

OPERAND

OPERAND

OPERAND

OPERAND

OPERAND

Operand Thin

*Operand Thin Italic*

Operand Light

*Operand Light Italic*

Operand Regular

*Operand Regular Italic*

Operand Medium

*Operand Medium Italic*

Operand Bold

*Operand Bold Italic*

Release date:	2021
Design:	Alexander Örn
Styles:	10
Glyphs:	681

#### About

Operand is a low contrast, almost mono linear sans serif that draws inspiration from the 1930's Scandinavian functionalist design era. It started out as an exploration of the simple and geometric letterforms commonly seen in association with architecture from this period.

The project later turned into a reinterpretation process with the idea to bring the letters into a more contemporary and digital setting, while keeping the constructed and friendly characteristics prominent in the original sketches.



OpenType Features

Numerator

1234567890

1234567890

Denominator

1234567890

1234567890

Superscript

1234567890

1234567890

Subscript

1234567890

1234567890

Tabular Lining Numbers

1234567890.,;:#---αβϕ  
€ƒ£Ɔ₪¥+ - × ÷ = ≠ > < ≥ ≤ ± ≈

1234567890. , ; # --- α β ϕ  
€ ƒ £ Ɔ ₪ ¥ + - × ÷ = ≠ > < ≥ ≤ ± ≈

Fractions

1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5  
4/5 1/6 5/6 1/8 3/8 5/8 7/8

1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5  
4/5 1/6 5/6 1/8 3/8 5/8 7/8

Ordinals

1o 1a

1<sup>o</sup> 1<sup>a</sup>

Case Sensitive Forms

i¿\(){}[]---«»<>@

i¿\(){}[]---«»<>@

Stylistic set 1(Alt. g) & 2(Alt. a)

g g' g̃ ĝ ḡ ğ a á ă ǎ â ã ä å ç à ā ą ǎ ǎ̃

g g' g̃ ĝ ḡ ğ a á ă ǎ â ã ä å ç à ā ą ǎ ǎ̃

Thin 42pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]\#@&£\$€

Thin 30pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]\#@&£\$€

Thin 22pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]\#@&£\$€

Now, unless we  
have thought much  
about the matter  
or are gifted with  
unusual native

---

Thin 40pt

To become aware of this is the first step towards enlightenment. We must try to distinguish what we want of art from what we want of other things, such as science or morality; for something unique we must

---

Thin 30pt

Desire from anything of permanent value in our life. In the next place we should come to see that we cannot want incompatible things; that, for example, we cannot want art to hold the mirror

---

Thin 18pt

Up to life and, at the same time, to represent life as conforming to our private prejudices; or want a picture to have expressive and harmonious colors and look exactly like a real landscape; or long for a poetry that would be music or a sculpture that would be pictorial. Finally, we must make sure that our interpretation of the aesthetic purpose is representative of the actual fullness and mansidedness of it; we should observe, for example, that sensuous pleasure is not all that

---

Thin 14pt

We seek from art; that truth of some kind we seek besides; and yet that in some sort of union we want both. This clearing up can be accomplished only in closest touch with the actual experience of beauty; it must be performed upon our working preferences and judgments. It must be an interpretation of the actual history of art. There is no a priori method of establishing aesthetic standards. Just as no one can discover his life purpose apart from the process of living, or the purpose of another except through sympathy; so no one can know the meaning of art except through creating and enjoying and entering into the aesthetic life of other artists and art lovers. This so-called normative—perhaps better, critical—moment in

---

Thin 12pt

Aesthetics introduces an inevitable personal element into every discussion of the subject. Even as every artist seeks to convince his public that what he offers is beautiful, so every philosopher of art undertakes to persuade of the validity of his own preferences. I would not make any secret of this with regard to the following pages of this book. Yet this intrusion of personality need not be harmful, but may, on the contrary, be valuable. It cannot be harmful if the writer proceeds undogmatically, making constant appeals to the judgment of his readers and claiming no authority for his statements except in so far as they find favor there. Influence rather than authority is what he should seek. In presenting his views, as he must, he should strive to stimulate the reader to make a clear and consistent formulation of his own preferences rather than to impose upon him standards ready made. And the good of the personal element comes from the power which one strong preference or conviction has of calling forth another, and compelling it to the discovery and defense of its grounds. In so far as aesthetics is studied by the objective method it is a branch of psychology. Aesthetic

---

Thin 10pt

Facts are mental facts. A work of art, no matter how material it may at first seem to be, exists only as perceived and enjoyed. The marble statue is beautiful only when it enters into and becomes alive in the experience of the beholder. Keys and strings and vibrations of the air are but stimuli for the auditory experience which is the real nocturne or etude. Ether vibrations and the retina upon which they impinge are nothing more than instruments for the production of the colors which, together with the interpretation of them in terms of ideas and feelings, constitute the real picture which we appreciate and judge. The physical stimuli and the physiological reactions evoked by them are important for our purpose only so far as they help us to understand the inner experiences with which they are correlated. A large part of our work, therefore, will consist in the psychological analysis of the experience of art and the motives underlying its production. We shall have to distinguish the elements of mind that enter into it, show their interrelations, and differentiate the total experience from other types of experience. Since, moreover, art is a social phenomenon, we shall have to draw upon our knowledge of social psychology to illumine our analysis of the individual's experience. Art is a historical, even a technical, development; hence the personal enjoyment of beauty itself is conditioned by factors

---

Thin 8pt

That spring from the traditions of groups of artists and art lovers. No one can understand his pleasure in beauty apart from the pleasure of others. In so far, on the other hand, as aesthetics is an attempt to define the purpose of art and so to formulate the standards presupposed in judgments of taste, it is closely related to criticism. The relation is essentially that between theory and the application of theory. It is the office of the critic to deepen and diffuse the appreciation of particular works of art. For this purpose he must possess standards; but he need not be, and in fact often is not, aware of them. A fine taste may serve his ends. Not infrequently, however, the critic endeavors to make clear to himself and his readers the principles he is employing. Now, on its normative side, aesthetics is ideally the complete rationale of criticism, the systematic achievement, for its own sake, of what the thoughtful critic attempts with less exactness and for the direct purpose of appreciation. It is beyond the province of aesthetics to criticize any particular work of art, except by way of illustration. The importance of illustration for the sake of explaining and proving general principles is, however, fundamental; for, as we have seen, a valuable aesthetic theory is

impossible unless developed out of the primary aesthetic life of enjoyment and estimation, a life of contact with individual beautiful things. No amount of psychological skill in analysis or philosophical aptitude for definition can compensate for want of a real love of beauty,—of the possession of something of the artistic temperament. People who do not love art, yet study it from the outside, may contribute to our knowledge of it through isolated bits of analysis, but their interpretations of its more fundamental nature are always superficial. Hence, just as the wise critic will not neglect aesthetics, so the philosopher of art should be something of a critic. Yet the division of labor is clear enough. The critic devotes himself to the appreciation of some special contemporary or historical field of art—Shakespearean drama, Renaissance sculpture, Italian painting, for example; while the philosopher of art looks for general principles, and gives attention to individual works of art and historical movements only for the purpose of discovering and illustrating them. And, since the philosopher of art seeks a universal idea of art rather than an understanding of this or that particular work of art, an intimate acquaintance with a few examples, through which this idea can be revealed



