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Author(s): Roger Scruton

Reviewed work(s):

Source: *Critical Inquiry*, Vol. 7, No. 3 (Spring, 1981), pp. 577-603

Published by: [The University of Chicago Press](#)

Stable URL: <http://www.jstor.org/stable/1343119>

Accessed: 28/06/2012 11:04

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Photography and Representation

Roger Scruton

Critics and philosophers have occasionally been troubled by the question whether the cinema is an independent art form—independent, that is, of the theatre, from which it borrows so many conventions.¹ This question can be traced back to a more basic one, the question whether photography is capable of representing anything. I shall argue that it is not and that, insofar as there is representation in film, its origin is not photographic. A film is a photograph of a dramatic representation; it is not, because it cannot be, a photographic representation. It follows that if there is such a thing as a cinematic masterpiece it will be so because—like *Wild Strawberries* and *La Règle du jeu*—it is in the first place a dramatic masterpiece.

It seems odd to say that photography is not a mode of representation. For a photograph has in common with a painting the property by which the painting represents the world, the property of sharing, in some sense, the appearance of its subject. Indeed, it is sometimes thought that since a photograph more effectively shares the appearance of its subject than a typical painting, photography is a better mode of representation. Photography might even be thought of as having *replaced* painting as a mode of visual representation. Painters have felt that if the

I have benefited greatly from discussions with Richard Wollheim, Mark Platts, John Casey, Peter Suschitzky, and Ruby Meager, as well as from the criticisms of Robert A. Sharpe and Rickie Dammann, my fellow symposiasts at a conference organized in Bristol by Stephan Korner, to whom I am grateful for the opportunity to reflect on the nature of photography.

1. See, e.g., the discussions in Allardyce Nicoll's *Film and Theatre* (London, 1936).

aim of painting is really to reproduce the appearances of things, then painting must give way to whatever means are available to reproduce an appearance more accurately. It has therefore been said that painting aims to record the appearances of things only so as to capture the experience of observing them (the *impression*) and that the accurate copying of appearances will normally be at variance with this aim. Here we have the seeds of expressionism and the origin of the view (a view which not only is mistaken but which has also proved disastrous for the history of modern art) that painting is somehow purer when it is abstract and closer to its essence as an art.

Let us first dismiss the word "representation." Of course this word can be applied to photography. We wish to know whether there is some feature, suitably called representation, common to painting and photography. And we wish to know whether that feature has in each case a comparable aesthetic value, so that we can speak not only of representation but also of representational art. (There is an important feature—sound—in common to music and to fountains, but only the first of these is properly described as an *art* of sound.)

I

In order to understand what I mean by saying that photography is not a representational art, it is important to separate painting and photography as much as possible so as to discuss not actual painting and actual photography but an ideal form of each, an ideal which represents the essential differences between them. Ideal photography differs from actual photography as indeed ideal painting differs from actual painting. Actual photography is the result of the attempt by photographers to pollute the ideal of their craft with the aims and methods of painting.

By an "ideal" I mean a logical ideal. The ideal of photography is not an ideal at which photography aims or ought to aim. On the contrary, it is a logical fiction, designed merely to capture what is distinctive in the photographic relation and in our interest in it. It will be clear from this discussion that there need be no such thing as an ideal photograph in my sense, and the reader should not be deterred if I begin by describing photography in terms that seem to him to be exaggerated or false.

The ideal painting stands in a certain intentional relation to a sub-

Roger Scruton is the author of *Art and Imagination*, *The Aesthetics of Architecture*, and *The Meaning of Conservatism*. His forthcoming works, *From Descartes to Wittgenstein* and *The Politics of Culture and Other Essays*, will appear this year.

ject.² In other words, if a painting represents a subject, it does not follow that the subject exists nor, if it does exist, that the painting represents the subject as it is. Moreover, if x is a painting of a man, it does not follow that there is some *particular* man of which x is the painting. Furthermore, the painting stands in this intentional relation to its subject because of a representational act, the artist's act, and in characterizing the relation between a painting and its subject we are also describing the artist's intention. The successful realization of that intention lies in the creation of an appearance, an appearance which in some way leads the spectator to recognize the subject.

The ideal photograph also stands in a certain relation to a subject: a photograph is a photograph of something. But the relation is here causal and not intentional.³ In other words, if a photograph is a photograph of a subject, it follows that the subject exists, and if x is a photograph of a man, there is a particular man of whom x is the photograph. It also follows, though for different reasons, that the subject is, roughly, as it appears in the photograph. In characterizing the relation between the ideal photograph and its subject, one is characterizing not an intention but a causal process, and while there is, as a rule, an intentional act involved, this is not an essential part of the photographic relation. The ideal photograph also yields an appearance, but the appearance is not interesting as the realization of an intention but rather as a record of how an actual object looked.

Since the end point of the two processes is, or can be, so similar, it is tempting to think that the intentionality of the one relation and the causality of the other are quite irrelevant to the standing of the finished product. In both cases, it seems, the important part of representation lies in the fact that the spectator can see the subject *in* the picture. The appreciation of photographs and the appreciation of paintings both involve the exercise of the capacity to "see as," in the quite special sense in which one may see x as y without believing or being tempted to believe that x is y .

2

Now, it would be a simple matter to define "representation" so that " x represents y " is true only if x expresses a thought about y , or if x is

2. See Franz Clemen Brentano's *Psychology from an Empirical Standpoint*, ed. Linda McAlister (New York, 1973); Roderick M. Chisholm's *Perceiving* (Ithaca, N.Y., 1957), chap. 11; and G. E. M. Anscombe's "The Intentionality of Sensation," in *Analytical Philosophy*, ed. R. J. Butler, 2d ser. (Oxford, 1965).

3. I think that in this area nonextensionality (intensionality) and intentionality should be sharply distinguished.

designed to remind one of *y*, or whatever, in which case a relation that was *merely* causal (a relation that was not characterized in terms of any thought, intention, or other mental act) would never be sufficient for representation. We need to be clear, however, why we should wish to define representation in one way rather than in another. What hangs on the decision? In particular, why should it matter that the relation between a painting and its subject is an intentional relation while the photographic relation is merely causal? I shall therefore begin by considering our experience of painting and the effect on that experience of the intentionality of the relation between a painting and its subject.

When I appreciate a painting as a representation, I see it as what it represents, but I do not take it for what it represents. Nor do I necessarily believe that what is represented in the painting exists nor, if it does exist, that it has the appearance of the object that I see *in* the painting. Suppose that a certain painting represents a warrior. I may in fact see it not as a warrior but as a god. Here three “objects” of interest may be distinguished:

1. The intentional object of sight: a god (defined by my experience).
2. The represented object: a warrior (defined, to put it rather crudely, by the painter’s intention).⁴
3. The material object of sight: the painting.⁵

The distinction between 1 and 2 is not as clear-cut as it might seem; it would become so only if we could separate the “pure appearance” of the painting from the sense of intention with which it is endowed. We cannot do this not only because we can never separate our experience of human activity from our understanding of intention but also because in the case of a picture we are dealing with an object that is manifestly the expression of thought. Hence we will look for clues as to how the painting is intended to be seen and—such being the nature of “seeing as”—our sense of what is intended will determine our experience of what is there.

