THE ÆSTHETIC PROBLEM

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Experimental Aesthetics

The survey that has been concluded¹ is bare of experimental evidence in regard to the conclusions mentioned. Experimental work in Aesthetics is of comparatively recent origin. Indeed, the psychology of æsthetic appreciation was considered to be beyond the pale of experimental investigation. There have been vehement protests against such practices by some of the orthodox æstheticians. Waley,² speaking about the limitations of experimental æsthetics, stresses the fact that the laboratory conditions are too artificial and that the laboratory results cannot be compared with results of real scientific significance. The subject may not react to æsthetic objects as he would ordinarily. Even the æsthetic objects are very often mere simple elements set in an artificial environment. There was a symposium arranged by the Aristotelian Society to point out definitely the limitations of experimental æsthetics. But, as we shall presently see, much useful work is done by experimental psychologists in helping one to understand the nature of æsthetic experience. This help has not always been positive. Often, it has warned us of the many pitfalls that an unwary investigator may fall into. It has been utilized to dismiss unrelated considerations and narrow down the field of investigation.

We noticed that there was more difference than agreement, amongst the several writers, in regard to the nature of æsthetic experience. This fact is suggestive. We might justly expect better concurrence of opinion amongst all those who use the scientific method and instruments.

There is no doubt that much fruitful discussion should be centred round introspective reports. There is a difficulty here. Every one cannot introspect properly. Numbers do not count here. We have to prefer ‘donors to data’ as Gilbert³ says. But to get proper kind of donors is very difficult. All experimentation should be supplementation of introspection. Any fruitful investigation in psychology must take note of this fact, that the method of

² H. D. Waley, The Limitations of Experimental Aesthetics, Psyche, 1925.
³ Katherine Gilbert, Studies in Recent Aesthetics, p. 9.
investigation chosen should be the combined method of introspection and experimentation.

There seems to be still another reason as to why experimental æsthetics should be barren of abundance of good results. It is unfortunate that most of the investigators started with simple æsthetic elements like colours, lines, dots, and so on. Obviously such a procedure must suffer from great limitations. The pleasure yielded by a song is not the summation of the pleasures due to single notes, nor is the æsthetic value of a picture the same as the total of the values of single elements like lines, form, colour, and so on. The only argument for using these simple things was that the absence of complexity would help us to lay our fingers on the essential point. Perhaps simple things are easy of manipulation, and yield readily to laboratory handling. But one should not err on the side of over-simplification, because an æsthetic object is essentially of a complex pattern.

Hence it is easy to understand as to why experimental æsthetics should not have yielded all that was expected of it. Yet, the energy and diversity displayed by the experimental psychologist is really amazing. Dr. Christian Ruckmick announces that in regard to Rhythm alone there are seven hundred and fourteen papers! And, rhythm is only one of the elements which go to make up an ordinary æsthetic object. Yet we might acquaint ourselves with representative writers on the various aspects of this complex subject.

**General: The Aesthetic Experience**

In regard to the development of taste, Margaret Bully, in her paper on *The Aesthetic Judgment of Children,* concludes that taste follows definitely the development of children, and thus confirms the popular *a priori* notion. Incidentally, she maintains that complex material should be used in all experiments on æsthetics since otherwise we may get 'counterfeit judgment'. She does not find any support for the view that there are æsthetic types. Her analysis of introspection does not reveal any types. Bullough first drew attention to the fact that the perceptive problem involved in æsthetic appreciation can be solved by analysing the introspective report of the subject. Such an analysis by him brought out the fact that the subjects could be divided broadly into four types, *viz.*, the associative type, the physiological type, the subjective type, and the character type. It must be borne in mind that

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Bullough used only simple colours. Other investigators like Valentine, who also used simple elements, observe that types are a fact. Bully believes that when simple colours are used the associations naturally should play an important part, and analysis of introspection might reveal types. Valentine used pictures and found the ‘types’ revealed in the introspective reports of the subjects. Bully did not find the ‘types’ even when complex aesthetic objects were used. Kate Gordon improved upon Bullough’s material and used pictures of oriental rugs (i.e., form as well as colour) and found that there was no one tendency in the appreciation of those objects. Diversity of judgments from a set norm was most pronounced.

Feasey found evidence, not only for the four ‘types’ recognized by Bullough but also for three more! Her experiments are interesting from another point of view. She used the galvanometer and measured the emotion experienced while aesthetic emotion was supposed to be experienced. She found that there was less emotion registered when the subject reported intense pleasure and came to the conclusion that the galvanometer was measuring aesthetic emotion!

