no longer be characterized as all and only those that relate the picture to something outside it. So we are still faced with the question what if any *principle* is involved—the question how the proper-

ties that matter in a nonrepresentational, nonexpressive painting are distinguished from the rest.

I think there is an answer to the question; but to approach it, we'll have to drop all this high-sounding talk of art and philosophy, and come down to earth with a thud.

3. Samples

Consider again an ordinary swatch of textile in a tailor's or upholsterer's sample book. It is unlikely to be a work of art or to picture or express anything. It's simply a sample—a simple sample. But what is it a sample of? Texture, color, weave, thickness, fiber content...; the whole point of this sample, we are tempted to say, is that it was cut from a bolt and has all the same properties as the rest of the material. But that would be too hasty.

Let me tell you two stories—or one story with two parts. Mrs. Mary Tricias studied such a sample book, made her selection, and ordered from her favorite textile shop enough material for her overstuffed chair and sofa—insisting that it be exactly like the sample. When the bundle came she opened it eagerly and was dismayed when several hundred 2" x 3" pieces with zigzag edges exactly like the sample fluttered to the floor. When she called the shop, protesting loudly, the proprietor replied, injured and weary, "But Mrs. Tricias, you said the material must be exactly like the sample. When it arrived from the factory yesterday, I kept my assistants here half the night cutting it up to match the sample."

This incident was nearly forgotten some months later, when Mrs. Tricias, having sewed the pieces together and covered her furniture, decided to have a party. She went to the local bakery, selected a chocolate cupcake from those on display and ordered enough for fifty guests, to be delivered two weeks later. Just as

the guests were beginning to arrive, a truck drove up with a single huge cake. The lady running the bake-shop was utterly discouraged by the complaint. "But Mrs. Tricias, you have no idea how much trouble we went to. My husband runs the textile shop and he warned me that your order would have to be in one piece."

The moral of this story is not simply that you can't win, but that a sample is a sample of some of its properties but not others. The swatch is a sample of texture, color, etc. but not of size or shape. The cupcake is a sample of color, texture, size, and shape, but still not of all its properties. Mrs. Tricias would have complained even more loudly if what was delivered to her was like the sample in having been baked on that same day two weeks earlier.

Now in general which of its properties is a sample a sample of? Not all its properties; for then the sample would be a sample of nothing but itself. And not its 'formal' or 'internal' or, indeed, any one specifiable set of properties. The kind of property sampled differs from case to case: the cupcake but not the swatch is a sample of size and shape; a specimen of ore may be a sample of what was mined at a given time and place. Moreover, the sampled properties vary widely with context and circumstance. Although the swatch is normally a sample of its texture, etc. but not of its shape or size, if I show it to you in answer to the question "What is an upholsterer's sample?" it then functions not as a sample of the material but as a sample of an upholsterer's sample, so that its size and shape are now among the properties it is a sample of.

In sum, the point is that a sample is a sample of—or *exemplifies*—only some of its properties, and that the properties to which it bears this relationship of exemplification⁴ vary with circum-

⁴ For further discussion of exemplification, see *LA*, pp. 52-67.

stances and can only be distinguished as those properties that it serves, under the given circumstances, as a sample of. Being a sample of or exemplifying is a relationship something like that of being a friend; my friends are not distinguished by any single identifiable property or cluster of properties, but only by standing, for a period of time, in the relationship of friendship with me.

The implications for our problem concerning works of art may now be apparent. The properties that count in a purist painting are those that the picture makes manifest, selects, focuses upon, exhibits, heightens in our consciousness—those that it shows forth—in short, those properties that it does not merely possess but *exemplifies*, stands as a sample of.

If I am right about this, then even the purist's purest painting symbolizes. It exemplifies certain of its properties. But to exemplify is surely to symbolize—exemplification no less than representation or expression is a form of reference. A work of art, however free of representation and expression, is still a symbol even though what it symbolizes be not things or people or feelings but certain patterns of shape, color, texture that it shows forth.

What, then, of the purist's initial pronouncement that I said facetiously is all right and all wrong? It is all right in saying that what is extraneous is extraneous, in pointing out that what a picture represents often matters very little, in arguing that neither representation nor expression is required of a work, and in stressing the importance of so-called intrinsic or internal or 'formal' properties. But the statement is all wrong in assuming that representation and expression are the only symbolic functions that paintings may perform, in supposing that what a symbol symbolizes is always outside it, and in insisting that what counts in a painting is the mere possession rather than the exemplification of certain properties.