Thin Italic 42pt

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*abcdefghijklmnopqrstuvwxyz*

*0123456789.,!?'()[]{}|/|#@&£\$€*

Thin Italic 30pt

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*abcdefghijklmnopqrstuvwxyz*

*0123456789.,!?'()[]{}|/|#@&£\$€*

Thin Italic 22pt

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*abcdefghijklmnopqrstuvwxyz*

*0123456789.,!?'()[]{}|/|#@&£\$€*

*Now, unless we  
have thought much  
about the matter  
or are gifted with  
unusual native*

*To become aware of this is the first step towards enlightenment. We must try to distinguish what we want of art from what we want of other things, such as science or morality; for something unique we must*

*Desire from anything of permanent value in our life. In the next place we should come to see that we cannot want incompatible things; that, for example, we cannot want art to hold the mirror*

*Up to life and, at the same time, to represent life as conforming to our private prejudices; or want a picture to have expressive and harmonious colors and look exactly like a real landscape; or long for a poetry that would be music or a sculpture that would be pictorial. Finally, we must make sure that our interpretation of the aesthetic purpose is representative of the actual fullness and manysidedness of it; we should observe, for example, that sensuous pleasure is not all that*

---

Thin Italic 14pt

*We seek from art; that truth of some kind we seek besides; and yet that in some sort of union we want both. This clearing up can be accomplished only in closest touch with the actual experience of beauty; it must be performed upon our working preferences and judgments. It must be an interpretation of the actual history of art. There is no a priori method of establishing aesthetic standards. Just as no one can discover his life purpose apart from the process of living, or the purpose of another except through sympathy; so no one can know the meaning of art except through creating and enjoying and entering into the aesthetic life of other artists and art lovers. This so-called normative—perhaps better, critical—moment in*

---

Thin Italic 12pt

*Aesthetics introduces an inevitable personal element into every discussion of the subject. Even as every artist seeks to convince his public that what he offers is beautiful, so every philosopher of art undertakes to persuade of the validity of his own preferences. I would not make any secret of this with regard to the following pages of this book. Yet this intrusion of personality need not be harmful, but may, on the contrary, be valuable. It cannot be harmful if the writer proceeds undogmatically, making constant appeals to the judgment of his readers and claiming no authority for his statements except in so far as they find favor there. Influence rather than authority is what he should seek. In presenting his views, as he must, he should strive to stimulate the reader to make a clear and consistent formulation of his own preferences rather than to impose upon him standards ready made. And the good of the personal element comes from the power which one strong preference or conviction has of calling forth another, and compelling it to the discovery and defense of its grounds. In so far as aesthetics is studied by the objective method it is a branch of*

---

Thin Italic 10pt

*Facts are mental facts. A work of art, no matter how material it may at first seem to be, exists only as perceived and enjoyed. The marble statue is beautiful only when it enters into and becomes alive in the experience of the beholder. Keys and strings and vibrations of the air are but stimuli for the auditory experience which is the real nocturne or etude. Ether vibrations and the retina upon which they impinge are nothing more than instruments for the production of the colors which, together with the interpretation of them in terms of ideas and feelings, constitute the real picture which we appreciate and judge. The physical stimuli and the physiological reactions evoked by them are important for our purpose only so far as they help us to understand the inner experiences with which they are correlated. A large part of our work, therefore, will consist in the psychological analysis of the experience of art and the motives underlying its production. We shall have to distinguish the elements of mind that enter into it, show their interrelations, and differentiate the total experience from other types of experience. Since, moreover, art is a social phenomenon, we shall have to draw upon our knowledge of social psychology to illumine our analysis of the individual's experience. Art is a historical, even a technical, development; hence the personal enjoyment of beauty itself is conditioned by factors*

---

Thin Italic 8pt

*That spring from the traditions of groups of artists and art lovers. No one can understand his pleasure in beauty apart from the pleasure of others. In so far, on the other hand, as aesthetics is an attempt to define the purpose of art and so to formulate the standards presupposed in judgments of taste, it is closely related to criticism. The relation is essentially that between theory and the application of theory. It is the office of the critic to deepen and diffuse the appreciation of particular works of art. For this purpose he must possess standards; but he need not be, and in fact often is not, aware of them. A fine taste may serve his ends. Not infrequently, however, the critic endeavors to make clear to himself and his readers the principles he is employing. Now, on its normative side, aesthetics is ideally the complete rationale of criticism, the systematic achievement, for its own sake, of what the thoughtful critic attempts with less exactness and for the direct purpose of appreciation. It is beyond the province of aesthetics to criticize any particular work of art, except by way of illustration. The importance of illustration for the sake of explaining and proving general principles is, however, fundamental; for, as we have seen, a valuable*

*aesthetic theory is impossible unless developed out of the primary aesthetic life of enjoyment and estimation, a life of contact with individual beautiful things. No amount of psychological skill in analysis or philosophical aptitude for definition can compensate for want of a real love of beauty,—of the possession of something of the artistic temperament. People who do not love art, yet study it from the outside, may contribute to our knowledge of it through isolated bits of analysis, but their interpretations of its more fundamental nature are always superficial. Hence, just as the wise critic will not neglect aesthetics, so the philosopher of art should be something of a critic. Yet the division of labor is clear enough. The critic devotes himself to the appreciation of some special contemporary or historical field of art—Shakespearean drama, Renaissance sculpture, Italian painting, for example; while the philosopher of art looks for general principles, and gives attention to individual works of art and historical movements only for the purpose of discovering and illustrating them. And, since the philosopher of art seeks a universal idea of art rather than an understanding of this or that particular work of art, an intimate acquaintance with a few examples,*

Light 42pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]\#@&£\$€

Light 30pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]\#@&£\$€

Light 22pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]\#@&£\$€

Now, unless we  
have thought much  
about the matter  
or are gifted with  
unusual native

To become aware of this is the first step towards enlightenment. We must try to distinguish what we want of art from what we want of other things, such as science or morality; for something unique we must

Desire from anything of permanent value in our life. In the next place we should come to see that we cannot want incompatible things; that, for example, we cannot want art to

Up to life and, at the same time, to represent life as conforming to our private prejudices; or want a picture to have expressive and harmonious colors and look exactly like a real landscape; or long for a poetry that would be music or a sculpture that would be pictorial. Finally, we must make sure that our interpretation of the aesthetic purpose is representative of the actual fullness and mansidedness of it; we should observe, for example, that sensuous pleasure is not all that