Otis believes that the elements like position, balance, form, colour, size, etc., are important but the natural aesthetic appreciation is not of any one element but of the manifold. It is possible that the elements might even lose their individual meaning. As Spearman would put it, ‘it is probably the Gestalt that is appreciated’.

Heather Dewar believes that there may be a single aesthetic factor involved in all the judgments. She remarks that the development of the capacity for aesthetic appreciation involves a change from a lower ‘type’ to a higher one. She has not attempted to analyse the judgments into the two well-known factors G and S. (Cf. Spearman). Such an analysis would be of greatest importance before one can start discussing the relation between specific factors and types as Dewar does.

Kallen opines that this pleasure is due to the harmonious, immediate and perfect adaptation of the mind to the environment. One is afraid that

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11 Ibid., p. 92.
this does not take us far. Puffer\textsuperscript{13} concluded a little mysteriously perhaps, that the combining of stimulation with repose is aesthetic experience. Perhaps this is one of the characteristics of the experience.

**Musical Appreciation**

According to James Mainwaring,\textsuperscript{14} musical ability includes complex group of cognitive processes. To some extent, the same holds good in appreciation also. A high correlation is found to exist between pitch discrimination and intelligence. But perception of rhythm has low correlation with intelligence. Advancement of age improves correlation between perception of rhythm and pitch discrimination. Bullough and Myers, both have worked on some experiments with musical interludes. Bullough\textsuperscript{15} first proposed and Myers later confirmed the view that the appreciation of music as well, reveals ‘types’. Gilman’s\textsuperscript{16} conclusion is that rhythm in a composition suggests movements. These suggestions yield joy. Gilman played thirteen chosen musical selections to a group of non-professional musicians and asked them definite questions regarding the effect of music on them. He wanted to find out if music was an adequate vehicle of expression. Downey\textsuperscript{17} employed a similar method. She had fewer selections and did not ask definite questions. In this respect her procedure was an improvement upon Gilman’s. Both the investigators found that the composer was unable to communicate scenes, incidents, or ideas. But music may arouse same mood in the minds of several auditors.

Measurement of bodily changes while listening to music or musical notes has been attempted by many. Féré\textsuperscript{18} found that musical notes have a dynamo-genetic effect—a result which was later confirmed by Tarchenoff. Tarchenoff found that gay music overcomes the effect of muscular fatigue. Mentz seems to have found that ‘a retordation of pulse occurs with perfect consonances, with significant changes of tonal intensity, with the approach of the finale and with the emotion of pleasantness.’ Concentration of attention brought out an increase in the heart-rate. Similar results were obtained by Binet. Plethysmographic-records were obtained by Ferari. He found no

\textsuperscript{13} E. Puffer, *The Psychology of Beauty*, 1905, p. 76.
\textsuperscript{15} E. Bullough, *Ibid*.
\textsuperscript{18} Féré, C., *Sensation and Movement*, 1887, p. 162.
correlation between vasomotor changes and musical emotion. Eng\(^{19}\) on the other hand, reports that there are definite qualitative and quantitative changes observable in the plethysmograph, brought about by pleasant or unpleasant music. Shepard\(^{20}\) found agreeable and exciting music producing rapidity in pulse beating, while disagreeable and depressing music produced shortness in pulse beating.

According to Weld,\(^{21}\) whose data are extremely meagre, there is no purely auditory enjoyment of music. There is *always* an invariable presence and apparent functional significance of kinaesthetic experience, both sensational and imaginary.

Valentine found that the analysis of introspections revealed 'types'. These 'types' or attitudes are supposed to be very important in "determining opinion as to what is of fundamental aesthetic importance in music." Repetition and familiarity are supposed to make one adapt to even discords! In another series of experiments Valentine played six musical selections and took introspective records. On analysis, it was found that imagery of movement was very prominent in all the introspections.

In 1934, Phares conducted some experiments in which she obtained changes in the psycho-galvanic reflex, while listening to music. She also asked a number of questions to elicit information in regard to the mental attitude of the listeners. She comes to the conclusion that a knowledge of the galvanic changes does not help in analysing musical appreciation.

It might be here noted that a combination of plethysmograph, pneumograph and psycho-galvanometer could be used with advantage. The combined significance of these records might enable one to correlate bodily changes with musical appreciation. No report of any such work seems to be published.