The “inference” view of perception, the view that there are certain things that we *basically* see (sense-data, etc.) from which we then *infer* the existence of other things, is wrong both as a matter of philosophical psychology, since there is no criterion for distinguishing datum and inference, and as a matter of epistemology, since it is only if we sometimes have knowledge of the “inferred” entities that we can have knowledge of the experience.⁶ The point applies also to intention: we do not see the gestures and movements of another man and then infer from them

4. I pass over the problem here of selecting and describing the appropriate intention.

5. For the material/intentional distinction, I rely on Anscombe.

6. The most famous arguments for this conclusion occur in Kant’s *Critique of Pure Reason* (in particular in the “Transcendental Deduction”) and in Wittgenstein’s *Philosophical Investigations*, pt. 1.

the existence of intentions; rather, we see the gestures as intentional, and that is the correct description of what we see. But of course we cannot choose to see just what we will as a manifestation of intention. Our ability to see intention depends on our ability to interpret an activity as characteristically human, and here, in the case of representational art, it involves our understanding the dimensions and conventions of the medium. Art manifests the "common knowledge" of a culture;⁷ as E. H. Gombrich has made clear, to understand art is to be familiar with the constraints imposed by the medium and to be able to separate that which is due to the medium from that which is due to the man. Such facts lead us to speak of understanding or misunderstanding representational painting.

Although there is not space to discuss fully the concept of "understanding" that is involved here, it is worth mentioning the following point: to understand a painting involves understanding thoughts. These thoughts are, in a sense, communicated by the painting. They underlie the painter's intention, and at the same time they inform our way of seeing the canvas. These thoughts determine the perception of the man who sees with understanding, and it is at least partly in terms of our apprehension of thoughts that we must describe what we see in the picture. We see not only a man on a horse but a man of a certain character and bearing. And *what* we see is determined not by independent properties of the subject but by our understanding of the painting. It is the way the eyes are painted that gives that sense of authority, the particular lie of the arm that reveals the arrogant character, and so on. In other words, properties of the medium influence not only what is seen in the picture but also the way it is seen. Moreover, they present to us a vision that we attribute not to ourselves but to another man; we think of ourselves as sharing in the vision of the artist, and the omnipresence of intention changes our experience from something private into something shared. The picture presents us not merely with the perception of a man but with a thought about him, a thought embodied in perceptual form.⁸ And here, just as in the case of language, thought has that character of objectivity and publicity upon which Frege commented.⁹ It is precisely when we have the communication of thoughts about a subject that the concept of representation becomes applicable; and therefore literature and painting are representational in the same sense.

7. The importance of "common knowledge," its complexity as a phenomenon, and its natural coexistence with conventions have been recognized in the philosophy of language; see esp. the interesting discussion in David K. Lewis' *Convention: A Philosophical Study* (Oxford, 1972).

8. I have discussed elsewhere what I mean by the "embodiment" of thought in perception; see my *Art and Imagination* (London, 1974), chaps. 7 and 8.

9. Gottlob Frege, *Philosophical Writings*, trans. Peter T. Geach and Max Black (Oxford, 1952), p. 79.

The ideal painting has no particular need for an identity of appearance with its subject. In order to present a visual account of the Duke of Wellington, it is not necessary for an artist to strive to present an exact copy of the Duke's appearance.¹⁰ Indeed, it is tempting here to dispense with the notion of appearance altogether, to construe the painting as a conventional or even quasi-linguistic act which stands in a semantic relation—a relation of reference—to its subject and which presents a visual appearance only as a means of fulfilling a referential function. Such a view would explain, perhaps better than all rival theories of representation, the role of intention in our understanding of art.¹¹

I do not know how far those philosophers influenced by Gombrich's arguments—arguments emphasizing the place of convention in our understanding of visual art—would wish to take the analogy with language. I do not know, for example, whether a convention according to which colours were to be represented by their complements—a red object by a patch of green, a yellow object by a patch of blue—would be conceivable for such philosophers, conceivable, that is, as a mode of pictorial representation. It is undeniable, however, that such a painting would convey to someone who understood the convention as much information about its subject as another painting in which the colours copy the original. More bizarre conventions could also be imagined: a painting could be constructed entirely out of dashes and circles, arranged according to the grammar of a visual code. Given the right conventions, such a painting would count, according to the reference theory, as an extremely faithful representation of its subject. It would be read as a kind of scrambled message which had to be decoded in order to permit an understanding of what it says.

However, we cannot treat the visual connection between a painting and its subject as an entirely accidental matter, accidental, that is, to any process of representation that the painting may display. For we cannot deny that representational painting interests us primarily because of the visual connection with its subject. We are interested in the visual relation between painting and subject because it is by means of this relation that the painting represents. The artist presents us with a way of seeing (and not just any way of thinking of) his subject. (Hence the revolutionary character of such painters as Caravaggio and de la Tour.) It is this visual relation which seems to require elucidation. We cannot explain pictorial representation independently of the visual aspect of paintings and still

10. There is a problem here about "identity of appearance" on which I touch again in sec. 6.

11. Nelson Goodman, the most important exponent of a semantic theory of art, manages to reconcile his approach with a view of photographs as representational; see his *Languages of Art* (Indianapolis, 1976), p. 9 n.

expect our explanation to cast light upon the problem of the visual relation between a picture and its subject-matter. And yet it is that relation which is understood by the appreciative spectator.

That objection is of course not conclusive. It also seems to assume that a semantic theory of art (a theory which sees representation in terms of reference) must necessarily also be a linguistic theory. Surely there could be relations of reference that do not reflect the conventions of language, even relations that need to be understood in essentially visual terms. Let us, then, consider what such a conception of reference might be like.

It is no accident that language has a grammar. The existence of grammar is a necessary part of language and part of the all-important connection between language and truth. But there is a further significance in grammar, at least as grammar is now conceived. For the contemporary logician, grammar is primarily a "generative" function, a means of building complex sentences from the finite number of linguistic parts. Taken in conjunction with a theory of interpretation, a proper grammar will explain how speakers of a language understand an indefinite number of sentences on the basis of understanding only a finite number of words.¹² In this way we can show how the truth or falsehood of a sentence depends upon the reference or meaning of its parts, and the concept of reference in language becomes inextricably bound up with the idea that from the references of words we may derive the truth conditions of sentences. This "generative connection" between reference and truth is part of the intuitive understanding of reference which is common to all speakers of a language.