---

Light 14pt

We seek from art; that truth of some kind we seek besides; and yet that in some sort of union we want both. This clearing up can be accomplished only in closest touch with the actual experience of beauty; it must be performed upon our working preferences and judgments. It must be an interpretation of the actual history of art. There is no a priori method of establishing aesthetic standards. Just as no one can discover his life purpose apart from the process of living, or the purpose of another except through sympathy; so no one can know the meaning of art except through creating and enjoying and entering into the aesthetic life of other artists and art lovers. This so-called normative—perhaps better, critical—moment

---

Light 12pt

Aesthetics introduces an inevitable personal element into every discussion of the subject. Even as every artist seeks to convince his public that what he offers is beautiful, so every philosopher of art undertakes to persuade of the validity of his own preferences. I would not make any secret of this with regard to the following pages of this book. Yet this intrusion of personality need not be harmful, but may, on the contrary, be valuable. It cannot be harmful if the writer proceeds undogmatically, making constant appeals to the judgment of his readers and claiming no authority for his statements except in so far as they find favor there. Influence rather than authority is what he should seek. In presenting his views, as he must, he should strive to stimulate the reader to make a clear and consistent formulation of his own preferences rather than to impose upon him standards ready made. And the good of the personal element comes from the power which one strong preference or conviction has of calling forth another, and compelling it to the discovery and defense of its grounds. In so far as aesthetics is studied by the objective method it

---

Light 10pt

Facts are mental facts. A work of art, no matter how material it may at first seem to be, exists only as perceived and enjoyed. The marble statue is beautiful only when it enters into and becomes alive in the experience of the beholder. Keys and strings and vibrations of the air are but stimuli for the auditory experience which is the real nocturne or etude. Ether vibrations and the retina upon which they impinge are nothing more than instruments for the production of the colors which, together with the interpretation of them in terms of ideas and feelings, constitute the real picture which we appreciate and judge. The physical stimuli and the physiological reactions evoked by them are important for our purpose only so far as they help us to understand the inner experiences with which they are correlated. A large part of our work, therefore, will consist in the psychological analysis of the experience of art and the motives underlying its production. We shall have to distinguish the elements of mind that enter into it, show their interrelations, and differentiate the total experience from other types of experience. Since, moreover, art is a social phenomenon, we shall have to draw upon our knowledge of social psychology to illumine our analysis of the individual's experience. Art is a historical, even a technical, development; hence the personal enjoyment of beauty itself

---

Light 8pt

That spring from the traditions of groups of artists and art lovers. No one can understand his pleasure in beauty apart from the pleasure of others. In so far, on the other hand, as aesthetics is an attempt to define the purpose of art and so to formulate the standards presupposed in judgments of taste, it is closely related to criticism. The relation is essentially that between theory and the application of theory. It is the office of the critic to deepen and diffuse the appreciation of particular works of art. For this purpose he must possess standards; but he need not be, and in fact often is not, aware of them. A fine taste may serve his ends. Not infrequently, however, the critic endeavors to make clear to himself and his readers the principles he is employing. Now, on its normative side, aesthetics is ideally the complete rationale of criticism, the systematic achievement, for its own sake, of what the thoughtful critic attempts with less exactness and for the direct purpose of appreciation. It is beyond the province of aesthetics to criticize any particular work of art, except by way of illustration. The importance of illustration for the sake of explaining and proving general principles is, however, fundamental; for, as we have seen, a valuable

aesthetic theory is impossible unless developed out of the primary aesthetic life of enjoyment and estimation, a life of contact with individual beautiful things. No amount of psychological skill in analysis or philosophical aptitude for definition can compensate for want of a real love of beauty,—of the possession of something of the artistic temperament. People who do not love art, yet study it from the outside, may contribute to our knowledge of it through isolated bits of analysis, but their interpretations of its more fundamental nature are always superficial. Hence, just as the wise critic will not neglect aesthetics, so the philosopher of art should be something of a critic. Yet the division of labor is clear enough. The critic devotes himself to the appreciation of some special contemporary or historical field of art—Shakespearean drama, Renaissance sculpture, Italian painting, for example; while the philosopher of art looks for general principles, and gives attention to individual works of art and historical movements only for the purpose of discovering and illustrating them. And, since the philosopher of art seeks a universal idea of art rather than an understanding of this or that particular work of art, an intimate acquaintance with a few examples,



Light Italic 42pt

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789.,!?'()[]{}/|#@&£\$€*

Light Italic 30pt

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789.,!?'()[]{}/|#@&£\$€*

Light Italic 22pt

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789.,!?'()[]{}/|#@&£\$€*

*Now, unless we  
have thought much  
about the matter  
or are gifted with  
unusual native*

*To become aware of this is the first step towards enlightenment. We must try to distinguish what we want of art from what we want of other things, such as science or morality; for something unique we must*

*Desire from anything of permanent value in our life. In the next place we should come to see that we cannot want incompatible things; that, for example, we cannot want art to*

*Up to life and, at the same time, to represent life as conforming to our private prejudices; or want a picture to have expressive and harmonious colors and look exactly like a real landscape; or long for a poetry that would be music or a sculpture that would be pictorial. Finally, we must make sure that our interpretation of the aesthetic purpose is representative of the actual fullness and mansidedness of it; we should observe, for example, that sensuous pleasure is*

---

Light Italic 14pt

*We seek from art; that truth of some kind we seek besides; and yet that in some sort of union we want both. This clearing up can be accomplished only in closest touch with the actual experience of beauty; it must be performed upon our working preferences and judgments. It must be an interpretation of the actual history of art. There is no a priori method of establishing aesthetic standards. Just as no one can discover his life purpose apart from the process of living, or the purpose of another except through sympathy; so no one can know the meaning of art except through creating and enjoying and entering into the aesthetic life of other artists and art lovers. This so-called normative—perhaps better, critical—moment*

---

Light Italic 12pt

*Aesthetics introduces an inevitable personal element into every discussion of the subject. Even as every artist seeks to convince his public that what he offers is beautiful, so every philosopher of art undertakes to persuade of the validity of his own preferences. I would not make any secret of this with regard to the following pages of this book. Yet this intrusion of personality need not be harmful, but may, on the contrary, be valuable. It cannot be harmful if the writer proceeds undogmatically, making constant appeals to the judgment of his readers and claiming no authority for his statements except in so far as they find favor there. Influence rather than authority is what he should seek. In presenting his views, as he must, he should strive to stimulate the reader to make a clear and consistent formulation of his own preferences rather than to impose upon him standards ready made. And the good of the personal element comes from the power which one strong preference or conviction has of calling forth another, and compelling it to the discovery and defense of its grounds. In so far as aesthetics is studied*