**Preference for Forms**

Fechner (1871) might justly be called the father of experimental aesthetics. Thus the history of experimental aesthetics stretches over a period of 69 years only. Fechner devised experiments whereby he could discover the most pleasing proportions, specially in regard to geometrical figures and lines. The result of his experiment was to arrive at the notion of 'the Golden Section'. The proportion of the fundaments, in the division known as the

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\(^{19}\) Helga Eng, *The Emotional Development of the Child.*


golden section' is that of \( x : y : : y : x + y \) where \( x \) and \( y \) are the lengths of the two sections and \( x + y \) is the length of the whole line. The conclusion that golden section is always chosen as being pleasant, is not borne out by subsequent investigators. Later, in 1906, Martin\textsuperscript{22} carried out some experiments on Fechner's principles. He found that larger lines, circles, and arcs were preferred to smaller ones. He could not, on the basis of these varied preferences, find any general tendency and hence no conclusions were arrived at.

Feasey\textsuperscript{23} used plain and coloured rectangles and wanted to measure the size of the psycho-galvanic reflex that accompanied the cognition of each of the stimuli. Colouring the rectangle brought about a change in the preference. Because, formerly the 'golden section' rectangle was preferred but after they were coloured, there was no marked preference for golden section. Puffer's\textsuperscript{24} experiments show that, though the principle of mechanical balance could explain preferences in most cases—when complex patterns are used, this principle does not apply. Therefore in spite of the fact that average judgments come near the golden section, it does not mean that it is a principle underlying preferences. Each preference moves away in either direction from the average. "If some prefer green, and some blue, we cannot say that blue-green is the most pleasing colour" observes Prof. Angier\textsuperscript{25} and rightly so.

It looks as if there is no particular form or kinds of forms which are inherently pleasing. After all, the preference for form might be a matter of early conditioning. This seems to be the conclusion to which one should arrive, on the basis of experimental evidence. Puffer found that the order of preference for forms is from pyramid to \(^\lor\) shaped patterns, the diamond and the diagonal arrangements getting the second and third places.

There has been a theory that facility of eye-movement is responsible for satisfaction in forms. So, curves are more beautiful than angles—since there is easy flow of movements of the eye. Lundholm\textsuperscript{26} concludes—after experimenting on the significance of the affective value of lines—that Beauty of lines consists in 'unity of direction, continuity, roundness of curves, lack of angles, and symmetry'. She even goes so far as to suggest that emotions like anger, sorrow, etc., are suggested by various combinations of lines.

\textsuperscript{23} L. Feasey, \textit{op. cit.}
\textsuperscript{24} E. D. Puffer, \textit{op. cit.}
\textsuperscript{26} Helga Lundholm, "The Affective Tone of Lines," \textit{Ibid.}, 1921, Vol. 27, p. 43.
Valentine\textsuperscript{27} reports the conclusions of the test where the investigators wanted to examine the ‘theory of easy eye-movement’. The eye movements when the subjects were following pleasing curves were recorded. The conclusions completely disprove the theory. When following, for instance, the shappe \( \bigcirc \) the eye-movement is somewhat like this: \( \bigtriangledown \). Even when looking at a vase the eye movement is in an irregular way—starting from “\( a \)’” in the following figure, and finishing at “\( b \)’”.

![Diagram of eye movement](image)

**Fig. 1**

The principle of empathy seems to be involved in cases where the lines are displeasing, because they seem to move off the picture, or because they appear to converge. In regard to movement involved in the appreciation of art, it is suggested by the above investigators that ‘it is not the actual movement but the suggestion of movement that gives joy’.

**Experiments on Colours**

Perhaps it is on colour that a great deal of experimental work is reported. Féré\textsuperscript{28} in 1900, reported some experiments which bear out the contention that there is some dynamo-genetic effect in colour appreciation. He compared the strength of the normal grip with the strength of the same when the subjects were under the influence of different coloured lights. Féré found that the circulation of the blood was affected—since variation in the volume of the fore-arm was noticed. It was found that the colours at the “warm” end of the spectrum were the most stimulating. Valentine obtained more or less similar results, even amongst infants. Féré found great differences in the strength of grip under the influences of different colours, specially in his hysterical subject. In the Mount Sinai hospital in

\textsuperscript{27} C. W. Valentine, *op. cit.*, pp. 47-49.

New York, certain observations were made in the occupational therapy section and results that were obtained are not unlike those of Fére.