It is here, I think, that we find a striking difference between language and painting. While there may be repertoires and conventions in painting, there is nothing approaching grammar as we understand it. For one thing, the requirement of finitude is not obviously met. It is clearly true that we understand the representational meaning of, say, a Carpaccio through understanding the representational meaning of its parts. But the parts themselves are understood in *precisely the same way*; that is, they too have parts each of which is potentially divisible into significant components, and so on ad infinitum. There seems to be no way in which we can divide the painting into grammatically significant parts—no way in which we can provide a syntax which isolates those parts of the painting that have a particular semantic role. For in advance of seeing the painting, we have no rule which will decide the point, and thus the idea of syntactic or semantic rules becomes inapplicable. The means whereby we understand the total representation is identical with the means whereby we understand the parts. Understanding is not secured either

12. I draw here on the now familiar arguments given by Donald Davidson in "Truth and Meaning," *Synthese* 17 (1967) which originate with Frege and which were given full mathematical elaboration in Alfred Tarski's theory of truth.

by rules or by conventions but seems to be, on the contrary, a natural function of the normal eye. As we see the meaning of the painting, so do we see the meaning of its parts. This contrasts sharply with the case of reference in language, where we *construct* the meaning of the sentence from the reference of its parts and where the parts themselves have reference in a way that is ultimately conventional.

There seems to be no justification, then, for thinking of representation in terms of reference. We could, however, insist that the relation of a painting to its subject is one of reference only by removing from "reference" that feature which leads us to think that an account of reference is also an account of understanding. To speak of the connection between a word and a thing as one of reference is to show how we understand the word, for it is to show how the truth conditions of sentences containing the word are determined. If we speak of reference in describing paintings, therefore, we should not think that we thereby cast any light on the *understanding* of representation. What representation is, how we understand it, and how it affects us—those questions seem to remain as obscure as ever. The only thing that remains to support the invocation of reference is the fact that paintings may be true or false. It is that fact which we must now consider.

4

The fact that a painting may be true or false plays a vital role in visual appreciation. We could not explain realism, for example, either in painting or in literature unless we invoked the concept of truth. Again we must emphasize information (and therefore the concept of reference) in our understanding of the painter's art; or at least we are obliged to find some feature of the painting that can be substituted for reference and which will show how the connection with truth is established.

Such a feature, as a matter of fact, has already been described: we may describe realism in terms of what we see *in* the painting. We therefore analyse truth not in terms of a relation between the painting and the world but in terms of a relation between what we see in the painting and the world. Goya's portrait of the Duke of Wellington is realistic because the figure we see in the painting resembles the Duke of Wellington.¹³ The truth of the painting amounts to the truth of the viewer's perception; in other words, the "intentional object of sight" corresponds to the nature of the subject. Those thoughts which animate our perception when we see the realistic painting with understanding are true thoughts.¹⁴ Truth is not a property of the painting in the direct way in

13. That is, provided the painting is independently *of* the Duke of Wellington.

14. See n. 8, above.

which it is the property of a sentence, and the possibility of predicating the truth of a painting does not open the way to a semantic theory of art any more than it opens the way to a semantic theory of, for example, clouds, or of any other phenomenon in which aspects may be seen.

Although distinctions may be made between true and false pictures, an aesthetic appreciation actually must remain indifferent to the truth of its object. A person who has an aesthetic interest in the *Odyssey* is not concerned with the literal truth of the narrative. Certainly it is important to him that the *Odyssey* be lifelike, but the existence of Odysseus and the reality of the scenes described are matters of aesthetic indifference. Indeed, it is characteristic of aesthetic interest that most of its objects in representation are imaginary. For unless it were possible to represent imaginary things, representation could hardly be very important to us. It is important because it enables the presentation of scenes and characters toward which we have only contemplative attitudes: scenes and characters which, being unreal, allow our practical natures to remain unengaged.

If the concept of representation is to be of aesthetic importance, it must be possible to describe an aesthetic interest in representation. Only if there is such a thing as aesthetic interest which has representation as its object can there be representational art (as opposed to art that happens to be representational). It is commonly said that an aesthetic interest in something is an interest in it for its own sake: the object is not treated as a surrogate for another; it is *itself* the principal object of attention. It follows that an aesthetic interest in the representational properties of a picture must also involve a kind of interest in the picture and not merely in the thing represented.¹⁵

Now, *one* difference between an aesthetic interest in a picture and an interest in the picture as a surrogate for its subject lies in the kind of reason that might be given for the interest. (And to give the reasons for an interest is to give an account of its intentional object and therefore of the interest itself.) If I ask a man why he is looking at a picture, there are several kinds of reply that he might give. In one case his reasons will be reasons for an interest only in the things depicted: they will describe properties of the subject which make it interesting. Here the interest in the picture is derivative: it lies in the fact that the picture reveals properties of its subject. The picture is being treated as a means of access to the subject, and it is therefore dispensable to the extent that there is a better means to hand (say, the subject itself). With that case one may contrast two others. First, there is the case where the man's reasons refer only to properties of the picture—to pictorial properties, such as colour, shape, and line—and do not mention the subject. For such a man the

15. Hence the tradition in philosophy, which begins with Kant, according to which representation constitutes a threat to the autonomy of art.

picture has interest as an abstract composition, and its representational nature is wholly irrelevant to him. Second, there is the case where the reasons for the interest are reasons for an interest in the *picture* (in the way it looks) even though they make essential reference to the subject and can be understood as reasons only by someone who understands the reference to the subject. For example, the observer may refer to a particular gesture of a certain figure and a particular way of painting that gesture as revelatory of the subject's character (for example, the barmaid's hands on the counter in Manet's *Bar aux Folies-Bergère*). Clearly, that is a reason not only for an interest in the subject but also (and primarily) for an interest in the picture, since it gives a reason for an interest in something which can be understood only by looking at the picture. Such an interest leads naturally to another, to an interest in the use of the medium—in the way the painting presents its subject and therefore in the way in which the subject is seen by the painter. Here it could not be said that the painting is being treated as a surrogate for its subject: it is *itself* the object of interest and irreplaceable by the thing depicted. The interest is not in representation for the sake of its subject but in representation for its own sake. And it is such an interest that forms the core of the aesthetic experience of pictorial art and which—if analysed more fully—would explain not only the value of that experience but also the nature and value of the art which is its object. We see at once that such an interest is not, and cannot be, an interest in the literal truth of the picture.

5

If I were to describe, then, *what I see* in a picture, I would be bound not merely to describe the visual properties of the subject but also to provide an interpretation of the subject, a way of seeing it. The description under which the subject is seen is given by the total thought in terms of which I understand the picture. In the case of portraiture, this interpretive thought need not be a thought about the momentary appearance of the subject: it need not be the thought "He looked like that." The thought may relate to the subject not as he appeared at any one moment but as he was or, rather, as the artist saw him to be. The appearance may be presented only because it embodies the reality, in which case it will be the reality that is understood (or misunderstood) by the spectator.