---

Light Italic 10pt

*Facts are mental facts. A work of art, no matter how material it may at first seem to be, exists only as perceived and enjoyed. The marble statue is beautiful only when it enters into and becomes alive in the experience of the beholder. Keys and strings and vibrations of the air are but stimuli for the auditory experience which is the real nocturne or etude. Ether vibrations and the retina upon which they impinge are nothing more than instruments for the production of the colors which, together with the interpretation of them in terms of ideas and feelings, constitute the real picture which we appreciate and judge. The physical stimuli and the physiological reactions evoked by them are important for our purpose only so far as they help us to understand the inner experiences with which they are correlated. A large part of our work, therefore, will consist in the psychological analysis of the experience of art and the motives underlying its production. We shall have to distinguish the elements of mind that enter into it, show their interrelations, and differentiate the total experience from other types of experience. Since, moreover, art is a social phenomenon, we shall have to draw upon our knowledge of social psychology to illumine our analysis of the individual's experience. Art is a historical, even a technical, development; hence the personal enjoyment of beauty itself is conditioned by factors that spring from the traditions of groups of artists and art*

---

Light Italic 8pt

*That spring from the traditions of groups of artists and art lovers. No one can understand his pleasure in beauty apart from the pleasure of others. In so far, on the other hand, as aesthetics is an attempt to define the purpose of art and so to formulate the standards presupposed in judgments of taste, it is closely related to criticism. The relation is essentially that between theory and the application of theory. It is the office of the critic to deepen and diffuse the appreciation of particular works of art. For this purpose he must possess standards; but he need not be, and in fact often is not, aware of them. A fine taste may serve his ends. Not infrequently, however, the critic endeavors to make clear to himself and his readers the principles he is employing. Now, on its normative side, aesthetics is ideally the complete rationale of criticism, the systematic achievement, for its own sake, of what the thoughtful critic attempts with less exactness and for the direct purpose of appreciation. It is beyond the province of aesthetics to criticize any particular work of art, except by way of illustration. The importance of illustration for the sake of explaining and proving general principles is, however, fundamental; for,*

*as we have seen, a valuable aesthetic theory is impossible unless developed out of the primary aesthetic life of enjoyment and estimation, a life of contact with individual beautiful things. No amount of psychological skill in analysis or philosophical aptitude for definition can compensate for want of a real love of beauty,—of the possession of something of the artistic temperament. People who do not love art, yet study it from the outside, may contribute to our knowledge of it through isolated bits of analysis, but their interpretations of its more fundamental nature are always superficial. Hence, just as the wise critic will not neglect aesthetics, so the philosopher of art should be something of a critic. Yet the division of labor is clear enough. The critic devotes himself to the appreciation of some special contemporary or historical field of art—Shakespearean drama, Renaissance sculpture, Italian painting, for example; while the philosopher of art looks for general principles, and gives attention to individual works of art and historical movements only for the purpose of discovering and illustrating them. And, since the philosopher of art seeks a universal idea of art rather than an understanding of this or that particular work*

Regular 42pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]{}/\#@&£\$€

Regular 30pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]{}/\#@&£\$€

Regular 22pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]{}/\#@&£\$€

Now, unless we  
have thought much  
about the matter  
or are gifted with  
unusual native

To become aware of this is the first step towards enlightenment. We must try to distinguish what we want of art from what we want of other things, such as science or morality; for something unique we must

Desire from anything of permanent value in our life. In the next place we should come to see that we cannot want incompatible things; that, for example, we cannot want art to

Up to life and, at the same time, to represent life as conforming to our private prejudices; or want a picture to have expressive and harmonious colors and look exactly like a real landscape; or long for a poetry that would be music or a sculpture that would be pictorial. Finally, we must make sure that our interpretation of the aesthetic purpose is representative of the actual fullness and mansidedness of it; we should observe, for example, that sensuous pleasure is

---

Regular 14pt

We seek from art; that truth of some kind we seek besides; and yet that in some sort of union we want both. This clearing up can be accomplished only in closest touch with the actual experience of beauty; it must be performed upon our working preferences and judgments. It must be an interpretation of the actual history of art. There is no a priori method of establishing aesthetic standards. Just as no one can discover his life purpose apart from the process of living, or the purpose of another except through sympathy; so no one can know the meaning of art except through creating and enjoying and entering into the aesthetic life of other artists and art lovers. This so-called normative—perhaps better, critical—moment

---

Regular 12pt

Aesthetics introduces an inevitable personal element into every discussion of the subject. Even as every artist seeks to convince his public that what he offers is beautiful, so every philosopher of art undertakes to persuade of the validity of his own preferences. I would not make any secret of this with regard to the following pages of this book. Yet this intrusion of personality need not be harmful, but may, on the contrary, be valuable. It cannot be harmful if the writer proceeds undogmatically, making constant appeals to the judgment of his readers and claiming no authority for his statements except in so far as they find favor there. Influence rather than authority is what he should seek. In presenting his views, as he must, he should strive to stimulate the reader to make a clear and consistent formulation of his own preferences rather than to impose upon him standards ready made. And the good of the personal element comes from the power which one strong preference or conviction has of calling forth another, and compelling it to the discovery and defense of its grounds. In so far as aesthetics is studied

---

Regular 10pt

Facts are mental facts. A work of art, no matter how material it may at first seem to be, exists only as perceived and enjoyed. The marble statue is beautiful only when it enters into and becomes alive in the experience of the beholder. Keys and strings and vibrations of the air are but stimuli for the auditory experience which is the real nocturne or etude. Ether vibrations and the retina upon which they impinge are nothing more than instruments for the production of the colors which, together with the interpretation of them in terms of ideas and feelings, constitute the real picture which we appreciate and judge. The physical stimuli and the physiological reactions evoked by them are important for our purpose only so far as they help us to understand the inner experiences with which they are correlated. A large part of our work, therefore, will consist in the psychological analysis of the experience of art and the motives underlying its production. We shall have to distinguish the elements of mind that enter into it, show their interrelations, and differentiate the total experience from other types of experience. Since, moreover, art is a social phenomenon, we shall have to draw upon our knowledge of social psychology to illumine our analysis of the individual's experience. Art is a historical, even a technical, development; hence the personal enjoyment of beauty itself is conditioned by factors that spring from the traditions of