Whoever looks for art without symbols, then, will find none—if all the ways that works symbolize are taken into account. Art without representation or expression or exemplification—yes; art without all three—*no*.

To point out that purist art consists simply in the avoidance of certain kinds of symbolization is not to condemn it but only to uncover the fallacy in the usual manifestos advocating purist art to the exclusion of all other kinds. I am not debating the relative virtues of different schools or types or ways of painting. What seems to me more important is that recognition of the symbolic function of even purist painting gives us a clue to the perennial problem of when we do and when we don't have a work of art.

The literature of aesthetics is littered with desperate attempts to answer the question "What is art?" This question, often hopelessly confused with the question "What is good art?", is acute in the case of found art—the stone picked out of the driveway and exhibited in a museum—and is further aggravated by the promotion of so-called environmental and conceptual art. Is a smashed automobile fender in an art gallery a work of art? What of something that is not even an object, and not exhibited in any gallery or museum—for example, the digging and filling-in of a hole in Central Park as prescribed by Oldenburg? If these are works of art, then are all stones in the driveway and all objects and occurrences works of art? If not, what distinguishes what is from what is not a work of art? That an artist calls it a work of art? That it is exhibited in a museum or gallery? No such answer carries any conviction.

As I remarked at the outset, part of the trouble lies in asking the wrong question—in failing to recognize that a thing may function as a work of art at some times and not at others. In crucial cases, the real question is not "What objects are (permanently) works of art?" but "When is an object a work of

art?"—or more briefly, as in my title, "When is art?"

My answer is that just as an object may be a symbol—for instance, a sample—at certain times and under certain circumstances and not at others, so an object may be a work of art at some times and not at others. Indeed, just by virtue of functioning as a symbol in a certain way does an object become, while so functioning, a work of art. The stone is normally no work of art while in the driveway, but may be so when on display in an art museum. In the driveway, it usually performs no symbolic function. In the art museum, it exemplifies certain of its properties—e.g., properties of shape, color, texture. The hole-digging and filling functions as a work insofar as our attention is directed to it as an exemplifying symbol. On the other hand, a Rembrandt painting may cease to function as a work of art when used to replace a broken window or as a blanket.

Now, of course, to function as a symbol in some way or other is not in itself to function as a work of art. Our swatch, when serving as a sample, does not then and thereby become a work of art. Things function as works of art only when their symbolic functioning has certain characteristics. Our stone in a museum of geology takes on symbolic functions as a sample of the stones of a given period, origin, or composition, but it is not then functioning as a work of art.

The question just what characteristics distinguish or are indicative of the symbolizing that constitutes functioning as a work of art calls for careful study in the light of a general theory of symbols. That is more than I can undertake here, but I venture the tentative thought that there are five symptoms of the aesthetic:⁵ (1) syntactic density, where the finest differences in certain respects constitute a difference between

⁵ See *LA*, pp. 252–255 and the earlier passages there alluded to. The fifth symptom has been added above as the result of conversations with Professors Paul Hernadi and Alan Nagel of the University of Iowa.

symbols—for example, an ungraduated mercury thermometer as contrasted with an electronic digital-read-out instrument; (2) semantic density, where symbols are provided for things distinguished by the finest differences in certain respects—for example, not only the ungraduated thermometer again but also ordinary English, though it is not syntactically dense; (3) relative repleteness, where comparatively many aspects of a symbol are significant—for example, a single-line drawing of a mountain by Hokusai where every feature of shape, line, thickness, etc. counts, in contrast with perhaps the same line as a chart of daily stockmarket averages, where all that counts is the height of the line above the base; (4) exemplification, where a symbol, whether or not it denotes, symbolizes by serving as a sample of properties it literally or metaphorically possesses; and finally (5) multiple and complex reference, where a symbol performs several integrated and interacting referential functions,⁶ some direct and some mediated through other symbols.

These symptoms provide no definition, much less a full-blooded description or a celebration. Presence or absence of one or more of them does not qualify or disqualify anything as aesthetic; nor does the extent to which these features are present measure the extent to which an object or experience is aesthetic.⁷ Symptoms, after all, are but clues; the patient may have the symptoms without the disease, or the disease without the symptoms. And even for these five symptoms to come somewhere near being disjunctively necessary and conjunctively (as a syndrome) sufficient might well call for some redrawing of the

⁶ This excludes ordinary ambiguity, where a term has two or more quite independent denotations at quite different times and in quite different contexts.