One of the most important differences between photography and portraiture as traditionally practised lies in the relation of each to time. It is characteristic of photography that, being understood in terms of a causal relation to its subject, it is thought of as revealing something momentary about its subject—how the subject looked at a particular

moment. And that sense of the moment is seldom lost in photography, for reasons that will shortly be apparent. Portrait painting, however, aims to capture the sense of time and to represent its subject as extended in time, even in the process of displaying a particular moment of its existence. Portraiture is not an art of the momentary, and its aim is not merely to capture fleeting appearances. The aim of painting is to give insight, and the creation of an appearance is important only as the expression of thought. While a causal relation is a relation between events, there is no such narrow restriction on the subject-matter of a thought. This perhaps partially explains the frequently made comment that the true art of portraiture died with the advent of photography and that representational art, insofar as it still pursues an ideal of realism, is unable to capture, as the realist ought to capture, the sense of the passage of time.¹⁶

Of course a photographer can aim to capture that fleeting appearance which gives the most reliable indication of his subject's character. He may attempt to find in the momentary some *sign* of what is permanent. But there is a great difference between an image which is a sign of something permanent and an image which is an expression of it. To express the permanent is to give voice to a thought about its nature. To give a sign of the permanent is to create something from which its properties may be inferred. A man may remain silent when asked to defend his friend, and from that silence I infer his friend's guilt. Yet the man has certainly not expressed the thought that his friend is guilty. Similarly a photograph may give signs of what is permanent despite the fact that it is incapable of expressing it.

6

The ideal photograph, as I mentioned earlier, stands in a causal relation to its subject and "represents" its subject by reproducing its appearance. In understanding something as an ideal photograph, we understand it as exemplifying this causal process, a process which originates in the subject "represented" and which has as its end point the production of a copy of an appearance. By a "copy" of an appearance I mean an object such that what is seen in it by a man with normal eyes and understanding (the intentional object of sight) resembles as nearly as possible what is seen when such a man observes the subject itself from a certain angle at a certain point in its history. A person studying an ideal photograph is given a very good idea of *how something looked*. The result is that, from studying a photograph, he may come to know how some-

16. I am thinking of recent exercises in realism by such painters as Ken Danby and Alex Colville.

thing looked in the same way he might know it if he had actually seen it.

With an ideal photograph it is neither necessary nor even possible that the photographer's intention should enter as a serious factor in determining how the picture is seen. It is recognized at once for what it is—not as an interpretation of reality but as a presentation of how something looked. In some sense looking at a photograph is a substitute for looking at the thing itself; consider, for example, the most “realistic” of all photographic media, the television. It seems scarcely more contentious to say that I saw someone on the television—that is, that in watching the television I saw *him*—than to say that I saw him in a mirror. Television is like a mirror: it does not so much destroy as embellish that elaborate causal chain which is the natural process of visual perception.

Of course it is not necessary to define the subject of a photograph in terms of this causal process, for the subject could be identified in some other way. But the fact remains that when we say that *x* is a photograph of *y* we *are* referring to this causal relation, and it is in terms of the causal relation that the subject of a photograph is normally understood. Let us at least say that the subject is so defined for my logical ideal of photography: that premise is all my argument requires.

It follows, first, that the subject of the ideal photograph must exist; second, that it must appear roughly as it appears in the photograph; and third, that its appearance in the photograph is its appearance at a particular moment of its existence. The first of these features is an immediate consequence of the fact that the relation between a photograph and its subject is a causal relation. If *a* is the cause of *b*, then the existence of *b* is sufficient for the existence of *a*. The photograph lacks that quality of “intentional inexistence” which is characteristic of painting. The ideal photograph, therefore, is incapable of representing anything unreal; if a photograph is a photograph of a man, then there is some particular man of whom it is a photograph.

Of course I may take a photograph of a draped nude and call it *Venus*, but insofar as this can be understood as an exercise in fiction, it should not be thought of as a photographic representation of Venus but rather as the photograph of a representation of Venus. In other words, the process of fictional representation occurs not in the photograph but in the subject: it is the *subject* which represents Venus; the photograph does no more than disseminate its visual character to other eyes. This is not to say that the model is (unknown to herself) acting Venus. It is not she who is representing Venus but the photographer, who uses her in his representation. But the representational act, the act which embodies the representational thought, is completed before the photograph is ever taken. As we shall see, this fictional incompetence of photography is of great importance in our understanding of the cinema; but it also

severely limits the aesthetic significance of "representation" in photography. As we saw earlier, representation in art has a special significance precisely because of the possibility that we can understand it—in the sense of understanding its content—while being indifferent to, or unconcerned with, its literal truth. That is why fictional representation is not merely an important form of representational art but in fact the primary form of it, the form through which the aesthetic understanding finds its principal mode of expression.

One may wish to argue that my example is a special one, that there are other ways of creating fictional representations which are essentially photographic. In other words, it is not necessary for the photographer to create an independent representation in order for his photograph to be fictional. Suppose he were to take a photograph of a drunken tramp and label it *Silenus*. Would that not be a fictional photograph, comparable, indeed, to a painting of Silenus in which a drunken tramp was used as a model?

This example, which I owe to Richard Wollheim, is an interesting one, but it does not, I think, establish what it claims. Consider a parallel case: finding a drunken tramp in the street I point to him and say "Silenus." It is arguable that my gesture makes the tramp into a representation; but if it does, it is because I am inviting you to think of him in that way. I have expressed a representational thought: imagine this person as Silenus. And I have completed the thought by an act of ostension toward its dozing subject. The act of ostension might on some other occasion be accomplished by a camera (or a frame, or a mirror, or any other device which isolates what it shows).

The camera, then, is being used not to represent something but to point to it. The subject, once located, plays its own special part in an independent process of representation. The camera is not essential to that process: a gesturing finger would have served just as well. If the example shows that photographs can be representations, then it shows the same of fingers. To accept that conclusion is to fail to distinguish between what is accidental and what is essential in the expression of a representational thought. It is to open the way toward the theory that everything which plays a part in the expression of thought is itself a representation. Such a view does not account for the aesthetic significance of representations. It also, however, and far more seriously, implies that there is no distinction between representational and nonrepresentational art. The concept of representation that I am assuming makes such a distinction, and it makes it for very good reasons. I am not tempted by such dubious examples to abandon it. One might put the point by saying that a painting, like a sentence, is a *complete* expression of the thought which it contains. Painting is a sufficient vehicle of representational thought, and there may be no better way of expressing what a

painting says. That is why representation can be thought of as an intrinsic property of a painting and not just as a property of some process of which the painting forms of a part.

Consider also the second feature mentioned above: the subject of an ideal photograph must appear roughly as it appears in the photograph. By its very nature, photography can “represent” only through resemblance. It is only because the photograph acts as a visual reminder of its subject that we are tempted to say that it represents its subject. If it were not for this resemblance, it would be impossible to see from the photograph how the subject appeared, except by means of scientific knowledge that would be irrelevant to any interest in the visual aspect of the photograph. Contrast here the case of an electron microscope which punches out on a ticker tape a codified indication of a crystal’s atomic structure. Is that a representation of the atomic structure? If it is, then why not say that any causal relation which enables us to infer the nature of the cause from the properties of its effect provides us with a representation of the cause in the effect? Such a concept of representation would be uninteresting indeed. It is impossible, therefore, that the ideal photograph should represent an object except by showing how it appeared at a certain moment in its history and still *represent* it in the way ideal photography represents anything. How indeed could we make sense of an ideal photograph representing its subject *as* other than it appeared? We could do so only if we could also say that a photograph sometimes represents its subject as it appears; that is, if we could say that representation here is “representation as.” But consider this sentence: *x* is an ideal photograph of *y* as *z*. It seems that we have no means of filling out the description “*z*,” no means, that is, of filling it out by reference only to the photographic process and not, say, to some independent act of representation that precedes or follows it. One might say that the medium in photography has lost all importance: it can present us with what we see, but it cannot tell us how to see it.