---

Regular 8pt

That spring from the traditions of groups of artists and art lovers. No one can understand his pleasure in beauty apart from the pleasure of others. In so far, on the other hand, as aesthetics is an attempt to define the purpose of art and so to formulate the standards presupposed in judgments of taste, it is closely related to criticism. The relation is essentially that between theory and the application of theory. It is the office of the critic to deepen and diffuse the appreciation of particular works of art. For this purpose he must possess standards; but he need not be, and in fact often is not, aware of them. A fine taste may serve his ends. Not infrequently, however, the critic endeavors to make clear to himself and his readers the principles he is employing. Now, on its normative side, aesthetics is ideally the complete rationale of criticism, the systematic achievement, for its own sake, of what the thoughtful critic attempts with less exactness and for the direct purpose of appreciation. It is beyond the province of aesthetics to criticize any particular work of art, except by way of illustration. The importance of illustration for the sake of explaining and proving general principles is, however, fundamental; for,

as we have seen, a valuable aesthetic theory is impossible unless developed out of the primary aesthetic life of enjoyment and estimation, a life of contact with individual beautiful things. No amount of psychological skill in analysis or philosophical aptitude for definition can compensate for want of a real love of beauty,—of the possession of something of the artistic temperament. People who do not love art, yet study it from the outside, may contribute to our knowledge of it through isolated bits of analysis, but their interpretations of its more fundamental nature are always superficial. Hence, just as the wise critic will not neglect aesthetics, so the philosopher of art should be something of a critic. Yet the division of labor is clear enough. The critic devotes himself to the appreciation of some special contemporary or historical field of art—Shakespearean drama, Renaissance sculpture, Italian painting, for example; while the philosopher of art looks for general principles, and gives attention to individual works of art and historical movements only for the purpose of discovering and illustrating them. And, since the philosopher of art seeks a universal idea of art rather than an understanding of this or that particular



Regular Italic 42pt

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789.,!()?[]{}/|#@&£\$€*

Regular Italic 30pt

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789.,!()?[]{}/|#@&£\$€*

Regular Italic 22pt

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789.,!()?[]{}/|#@&£\$€*

*Now, unless we  
have thought much  
about the matter  
or are gifted with  
unusual native*

*To become aware of this is the first step towards enlightenment. We must try to distinguish what we want of art from what we want of other things, such as science or morality; for something unique we must*

*Desire from anything of permanent value in our life. In the next place we should come to see that we cannot want incompatible things; that, for example, we cannot want art to*

*Up to life and, at the same time, to represent life as conforming to our private prejudices; or want a picture to have expressive and harmonious colors and look exactly like a real landscape; or long for a poetry that would be music or a sculpture that would be pictorial. Finally, we must make sure that our interpretation of the aesthetic purpose is representative of the actual fullness and manysidedness of it; we should observe, for*

---

Regular Italic 14pt

*We seek from art; that truth of some kind we seek besides; and yet that in some sort of union we want both. This clearing up can be accomplished only in closest touch with the actual experience of beauty; it must be performed upon our working preferences and judgments. It must be an interpretation of the actual history of art. There is no a priori method of establishing aesthetic standards. Just as no one can discover his life purpose apart from the process of living, or the purpose of another except through sympathy; so no one can know the meaning of art except through creating and enjoying and entering into the aesthetic life of other artists and art lovers.*

---

Regular Italic 12pt

*Aesthetics introduces an inevitable personal element into every discussion of the subject. Even as every artist seeks to convince his public that what he offers is beautiful, so every philosopher of art undertakes to persuade of the validity of his own preferences. I would not make any secret of this with regard to the following pages of this book. Yet this intrusion of personality need not be harmful, but may, on the contrary, be valuable. It cannot be harmful if the writer proceeds undogmatically, making constant appeals to the judgment of his readers and claiming no authority for his statements except in so far as they find favor there. Influence rather than authority is what he should seek. In presenting his views, as he must, he should strive to stimulate the reader to make a clear and consistent formulation of his own preferences rather than to impose upon him standards ready made. And the good of the personal element comes from the power which one strong preference or conviction has of calling forth another, and compelling it to the discovery and defense of its grounds. In so*

---

Regular Italic 10pt

*Facts are mental facts. A work of art, no matter how material it may at first seem to be, exists only as perceived and enjoyed. The marble statue is beautiful only when it enters into and becomes alive in the experience of the beholder. Keys and strings and vibrations of the air are but stimuli for the auditory experience which is the real nocturne or etude. Ether vibrations and the retina upon which they impinge are nothing more than instruments for the production of the colors which, together with the interpretation of them in terms of ideas and feelings, constitute the real picture which we appreciate and judge. The physical stimuli and the physiological reactions evoked by them are important for our purpose only so far as they help us to understand the inner experiences with which they are correlated. A large part of our work, therefore, will consist in the psychological analysis of the experience of art and the motives underlying its production. We shall have to distinguish the elements of mind that enter into it, show their interrelations, and differentiate the total experience from other types of experience. Since, moreover, art is a social phenomenon, we shall have to draw upon our knowledge of social psychology to illumine our analysis of the individual's experience. Art is a historical, even a technical, development; hence the personal enjoyment of beauty itself is conditioned by factors that spring from the traditions of*

---

Regular Italic 8pt

*That spring from the traditions of groups of artists and art lovers. No one can understand his pleasure in beauty apart from the pleasure of others. In so far, on the other hand, as aesthetics is an attempt to define the purpose of art and so to formulate the standards presupposed in judgments of taste, it is closely related to criticism. The relation is essentially that between theory and the application of theory. It is the office of the critic to deepen and diffuse the appreciation of particular works of art. For this purpose he must possess standards; but he need not be, and in fact often is not, aware of them. A fine taste may serve his ends. Not infrequently, however, the critic endeavors to make clear to himself and his readers the principles he is employing. Now, on its normative side, aesthetics is ideally the complete rationale of criticism, the systematic achievement, for its own sake, of what the thoughtful critic attempts with less exactness and for the direct purpose of appreciation. It is beyond the province of aesthetics to criticize any particular work of art, except by way of illustration. The importance of illustration for the sake of explaining and proving general principles is, however, fundamental; for,*

*as we have seen, a valuable aesthetic theory is impossible unless developed out of the primary aesthetic life of enjoyment and estimation, a life of contact with individual beautiful things. No amount of psychological skill in analysis or philosophical aptitude for definition can compensate for want of a real love of beauty,—of the possession of something of the artistic temperament. People who do not love art, yet study it from the outside, may contribute to our knowledge of it through isolated bits of analysis, but their interpretations of its more fundamental nature are always superficial. Hence, just as the wise critic will not neglect aesthetics, so the philosopher of art should be something of a critic. Yet the division of labor is clear enough. The critic devotes himself to the appreciation of some special contemporary or historical field of art—Shakespearean drama, Renaissance sculpture, Italian painting, for example; while the philosopher of art looks for general principles, and gives attention to individual works of art and historical movements only for the purpose of discovering and illustrating them. And, since the philosopher of art seeks a universal idea of art rather than an*

Medium 42pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]{}/\#@&£\$€

Medium 30pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]{}/\#@&£\$€

Medium 22pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789.,!()?[]{}/\#@&£\$€