⁷ That poetry, for example, which is not syntactically dense, is less art or less likely to be art than painting that exhibits all four symptoms thus does not at all follow. Some aesthetic symbols may have fewer of the symptoms than some nonaesthetic symbols. This is sometimes misunderstood.

vague and vagrant borderlines of the aesthetic. Still, notice that these properties tend to focus attention on the symbol rather than, or at least along with, what it refers to. Where we can never determine precisely just which symbol of a system we have or whether we have the same one on a second occasion, where the referent is so elusive that properly fitting a symbol to it requires endless care, where more rather than fewer features of the symbol count, where the symbol is an instance of properties it symbolizes and may perform many inter-related simple and complex referential functions, we cannot merely look through the symbol to what it refers to as we do in obeying traffic lights or reading scientific texts, but must attend constantly to the symbol itself as in seeing paintings or reading poetry. This emphasis upon the nontransparency of a work of art, upon the primacy of the work over what it refers to, far from involving denial or disregard of symbolic functions, derives from certain characteristics of a work as a symbol.⁸

Quite apart from specifying the particular characteristics differentiating aesthetic from other symbolization, the answer to the question "When is art?" thus seems to me clearly to be in terms of symbolic function. Perhaps to say that an object is art when and only when it so functions is to overstate the case or to speak elliptically. The Rembrandt painting remains a work of art, as it remains a painting, while functioning only as a blanket; and the stone from the driveway may not strictly become art by functioning as art.⁹ Similarly, a chair remains a chair even if never sat on, and a packing case remains a packing case even if

⁸ This is another version of the dictum that the purist is all right and all wrong.

⁹ Just as what is not red may look or be said to be red *at certain times*, so what is not art may function as or be said to be art at certain times. That an object functions as art at a given time, that it has the status of art at that time, and that it is art at that time may all be taken as saying the same thing—so long as we take none of these as ascribing to the object any stable status.

never used except for sitting on. To say what art does is not to say what art is; but I submit that the former is the matter of primary and peculiar concern. The further question of defining stable property in terms of ephemeral function—the what in terms of the when—is not confined to the arts but is quite general, and is the same for defining chairs as for defining objects of art. The parade of instant and inadequate answers is also much the same: that whether an object is art—or a chair—depends upon intent or upon whether it sometimes or usually or always or exclusively functions as such. Because all this tends to obscure more special and significant questions concerning art, I have turned my attention from what art is to what art does.

A salient feature of symbolization, I have urged, is that it may come and go. An object may symbolize different things at different times, and nothing at other times. An inert or purely utilitarian object may come to function as art, and a work of art may come to function as an inert or purely utilitarian object. Perhaps, rather than art being long and life short, both are transient.

The bearing that this inquiry into the nature of works of art has upon the overall undertaking of this book should by now have become quite clear. How an object or event functions as a work explains how, through certain modes of reference, what so functions may contribute to a vision of—and to the making of—a world.

V

A Puzzle about Perception

1. Seeing beyond Being

Once in awhile, someone asks me rather petulantly “Can’t you see what’s before you?” Well, yes and no. I see people, chairs, papers, and books that are before me, and also colors, shapes, and patterns that are before me. But do I see the molecules, electrons, and infrared light that are also before me? And do I see this state, or the United States, or the universe? I see only parts of the latter comprehensive entities, indeed, but then I also see only parts of the people, chairs, etc. And if I see a book, and it is a mess of molecules, then do I not see a mess of molecules? But, on the other hand, can I see a mess of molecules without seeing any of them? If I cannot be said to see a mess of molecules because “mess of molecules” is a sophisticated way of describing what I see, not arrived at by any simple look, then how could I be said to see a magnet or a poisonous mushroom? Suppose someone asks whether I saw the football coach at my lecture, and I say “No”. But he was there in the audience and I surely saw everyone in the audience. Although I saw him, I say I didn’t, because I didn’t know that the man at the right end of the eighth row center was the football coach.

Already we are in danger of losing ourselves in an all-too-familiar tangle of not-too-clear questions. You will be glad to hear, and I am even gladder to say, that I shall not be dealing