We *must* be aware of the three features mentioned above if we are to appreciate the characteristic effects of photography. In looking at an ideal photograph, we know that we are seeing something which actually occurred and seeing it as it appeared. Typically, therefore, our attitude toward photography will be one of curiosity, not curiosity about the photograph but rather about its subject. The photograph addresses itself to our desire for knowledge of the world, knowledge of how things look or seem. The photograph is a means to the end of seeing its subject; in painting, on the other hand, the subject is the means to the end of its own representation. The photograph is transparent to its subject, and if it holds our interest it does so because it acts as a surrogate for the represented thing. Thus if one finds a photograph beautiful, it is because one finds something beautiful in its subject. A painting may be beautiful, on the other hand, even when it represents an ugly thing.

One might accept the general difference I have indicated between an aesthetic interest and an attitude of curiosity and accept too the implication that something is a representation *only* if it is capable of carrying a reference to its subject without merely standing as a surrogate for it. He still might argue, however, that it is possible to be interested in a photograph *as* a photograph and find it, and not just its subject, beautiful.

But what is it to be interested in a photograph as a photograph? Of course one might have a purely abstract aesthetic interest in a photograph—an interest in the photograph as a construction of lines and shapes (as one is intended to appreciate Man Ray's *Rayogrammes*, for example). One can have a purely abstract aesthetic interest in anything; photography is only a representational art if our interest in a photograph as a photographic representation is a type of aesthetic interest.

Returning to the previous discussion of representation in painting, it appears that there is a *prima facie* contradiction between saying that I am interested in a thing for its own sake and saying that I am interested in it as a representation of something else. In attempting to reconcile these two interests, it is necessary first to restrict the place of truth in aesthetic interest. Truth is aesthetically relevant only insofar as it may be construed as truth to the situation presented rather than "truth to the facts." From the point of view of aesthetic interest, it is always irrelevant that there should be a particular object which is the object represented or, if there is such an object, that it should exist as portrayed. That is not to say, of course, that an aesthetic interest does not require things to be in general roughly as they are shown; but that is another matter.

As I have already said, this conflicts with the typical way in which we are interested in photographs. Knowing what we know about photographs, it is at least natural that we should be interested in them both because they are true to the facts and because they tell us useful things about their subject-matter. It seems, therefore, that the emotional or "aesthetic" qualities of a photograph tend to derive directly from the qualities of what it "represents": if the photograph is sad, it is usually because its subject is sad; if the photograph is touching, it is because its subject is touching, and so on. It is worth reflecting on why there could not be a photograph of a martyrdom that was other than horrifying. One's curiosity here would be no different from one's curiosity in the act itself. Hence it would be as difficult (and perhaps also as corrupt) to have an aesthetic interest in the photograph as it would be in the real situation. By contrast, a painting of a martyrdom may be serene, as is Mantegna's great *Crucifixion* in the Louvre. The painting has emotional qualities in defiance of the qualities of its subject. In the case of a pho-

tograph—say of the victim of some accident—one’s attitude is determined by the knowledge that this is how things are. One’s attitude is made practical by the knowledge of the causal relation between photograph and object. This is not to deny that one might be interested in a photograph for its own sake and at the same time maintain a proper distance from its subject, even when it depicts a scene of agony or death. But the real question is, Can we have such an interest in a photograph without having the same interest in its subject? Can I have an aesthetic interest in the photograph of a dying soldier which is not also an aesthetic interest in the soldier’s death? Or, rather, can I maintain that separation of interests and still be interested in the “representational” aspect of the photograph? If we are distanced from the photograph only because we are distanced from its subject, then the important distinction that I wish to emphasize, between interest in the representation and interest in the subject, has still not been made. It seems necessary to show that photography *can*—by itself—create that sharp separation of interests which is everywhere apparent in serious painting. Consider too the photographs of old London. How is it possible to detach one’s interest in their beauty from an interest in the beauty of London as it was? Regret is here the appropriate reaction to the photograph (as it is not—or at least not normally—an appropriate reaction to a Canaletto). “That is how it looked!” is the central index of one’s emotion.

Consider, then, the reasons that may be given in answer to the question, “Why are you looking at that?” With a photograph, one mentions the features of the subject; with a painting, one mentions only the observable aspect captured in the picture. This essentially is what distinguishes an interest in a representation as a surrogate from an interest in a representation for its own sake. Suppose now that someone wishes to argue that it is *not* inevitable that we treat photographs, even ideal photographs, as I have described. Let us see what the consequences of such a position might be.

8

Imagine that we treat photographs as representations in just the same way that we treat paintings, so that their representational natures are themselves the objects of an aesthetic interest. What are the consequences if we study photography in such a way that it does not matter whether its subject actually existed or actually looked like the thing we see in the picture? Here we are interested not in the subject but in its manner of presentation. If there *can* be such an interest in a photograph, it suggests that a photograph may sometimes be the expression of a representational thought and not merely a simulacrum of its subject.

An interest in an object for its own sake, in the object as a whole,

must encompass an interest in detail. For if there is nothing *for* which one contemplates an object, as has frequently been argued,¹⁷ there is no way of determining in advance of looking at it which features are, and which are not, relevant to one's interest. It is for this reason that we cannot rest satisfied with nature but must have works of art as the objects of aesthetic judgment. Art provides a medium transparent to human intention, a medium for which the question, Why? can be asked of every observable feature, even if it may sometimes prove impossible to answer. Art is an expression of precisely the same rational impulses that find an outlet in aesthetic interest; it is therefore the only object which satisfies that interest completely.

The photographer, then, who aims for an aesthetically significant representation must also aim to control detail; "detail" being here understood in the wide sense of "any observable fact or feature." But here lies a fresh difficulty. The causal process of which the photographer is a victim puts almost every detail outside of his control. Even if he does, say, intentionally arrange each fold of his subject's dress and meticulously construct, as studio photographers once used to do, the appropriate scenario, that would still hardly be relevant, since there seem to be few ways in which such intentions can be revealed in the photograph. For one thing, we lack all except the grossest features of style in photography; and yet it is style that persuades us that the question, Why this and not that? admits such fruitful exploration in the case of painting. Style enables us to answer that question by referring solely to aspects of the painting rather than to features which are aesthetically irrelevant, features which are in no way *manifest* in what is seen.¹⁸ The search for meaning in a photograph is therefore curtailed or thwarted: there is no point in an interest in detail since there is nothing that detail can show. Detail, like the photograph itself, is transparent to its subject. If the photograph is interesting, it is only because what it portrays is interesting and not because of the manner in which the portrayal is effected.