**Now, unless we  
have thought much  
about the matter  
or are gifted with  
unusual native**

---

Medium 40pt

**To become aware of this is the first step towards enlightenment. We must try to distinguish what we want of art from what we want of other things, such as science or morality; for something unique we must**

---

Medium 30pt

**Desire from anything of permanent value in our life. In the next place we should come to see that we cannot want incompatible things; that, for example, we cannot want art to**

---

Medium 18pt

**Up to life and, at the same time, to represent life as conforming to our private prejudices; or want a picture to have expressive and harmonious colors and look exactly like a real landscape; or long for a poetry that would be music or a sculpture that would be pictorial. Finally, we must make sure that our interpretation of the aesthetic purpose is representative of the actual fullness and manysidedness of it; we should observe, for**

---

Medium 14pt

**We seek from art; that truth of some kind we seek besides; and yet that in some sort of union we want both. This clearing up can be accomplished only in closest touch with the actual experience of beauty; it must be performed upon our working preferences and judgments. It must be an interpretation of the actual history of art. There is no a priori method of establishing aesthetic standards. Just as no one can discover his life purpose apart from the process of living, or the purpose of another except through sympathy; so no one can know the meaning of art except through creating and enjoying and entering into the aesthetic life of other artists and art lovers his so-called normative—perhaps better,**

---

Medium 12pt

**Aesthetics introduces an inevitable personal element into every discussion of the subject. Even as every artist seeks to convince his public that what he offers is beautiful, so every philosopher of art undertakes to persuade of the validity of his own preferences. I would not make any secret of this with regard to the following pages of this book. Yet this intrusion of personality need not be harmful, but may, on the contrary, be valuable. It cannot be harmful if the writer proceeds undogmatically, making constant appeals to the judgment of his readers and claiming no authority for his statements except in so far as they find favor there. Influence rather than authority is what he should seek. In presenting his views, as he must, he should strive to stimulate the reader to make a clear and consistent formulation of his own preferences rather than to impose upon him standards ready made. And the good of the personal element comes from the power which one strong preference or conviction has of calling forth another, and compelling it to the discovery and defense of its grounds. In so**

---

Medium 10pt

**A work of art, no matter how material it may at first seem to be, exists only as perceived and enjoyed. The marble statue is beautiful only when it enters into and becomes alive in the experience of the beholder. Keys and strings and vibrations of the air are but stimuli for the auditory experience which is the real nocturne or etude. Ether vibrations and the retina upon which they impinge are nothing more than instruments for the production of the colors which, together with the interpretation of them in terms of ideas and feelings, constitute the real picture which we appreciate and judge. The physical stimuli and the physiological reactions evoked by them are important for our purpose only so far as they help us to understand the inner experiences with which they are correlated. A large part of our work, therefore, will consist in the psychological analysis of the experience of art and the motives underlying its production. We shall have to distinguish the elements of mind that enter into it, show their interrelations, and differentiate the total experience from other types of experience. Since, moreover, art is a social phenomenon, we shall have to draw upon our knowledge of social psychology to illumine our analysis of the individual's experience. Art is a historical, even a technical, development; hence the personal enjoyment of beauty itself is conditioned by factors that spring from the traditions of groups of artists and art**

---

Medium 8pt

**That spring from the traditions of groups of artists and art lovers. No one can understand his pleasure in beauty apart from the pleasure of others. In so far, on the other hand, as aesthetics is an attempt to define the purpose of art and so to formulate the standards presupposed in judgments of taste, it is closely related to criticism. The relation is essentially that between theory and the application of theory. It is the office of the critic to deepen and diffuse the appreciation of particular works of art. For this purpose he must possess standards; but he need not be, and in fact often is not, aware of them. A fine taste may serve his ends. Not infrequently, however, the critic endeavors to make clear to himself and his readers the principles he is employing. Now, on its normative side, aesthetics is ideally the complete rationale of criticism, the systematic achievement, for its own sake, of what the thoughtful critic attempts with less exactness and for the direct purpose of appreciation. It is beyond the province of aesthetics to criticize any particular work of art, except by way of illustration. The importance of illustration for the sake of explaining and proving**

**general principles is, however, fundamental; for, as we have seen, a valuable aesthetic theory is impossible unless developed out of the primary aesthetic life of enjoyment and estimation, a life of contact with individual beautiful things. No amount of psychological skill in analysis or philosophical aptitude for definition can compensate for want of a real love of beauty,—of the possession of something of the artistic temperament. People who do not love art, yet study it from the outside, may contribute to our knowledge of it through isolated bits of analysis, but their interpretations of its more fundamental nature are always superficial. Hence, just as the wise critic will not neglect aesthetics, so the philosopher of art should be something of a critic. Yet the division of labor is clear enough. The critic devotes himself to the appreciation of some special contemporary or historical field of art—Shakespearean drama, Renaissance sculpture, Italian painting, for example; while the philosopher of art looks for general principles, and gives attention to individual works of art and historical movements only for the purpose of discovering and illustrating them. And, since the philosopher**



---

Medium Italic 42pt

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789.,!()?[]{}/|#@&£\$€***

---

Medium Italic 30pt

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789.,!()?[]{}/|#@&£\$€***

---

Medium Italic 22pt

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789.,!()?[]{}/|#@&£\$€***

*Now, unless we  
have thought much  
about the matter  
or are gifted with  
unusual native*

***To become aware of this is the first step towards enlightenment. We must try to distinguish what we want of art from what we want of other things, such as science or morality; for something unique we must***

***Desire from anything of permanent value in our life. In the next place we should come to see that we cannot want incompatible things; that, for example, we cannot want art to***

***Up to life and, at the same time, to represent life as conforming to our private prejudices; or want a picture to have expressive and harmonious colors and look exactly like a real landscape; or long for a poetry that would be music or a sculpture that would be pictorial. Finally, we must make sure that our interpretation of the aesthetic purpose is representative of the actual fullness and manysidedness of it; we should observe, for***

Medium Italic 14pt

*We seek from art; that truth of some kind we seek besides; and yet that in some sort of union we want both. This clearing up can be accomplished only in closest touch with the actual experience of beauty; it must be performed upon our working preferences and judgments. It must be an interpretation of the actual history of art. There is no a priori method of establishing aesthetic standards. Just as no one can discover his life purpose apart from the process of living, or the purpose of another except through sympathy; so no one can know the meaning of art except through creating and enjoying and entering into the aesthetic life of other artists and art lovers his so-called normative—perhaps better,*

Medium Italic 12pt

*Aesthetics introduces an inevitable personal element into every discussion of the subject. Even as every artist seeks to convince his public that what he offers is beautiful, so every philosopher of art undertakes to persuade of the validity of his own preferences. I would not make any secret of this with regard to the following pages of this book. Yet this intrusion of personality need not be harmful, but may, on the contrary, be valuable. It cannot be harmful if the writer proceeds undogmatically, making constant appeals to the judgment of his readers and claiming no authority for his statements except in so far as they find favor there. Influence rather than authority is what he should seek. In presenting his views, as he must, he should strive to stimulate the reader to make a clear and consistent formulation of his own preferences rather than to impose upon him standards ready made. And the good of the personal element comes from the power which one strong preference or conviction has of calling forth another, and compelling it to the discovery and defense of its grounds. In so*