Let us assume, however, that the photographer could intentionally exert over his image just the kind of control that is exercised in the other representational arts. The question is, How far can this control be extended? Certainly there will be an infinite number of things that lie outside his control. Dust on a sleeve, freckles on a face, wrinkles on a hand: such minutiae will always depend initially upon the prior situation of the subject. When the photographer sees the photographic plate, he may still wish to assert his control, choosing just this colour here, just that number of wrinkles or that texture of skin. He can proceed to paint things out or in, to touch up, alter, or *pasticher* as he pleases. But of

17. See, e.g., Stuart Hampshire's "Logic and Appreciation," in *Aesthetics and Language*, ed. William Elton (Oxford, 1954).

18. See Richard Wollheim's interesting discussion "Style and Now," in *Concerning Contemporary Art*, ed. Bernard William Smith (Oxford, 1975).

course he has now become a painter, precisely through taking representation seriously. The photograph has been reduced to a kind of frame around which he paints, a frame that imposes upon him largely unnecessary constraints.¹⁹

In other words, when the photographer strives toward representational art, he inevitably seems to move away from that ideal of photography which I have been describing toward the ideal of painting. This can be seen most clearly if we consider exactly what has to be the case if photography is to be a wholly representational art—if it is to manifest all those aspects of representation that distinguish it from mere copying and which endow it with its unique aesthetic appeal. No one could deny that from its origins photography has set itself artistic ideals and attempted to establish itself as a representational art. The culmination of that process—which can be seen in such photographs as Henry Peach Robinson's *Autumn*—is to be found in the techniques of photomontage used by the surrealists and futurists (and in particular, by such artists as László Moholy-Nagy and Hannah Höch). Here our interest in the result can be entirely indifferent to the existence and nature of the original subject. But that is precisely because the photographic figures have been so cut up and rearranged in the final product that it could not be said in any normal sense to be a *photograph* of its subject. Suppose that I were to take figures from a photograph of, say, Jane, Philip, and Paul, and, having cut them out, I were to arrange them in a montage, touching them up and adjusting them until the final result is to my mind satisfactory. It could very well be said that the final result represents, say, a lovers' quarrel; but it is not a photograph of one. It represents a quarrel because it stands in precisely the same intentional relation to a quarrel that a painting might have exhibited. Indeed, it is, to all intents and purposes, a painting, except that it happens to have employed photographic techniques in the derivation of its figures. Insofar as the figures can still be considered to be photographs, they are photographs of Jane, Philip, and Paul and not photographs of a lovers' quarrel. (Of course the fact of their *being* photographs might be aesthetically important. Some ironical comment, for example, may be intended in using figures cut from a medium of mass production.)

The history of the art of photography is the history of successive attempts to break the causal chain by which the photographer is imprisoned, to impose a human intention between subject and appearance so that the subject can be both defined by that intention and seen in terms of it.²⁰ It is the history of an attempt to turn a mere simulacrum into the expression of a representational thought, an attempt to discover through techniques (from the combination print to the soft-focus lens)

19. This argument is hinted at in Benedetto Croce's *Estetica* (Bari, 1905), p. 20.

20. See, e.g., Aaron Scharf's *Creative Photography* (London, 1975) and Rudolf Arnheim's *Film as Art* (London, 1958).

what was in fact already known.²¹ Occasionally, it is true, photographers have attempted to create entirely fictional scenes through photography and have arranged their models and surroundings, as one might on the stage, in order to produce a narrative scene with a representational meaning. But, as I have argued, the resulting photograph would not be a representation. The process of representation was effected even before the photograph was taken. A photograph of a representation is no more a representation than a picture of a man is a man.

9

It might be felt that I have begged the question in allowing only one way in which photography may acquire representational meaning, a way which inevitably leads photography to subject itself to the aims of painting. One may argue that a photographer does not choose his subject at random, nor is he indifferent to the point of view from which he photographs it or to the composition in which it is set. The act of photography may be just as circumscribed by aesthetic intentions as the act of painting. A photograph will be designed to show its subject in a particular light and from a particular point of view, and by so doing it may reveal things about it that we do not normally observe and, perhaps, that we might not have observed but for the photograph. Such an enterprise leads to effects which are wholly proper to the art of photography, which therefore has its own peculiar way of showing the world. Why is that not enough to give to photography the status of a representational art?

I do not think that such an objection need cause me to revise my argument. For exactly the same might be said of a mirror. When I see someone in a mirror I see *him*, not his representation. This remains so even if the mirror is a distorting mirror and even if the mirror is placed where it is intentionally. This intention might even be similar to the intention in photography: to give a unique and remarkable view of an object, a view which reveals a "truth" about it that might otherwise have gone unobserved. One could even imagine an art of mirrors, an art which involves holding a mirror aloft in such a way that what is seen in the mirror is rendered by that process interesting or beautiful.

This art of mirrors may, like the art of photography, sometimes involve representation. It may, for example, involve a representation of Venus or of Silenus in the manner of the two types of "fictional" photographs considered earlier. But representation will not be a property of the *mirror*. It is impossible that I could, simply by holding a mirror

21. See esp. Henry Peach Robinson's *The Elements of a Pictorial Photograph* (London, 1896).

before someone, make him into a representation of himself. For after all, whether I look at him or at the mirror, in either case it is *he* that I see. If the mirror is to become the expression of a representational thought, it too must be denatured; like the photomontage, it must be freed from the causal chain which links it to its subject. One can perhaps begin to see the truth in Oliver Wendell Holmes' description of the daguerreotype as a "mirror with a memory."²² It was just such a mirror that led to the downfall of Lord Lambton.

It does not matter, therefore, how many aesthetic intentions underlie the act of photography. It does not matter that the subject, its environment, activity, or light are all consciously arranged. The real question is, What has to be done to make the resulting image into a representation? There are images which are representations (paintings) and images which are not (mirrors). To which class does the photograph belong? I have argued that it naturally belongs to the latter class. Photography can be *made* to belong to the former class by being made into the principal vehicle of the representational thought. But one must then so interfere with the relation between the photograph and its subject that it ceases to be a *photograph* of its subject. Is that not enough to show that it is not just my ideal of photography which fails to be a mode of representation but also that representation can never be achieved through photography alone?

A final comparison: I mark out a certain spot from which a particular view of a street may be obtained. I then place a frame before that spot. I move the frame so that, from the chosen spot, only certain parts of the street are visible, others are cut off. I do this with all the skill available to me, so that what is seen in the frame is as pleasing as it might be: the buildings within the frame seem to harmonize, the ugly tower that dominates the street is cut off from view, the centre of the composition is the little lane between two classical facades which might otherwise have gone unnoticed, and so on. There I have described an activity which is circumscribed by aesthetic intentions as anything within the experience of the normal photographer. But how could it be argued that what I see in the frame is not the street itself but a representation of it? The very suggestion is absurd.

10

Here one might object that representation is not, after all, an intrinsic property either of a painting or of a description. Representation is a relation; an object can be described as a representation only if one

22. Holmes, quoted in Beaumont Newhall's *History of Photography* (London, 1972), p. 22.

person uses it to represent something to another. On this view, there is no such thing as "being a representation"; there is only "having a representational use." And if this were the case, my arguments would be in vain. Photographs are as much, and as little, representations as paintings, as gestures, as mirrors, as labels, and as anything else that can play its part in the process of communication.

The objection is more serious and reflects a well-known dispute in the theory of meaning. Meaning, some say, is a property of a sentence; others, for instance, H. Paul Grice, argue that meaning is primarily a relation between utterance and speaker. Now, even for Grice, there remains a distinction between utterances which are articulate and utterances which are not. Sentences are to be distinguished from nods of the head in that they participate in and exemplify a grammar, and through that grammar they can be understood independently of the context of their use. By being articulate, the sentence can stand alone as the principal expression of a thought. There arises a kind of interest in the sentence (and in its content) which is independent of any direct involvement in the act of communication. Meaning can be read *in* the sentence and need not be inferred from surrounding circumstances.

Similarly, painting, being fully articulate, can attract attention as the principal expression of a process of thought. It can be understood in isolation from the special circumstances of its creation because each and every feature of a painting can be both the upshot of an intentional act and at the same time the creation of an intentional object. The interest in the intentional object becomes an interest in the thought which it conveys. A painter can fill his canvas with meaning in just the way that a writer may fill his prose. That is what makes painting and literature into representational arts: they are arts which can be appreciated as they are in themselves and at the same time understood in terms of a descriptive thought which they articulate.

In photography we may have the deliberate creation of an image. Moreover, I may use a photograph as a representation: I may use a photograph of Lenin as a representation of him in the way that I might have used a clenched fist or a potato or a photograph of Hitler. The question is, What makes the image itself into the principal vehicle of representational thought? I wish to argue that an image can be deliberate without being properly articulate. The image becomes articulate when (a) the maker of the image can seriously address himself to the task of communicating thought through the image alone and (b) when the spectator can see and understand the image in terms of the process of thought which it expresses. To satisfy *a* we require a painterly approach to detail; to satisfy *b* we must distract the spectator's attention from the causal relation which is the distinguishing feature of photography. Either way, the persistence of that relation—in other words, the persistence of the *photographic* image—can only hinder representation. It can contribute

nothing to its achievement. This is perhaps what James Joyce meant when he wrote the following in his Paris notebooks of 1904:

Question: Can a photograph be a work of art? Answer: A photograph is a disposition of sensible matter and may be so disposed for an aesthetic end, but it is not a human disposition of sensible matter. Therefore it is not a work of art.

If Joyce meant by “work of art” what I mean by “representation,” then he was clearly getting at the same point. The property of representation, as I have characterized it, is the upshot of a complex pattern of intentional activity and the object of highly specialized responses. How can a photograph acquire that property? My answer is that it can do so only by changing in precisely those respects which distinguish photography from painting. For it is only if photography changes in those respects that the photographer can seriously address himself to the thoughts and responses of his spectators. It is only then, therefore, that the photograph becomes a proper *vehicle* of representational thought.

11

These same difficulties occur in the cinema over construing photography as a mode of representation. A film is a photograph of a dramatic representation, and whatever representational properties belong to it belong by virtue of the representation that is effected in the dramatic action, that is, by virtue of the words and activities of the actors in the film. *Ivan the Terrible* represents the life of Ivan not because the camera was directed at *him* but because it was directed at an actor who *played the part of* Ivan. Certainly the camera has its role in presenting the action, much as the apparatus of production has its role on the stage. It directs the audience’s attention to this or that feature and creates too its own peculiar effects of atmosphere. Proper use of the camera may create an interest in situations that could not be portrayed on the stage, so that photography permits the extension of dramatic representation into areas where previously it would not have been possible, just as music, which is not a representational art,²³ enabled Wagner to create for the first time a theatrical representation of a cosmic theme. (Consider, for example, the camera in Bergman’s *Persona* where it is used to create a dramatic situation between two characters, one of whom never speaks. Such mastery is perhaps rare, but it has existed as an ideal since the earliest days of cinema.) Nonetheless, the process of photography does not, because it cannot, *create* the representation. Thus documentary films

23. See my “Representation in Music,” *Philosophy* 23 (1976): 273–87.

are in no sense representations of their subject-matter, which is not to say that they cannot involve the realization of elaborate aesthetic ideas: it is hardly necessary to mention Leni Riefenstahl's film of the Berlin Olympics. A cinematic record of an occurrence is not a representation of it, any more than a recording of a concert is a representation of its sound. As all must agree, representation in the cinema involves an *action* in just the way that a play involves an action. This is understood when the audience realizes that the figure photographed is attempting to portray adventures, actions, and feelings which are not his own and yet which are nevertheless the proper subject-matter of aesthetic interest. It follows that the fundamental constraints which the cinema must obey as an art form—those constraints which are integral to its very nature as a representational art—are dramatic ones, involving the representation of character and action. ("Dramatic" here does not mean "theatrical" but is applied in the sense which Henry James gave to it when he spoke of the novel as a form of dramatic art.) To succeed as cinema, a film must have true characters, and it must be true to them; the director can no more sentimentalize with impunity than can the novelist or the playwright. The true source of the badness of most cinema lies, of course, in the fact that the gorgeous irrelevancies of the photography obscure the sentimentality of the dramatic aim.

Photography, far from making dramatic representation more easy, in fact makes it more difficult. Indeed, the possibility of dramatic success in the cinema is a remote one, for which there are two reasons. The first, and somewhat shallow, reason is that the film director is photographing something which either is or purports to be a part of the actual world. It follows that he can only with the greatest difficulty convey to his audience an appropriate sense of detail. Typically the audience is given no criterion of relevance, except what can be grasped from the completed representation. Was the audience meant to notice the man on the street corner, the movement of the eyebrow, the colour of the macintosh, the make of the car? In every cinematographic image, countless such questions remain unanswered. There are various reasons for this. For one thing, a film is fixed in respect to all its details; although it is a dramatic representation, it cannot exist in more than one performance. Therefore features of interpretation cannot be separated from features of the action: there is no such distinction. It is only in understanding the representation as a whole that I come to see what I should be attending to. Furthermore, the cameraman operates under a permanent difficulty in making any visual comment on the action. The difficulty can be solved, but its solution is perforce crude in comparison with the simpler devices of the stage; crude because it must both create irrelevancies and at the same time persuade us to ignore them. (Consider, for example, the ritualized expressionism of *Der blaue Engel* or *The Cabinet of Doctor Caligari*. Even Fritz Lang's *Siegfried* contains reminiscences of this *commedia*

dell'arte mannerism, whereby the actor attempts to divert the audience's attention from the infinite irrelevance of detail toward the dramatic meaning of the whole. Of course more recent directors have emancipated themselves from the theatrical constraints of expressionism; as a result they have at least felt happy to ignore the problem, even if they could not solve it.)