Medium Italic 10pt

*A work of art, no matter how material it may at first seem to be, exists only as perceived and enjoyed. The marble statue is beautiful only when it enters into and becomes alive in the experience of the beholder. Keys and strings and vibrations of the air are but stimuli for the auditory experience which is the real nocturne or etude. Ether vibrations and the retina upon which they impinge are nothing more than instruments for the production of the colors which, together with the interpretation of them in terms of ideas and feelings, constitute the real picture which we appreciate and judge. The physical stimuli and the physiological reactions evoked by them are important for our purpose only so far as they help us to understand the inner experiences with which they are correlated. A large part of our work, therefore, will consist in the psychological analysis of the experience of art and the motives underlying its production. We shall have to distinguish the elements of mind that enter into it, show their interrelations, and differentiate the total experience from other types of experience. Since, moreover, art is a social phenomenon, we shall have to draw upon our knowledge of social psychology to illumine our analysis of the individual's experience. Art is a historical, even a technical, development; hence the personal enjoyment of beauty itself is conditioned by factors that spring from the*

Medium Italic 8pt

*That spring from the traditions of groups of artists and art lovers. No one can understand his pleasure in beauty apart from the pleasure of others. In so far, on the other hand, as aesthetics is an attempt to define the purpose of art and so to formulate the standards presupposed in judgments of taste, it is closely related to criticism. The relation is essentially that between theory and the application of theory. It is the office of the critic to deepen and diffuse the appreciation of particular works of art. For this purpose he must possess standards; but he need not be, and in fact often is not, aware of them. A fine taste may serve his ends. Not infrequently, however, the critic endeavors to make clear to himself and his readers the principles he is employing. Now, on its normative side, aesthetics is ideally the complete rationale of criticism, the systematic achievement, for its own sake, of what the thoughtful critic attempts with less exactness and for the direct purpose of appreciation. It is beyond the province of aesthetics to criticize any particular work of art, except by way of illustration. The importance of illustration for the sake of explaining and proving*

*general principles is, however, fundamental; for, as we have seen, a valuable aesthetic theory is impossible unless developed out of the primary aesthetic life of enjoyment and estimation, a life of contact with individual beautiful things. No amount of psychological skill in analysis or philosophical aptitude for definition can compensate for want of a real love of beauty,—of the possession of something of the artistic temperament. People who do not love art, yet study it from the outside, may contribute to our knowledge of it through isolated bits of analysis, but their interpretations of its more fundamental nature are always superficial. Hence, just as the wise critic will not neglect aesthetics, so the philosopher of art should be something of a critic. Yet the division of labor is clear enough. The critic devotes himself to the appreciation of some special contemporary or historical field of art—Shakespearean drama, Renaissance sculpture, Italian painting, for example; while the philosopher of art looks for general principles, and gives attention to individual works of art and historical movements only for the purpose of discovering and illustrating them. And, since the philosopher*

Bold 42pt

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789.,!()?[]{}/\#@&£\$€**

Bold 30pt

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789.,!()?[]{}/\#@&£\$€**

Bold 22pt

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789.,!()?[]{}/\#@&£\$€**

**Now, unless we  
have thought much  
about the matter  
or are gifted with  
unusual native**

---

Bold 42pt

**To become aware of this is the first step towards enlightenment. We must try to distinguish what we want of art from what we want of other things, such as science or morality; for something unique we must**

---

Bold 30pt

**Desire from anything of permanent value in our life. In the next place we should come to see that we cannot want incompatible things; that, for example, we cannot want art to**

---

Bold 18pt

**Up to life and, at the same time, to represent life as conforming to our private prejudices; or want a picture to have expressive and harmonious colors and look exactly like a real landscape; or long for a poetry that would be music or a sculpture that would be pictorial. Finally, we must make sure that our interpretation of the aesthetic purpose is representative of the actual fullness and manysidedness of it; we should observe, for**

---

Bold 14pt

**We seek from art; that truth of some kind we seek besides; and yet that in some sort of union we want both. This clearing up can be accomplished only in closest touch with the actual experience of beauty; it must be performed upon our working preferences and judgments. It must be an interpretation of the actual history of art. There is no a priori method of establishing aesthetic standards. Just as no one can discover his life purpose apart from the process of living, or the purpose of another except through sympathy; so no one can know the meaning of art except through creating and enjoying and entering into the aesthetic life of other artists and art lovers his so-called normative—**

---

Bold 12pt

**Aesthetics introduces an inevitable personal element into every discussion of the subject. Even as every artist seeks to convince his public that what he offers is beautiful, so every philosopher of art undertakes to persuade of the validity of his own preferences. I would not make any secret of this with regard to the following pages of this book. Yet this intrusion of personality need not be harmful, but may, on the contrary, be valuable. It cannot be harmful if the writer proceeds undogmatically, making constant appeals to the judgment of his readers and claiming no authority for his statements except in so far as they find favor there. Influence rather than authority is what he should seek. In presenting his views, as he must, he should strive to stimulate the reader to make a clear and consistent formulation of his own preferences rather than to impose upon him standards ready made. And the good of the personal element comes from the power which one strong preference or conviction has of calling forth another, and compelling it to the discovery and defense of its grounds. In so**

---

Bold 10pt

**A work of art, no matter how material it may at first seem to be, exists only as perceived and enjoyed. The marble statue is beautiful only when it enters into and becomes alive in the experience of the beholder. Keys and strings and vibrations of the air are but stimuli for the auditory experience which is the real nocturne or etude. Ether vibrations and the retina upon which they impinge are nothing more than instruments for the production of the colors which, together with the interpretation of them in terms of ideas and feelings, constitute the real picture which we appreciate and judge. The physical stimuli and the physiological reactions evoked by them are important for our purpose only so far as they help us to understand the inner experiences with which they are correlated. A large part of our work, therefore, will consist in the psychological analysis of the experience of art and the motives underlying its production. We shall have to distinguish the elements of mind that enter into it, show their interrelations, and differentiate the total experience from other types of experience. Since, moreover, art is a social phenomenon, we shall have to draw upon our knowledge of social psychology to illumine our analysis of the individual's experience. Art is a historical, even a technical, development; hence the personal enjoyment of beauty itself is conditioned by factors that spring from the**