In the theatre the situation is different. The necessary limitations of the stage and the conventions of stage performance, which derive from the fact that the play exists independently of its performance, provide a strong representational medium through which the dramatic action is filtered. Someone with a knowledge of the conventions will see at once what is relevant and what is not. Symbolism in the theatre is therefore clear and immediate, whereas on the screen it is too often vague, portentous, and psychologically remote. Consider, for example, *L'Eclisse*, where the camera, striving again and again to make a comment, succeeds only in inflating the importance of the material surroundings out of all proportion with the sentiments of the characters. The effect is to render the image all-engrossing, while at the same time impoverishing the psychology.

It is for this reason that what often passes for photographic comment in the cinema ought more properly to be described as photographic effect. The camera may create an atmosphere—it may be an instrument of expression—but it is unable to make any precise or cogent analysis of what it shows. Consider the techniques of montage, used to such effect by the Russians. Eisenstein argues that there is a precise parallel between the technique of montage and the sequential structure of verse.²⁴ For example, each image that Milton presents in the following passage corresponds to a precise and unambiguous shot:

. . . at last
 Farr in th'Horizon to the North appeer'd
 From skirt to skirt a fierie Region, stretcht
 In battailous aspect, and neerer view
 Bristl'd with upright beams innumerable
 Of rigid Spears, and Helmets throng'd, and Shields
 Various, with boastful Argument portraid,
 The banded Powers of *Satan* hasting on
 With furious expedition . . .

(One may note the cinematographic device “and neerer view” and the very Eisensteinian quality of the image that follows it.) The contention is that for each of Milton's images one may find a cinematic shot that somehow “says the same thing”; the total montage would form a dramatic unity in precisely the same sense, and for the same reason, as Milton's

24. See Sergei Eisenstein's “Word and Image,” *The Film Sense* (London, 1943).

lines. The director will be doing something analogous to the poet: he will be focusing attention on carefully chosen details with a view to creating a unified expression of the prevailing mood.

It should be noted, however, that each shot in the montage will also present infinitely many details that are *not* designed as objects of attention. The shot corresponding to "Helmets throng'd" will capture that idea among others, but it will also say much more that is irrelevant. It will not be able to avoid showing the *kind* of helmet, for example, the material, size, and shape of it. By so concretizing the thought, the camera leaves nothing to the imagination. As a result the detail that really matters—the thronging of Satanic helmets—is in danger of being lost. It was for this reason that Eisenstein developed techniques of contrast and composition in order to control more effectively the attention of his audience. It is a testimony to his genius that the poetry of *Ivan the Terrible* has never been rediscovered by subsequent directors. Even in Eisenstein, however, comment comes primarily through drama rather than through image. The whole effort of photography lies in expression and effect. And interestingly enough the clearest examples of photographic comment in the cinema come when once again the causal relation between image and subject is replaced by an intentional one. Consider the following sequence from *Potemkin*:

1. Title: "And the rebel battleship answered the brutality of the tyrant with a shell upon the town."
2. A slowly and deliberately turning gun-turret.
3. Title: "Objective—the Odessa Theatre."
4. Marble group at the top of the theatre building.
5. Title: "On the general's headquarters."
6. Shot from the gun.
7. Two very short shots of a marble figure of Cupid above the gates of the building.
8. A mighty explosion; the gates totter.
9. Three short shots: a stone lion asleep;
a stone lion with open eyes;
a rampant stone lion.
10. New explosion, shattering the gates.²⁵

Here we have one of Eisenstein's most striking visual metaphors. A stone lion rises to its feet and roars. This amazing image (impossible, incidentally, outside the limitations of the silent screen) acts as a powerful comment on the impotence of imperial splendor precisely because it startles us into a recognition of the underlying thought. But we know that this cannot be a photograph of a stone lion roaring. It is, rather, the inten-

25. Discussed by V. I. Pudovkin, *Writings*, trans. I. Montagu (London, 1954), p. 88.

tional juxtaposition of unconnected images; it is the intention that we see and which determines our understanding of the sequence. It is of course lamentable that such art should have subjected itself to the inane mythmaking revealed in the titles to this script; that does not alter the fact that, if there is art here, it is an art which is essentially photographic.

The second and deeper point I wish to mention is extremely difficult to express in terms that would be acceptable to the contemporary analytical philosopher. I shall try not to be too deterred by that. Photography, precisely because it does not represent but at best can only distort, remains inescapably wedded to the creation of illusions, to the creation of lifelike *semblances* of things in the world. Such an art, like the art of the waxworks, is an art that provides a ready gratification for fantasy and in so doing defeats the aims of artistic expression. A dramatic art can be significant only if it is in some sense realistic; but to be realistic it must first forbid expression to those habits of unseriousness and wish fulfillment that play such an important part in our lives. Unless it can do that, the greatest effects of drama—such as those we observe in the tragedies of the Greeks, of Racine, and of Shakespeare—will be denied to it. Art is fundamentally serious; it cannot rest content with the gratification of mere fantasy, nor can it dwell on what fascinates us while avoiding altogether the question of its meaning. As Freud put it in another context, art provides the path from fantasy back to reality. By creating a representation of something unreal, it persuades us to consider again those aspects of reality which, in the urgency of everyday existence, we have such strong motives for avoiding.²⁶ Convention in art, as Freud saw, is the great destroyer of fantasies since it prevents the ready *realization* of scenes that fascinate us and substitutes for the creation of mere semblance the elaboration of reflective thought.

The cinema has been devoted from its outset to the creation of fantasies. It has created worlds so utterly like our own in their smallest details that we are lulled into an acceptance of their reality and persuaded to overlook all that is banal, grotesque, or vulgar in the situations which they represent. The cinema has proved too persuasive at the level of mere realization and so has had little motive to explore the significance of its subject. It is entirely beguiling in its immediacy, so that even serious critics of literature can be duped into thinking that a film like *Sunset Boulevard* expresses an aesthetic idea, instead of simply preying on the stereotyped fantasies of its audience.

Moreover, the cinema, like waxworks, provides us with a ready means of realizing situations which fascinate us. It can address itself to our fantasy directly without depending upon any intermediate process

26. See *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. James Strachey, 24 vols. (London, 1953–74), 9:153, 11:50, 12:224, 13:187–88, 16:375–77, 20:64.

of thought.²⁷ This is surely what distinguishes the scenes of violence which are so popular in the cinema from the conventionalized death throes of the theatre. And surely it is this too which makes photography incapable of being an erotic art, in that it presents us with the object of lust rather than a symbol of it: it therefore gratifies the fantasy of desire long before it has succeeded in understanding or expressing the fact of it. The medium of photography, one might say, is inherently pornographic.

27. Why not resuscitate Coleridge's distinction between fancy and imagination? It is vital that philosophy should find some means to distinguish the flight from reality (and the creation of substitutes for it) from the imaginative attempt to understand it.