---

Bold 8pt

**That spring from the traditions of groups of artists and art lovers. No one can understand his pleasure in beauty apart from the pleasure of others. In so far, on the other hand, as aesthetics is an attempt to define the purpose of art and so to formulate the standards presupposed in judgments of taste, it is closely related to criticism. The relation is essentially that between theory and the application of theory. It is the office of the critic to deepen and diffuse the appreciation of particular works of art. For this purpose he must possess standards; but he need not be, and in fact often is not, aware of them. A fine taste may serve his ends. Not infrequently, however, the critic endeavors to make clear to himself and his readers the principles he is employing. Now, on its normative side, aesthetics is ideally the complete rationale of criticism, the systematic achievement, for its own sake, of what the thoughtful critic attempts with less exactness and for the direct purpose of appreciation. It is beyond the province of aesthetics to criticize any particular work of art, except by way of illustration. The importance of illustration for the sake of explaining and proving**

**general principles is, however, fundamental; for, as we have seen, a valuable aesthetic theory is impossible unless developed out of the primary aesthetic life of enjoyment and estimation, a life of contact with individual beautiful things. No amount of psychological skill in analysis or philosophical aptitude for definition can compensate for want of a real love of beauty,—of the possession of something of the artistic temperament. People who do not love art, yet study it from the outside, may contribute to our knowledge of it through isolated bits of analysis, but their interpretations of its more fundamental nature are always superficial. Hence, just as the wise critic will not neglect aesthetics, so the philosopher of art should be something of a critic. Yet the division of labor is clear enough. The critic devotes himself to the appreciation of some special contemporary or historical field of art—Shakespearean drama, Renaissance sculpture, Italian painting, for example; while the philosopher of art looks for general principles, and gives attention to individual works of art and historical movements only for the purpose of discovering and illustrating them. And, since the philosopher**



---

Bold Italic 42pt

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789.,!?'()[]{}/|#@&£\$€***

---

Bold Italic 30pt

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789.,!?'()[]{}/|#@&£\$€***

---

Bold Italic 22pt

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789.,!?'()[]{}/|#@&£\$€***

***Now, unless we  
have thought much  
about the matter  
or are gifted with  
unusual native***

Bold Italic 42pt

***To become aware of this is the first step towards enlightenment. We must try to distinguish what we want of art from what we want of other things, such as science or morality; for something unique we***

Bold Italic 30pt

***Desire from anything of permanent value in our life. In the next place we should come to see that we cannot want incompatible things; that, for example, we cannot want art to hold***

Bold Italic 18pt

***Up to life and, at the same time, to represent life as conforming to our private prejudices; or want a picture to have expressive and harmonious colors and look exactly like a real landscape; or long for a poetry that would be music or a sculpture that would be pictorial. Finally, we must make sure that our interpretation of the aesthetic purpose is representative of the actual fullness and manysidedness of it; we should observe, for***

---

Bold Italic 14pt

***We seek from art; that truth of some kind we seek besides; and yet that in some sort of union we want both. This clearing up can be accomplished only in closest touch with the actual experience of beauty; it must be performed upon our working preferences and judgments. It must be an interpretation of the actual history of art. There is no a priori method of establishing aesthetic standards. Just as no one can discover his life purpose apart from the process of living, or the purpose of another except through sympathy; so no one can know the meaning of art except through creating and enjoying and entering into the aesthetic life of other artists and art lovers his so-called normative-***

---

Bold Italic 12pt

***Aesthetics introduces an inevitable personal element into every discussion of the subject. Even as every artist seeks to convince his public that what he offers is beautiful, so every philosopher of art undertakes to persuade of the validity of his own preferences. I would not make any secret of this with regard to the following pages of this book. Yet this intrusion of personality need not be harmful, but may, on the contrary, be valuable. It cannot be harmful if the writer proceeds undogmatically, making constant appeals to the judgment of his readers and claiming no authority for his statements except in so far as they find favor there. Influence rather than authority is what he should seek. In presenting his views, as he must, he should strive to stimulate the reader to make a clear and consistent formulation of his own preferences rather than to impose upon him standards ready made. And the good of the personal element comes from the power which one strong preference or conviction has of calling forth another, and compelling it to the discovery and defense of its grounds. In so***

---

Bold Italic 10pt

***A work of art, no matter how material it may at first seem to be, exists only as perceived and enjoyed. The marble statue is beautiful only when it enters into and becomes alive in the experience of the beholder. Keys and strings and vibrations of the air are but stimuli for the auditory experience which is the real nocturne or etude. Ether vibrations and the retina upon which they impinge are nothing more than instruments for the production of the colors which, together with the interpretation of them in terms of ideas and feelings, constitute the real picture which we appreciate and judge. The physical stimuli and the physiological reactions evoked by them are important for our purpose only so far as they help us to understand the inner experiences with which they are correlated. A large part of our work, therefore, will consist in the psychological analysis of the experience of art and the motives underlying its production. We shall have to distinguish the elements of mind that enter into it, show their interrelations, and differentiate the total experience from other types of experience. Since, moreover, art is a social phenomenon, we shall have to draw upon our knowledge of social psychology to illumine our analysis of the individual's experience. Art is a historical, even a technical, development; hence the personal enjoyment of beauty itself is conditioned by factors that spring from the***

---

Bold Italic 8pt

***That spring from the traditions of groups of artists and art lovers. No one can understand his pleasure in beauty apart from the pleasure of others. In so far, on the other hand, as aesthetics is an attempt to define the purpose of art and so to formulate the standards presupposed in judgments of taste, it is closely related to criticism. The relation is essentially that between theory and the application of theory. It is the office of the critic to deepen and diffuse the appreciation of particular works of art. For this purpose he must possess standards; but he need not be, and in fact often is not, aware of them. A fine taste may serve his ends. Not infrequently, however, the critic endeavors to make clear to himself and his readers the principles he is employing. Now, on its normative side, aesthetics is ideally the complete rationale of criticism, the systematic achievement, for its own sake, of what the thoughtful critic attempts with less exactness and for the direct purpose of appreciation. It is beyond the province of aesthetics to criticize any particular work of art, except by way of illustration. The importance of illustration for the sake of explaining and proving***

***general principles is, however, fundamental; for, as we have seen, a valuable aesthetic theory is impossible unless developed out of the primary aesthetic life of enjoyment and estimation, a life of contact with individual beautiful things. No amount of psychological skill in analysis or philosophical aptitude for definition can compensate for want of a real love of beauty,- of the possession of something of the artistic temperament. People who do not love art, yet study it from the outside, may contribute to our knowledge of it through isolated bits of analysis, but their interpretations of its more fundamental nature are always superficial. Hence, just as the wise critic will not neglect aesthetics, so the philosopher of art should be something of a critic. Yet the division of labor is clear enough. The critic devotes himself to the appreciation of some special contemporary or historical field of art-Shakespearean drama, Renaissance sculpture, Italian painting, for example; while the philosopher of art looks for general principles, and gives attention to individual works of art and historical movements only for the purpose of discovering***