In regard to preferences of mere colours, much work has been done. Washburn\(^{29}\) and others reported in 1911, that with the increase of fatigue, the affective value of colours is low. Affective value (whether pleasant or unpleasant) is highest for tints, next for shades of these tints and lowest for saturated colours. In 1913, Cohn\(^{30}\) came to the conclusion that increase of saturation tends to make the colour more pleasing, thus partially confirming Washburn’s conclusions. But Major\(^{31}\) arrived at exactly the opposite result even though his experiments are similar to those of Cohn. Luckiesh\(^{32}\) (1916) could not confirm Washburn’s conclusions. It was found by Luckiesh that colours whose dominant hue lies near the ends of the spectrum are preferred most. It was further found that the majority preferred saturated colours (cf. Washburn); while artistic or unsaturated colours are preferred by few. But, for these few, the affective value is high for these colours. Bradford\(^{33}\) had arrived at the same conclusion three years before!

Winch\(^{34}\) noticed some interesting differences in the preferences of men, women and children. In the case of children, one can suggest, as Valentine has hinted, that the basis for preference is the physiological effect. Very little associations are built round colours (for that matter, round many other experiences) by young children. The differences between men and women is hard to explain. It was found that the ranks given by men and women for the different colours was as follows:

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<thead>
<tr>
<th></th>
<th>Blue</th>
<th>Red</th>
<th>Green</th>
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<tr>
<td>Men</td>
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<td>2</td>
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<tr>
<td>Women</td>
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<td>3</td>
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The corresponding scores in an experiment conducted in Mysore were, 1, 4, 2, 3, 5, 6; and 1, 3, 2, 4, 5, 6 showing general agreement amongst men


and women. Winch’s rankings for blue, green, red, yellow and white were compared with Garth’s rankings for Red Indians (supposed to be a comparison between civilized and uncivilized folks). The corresponding scores are: 2, 3, 1, 5, 4; and 2, 3, 1, 4, 5.

The ranks obtained by other investigators like Myers, Valentine and Imada are conflicting with each other and the above. As Valentine\textsuperscript{35} suggests, there might be sub-conscious associations, general associations, and individual associations and these might influence the preference for colours. “The custom and habit” may markedly affect colour preference. Culture and country, according to Winch, might influence colour preferences. The results are extremely inconsistent and the lack of any general tendency precludes any possible theory of colour preference from an aesthetic point of view.

Before we pass on to the consideration of the experiments on the other problems connected with colour preference, we might note the very important work of Bullough\textsuperscript{36} in connection with the perceptive problem connected with single colours. After a close analysis of the introspections of various subjects, Bullough came to the conclusion that all the subjects could be divided into four types, in regard to the way they appreciate single colours. Valentine, Myers and others have confirmed this fact and they even believe that these types are discernible throughout the entire field of aesthetics! The aesthetically lowest type is the physiological type, so named because these persons base their preferences on such characteristics of colour as soothing, cool or warm, jarring, and so on. The next one is the associative type, \textit{i.e.}, persons whose preference is based on associations given rise to by the colour. The objective type who come next are very critical. They judge colours “as pure or foggy”; tones “as full or round”. The aesthetically highest is the character type who react to sense elements as if they had personalities. For example, orange might be considered very pleasant because it is ‘mysterious’; or red might be preferred because it is ‘dashing’ or ‘majestic’.

It is interesting to note that the types are revealed in the appreciation of complex units like songs. But later investigators like Cohn effect slight modifications in the above classification. Some add the synthetic type who react to the object as a whole—and the analytic type who take it piece by piece. There is no doubt that the type theory is a good attempt at explaining

\textsuperscript{35} Valentine, \textit{op. cit.}, pp. 19–21.

individual standpoints in aesthetic reactions. This might also explain the fact of varied tastes.

Bullough also was the first to investigate in regard to the problem of the heaviness of colours. Bullough’s experimental results confirm Munroe’s analysis. Dark colours are ‘heavier’ than light ones. Red is heavier than green. According to Bullough, the ‘weight principle’ plays an important part in directing preferences. A square or a triangle with the base of a heavier colour was always preferred to those with ‘light’ base.

Colour combination and arrangement was made the basis of experimentation by others who wanted to study the effect of such changes. Pepper remarks that appreciation for colour combinations is much more dependable and permanent than for single colours. This is certainly to be expected since organization of taste involves a permanency in regard to the aesthetic values of elements of a manifold. Pepper comes to the conclusion that the average for aesthetic judgment is higher in trained persons and that aesthetic judgments show least influence of associations. Kate Gordon found that proper arrangement of simple colours is effective. She finds that the contrast between large and small masses is always preferred. Bright colour is preferred if in the middle of an otherwise dull picture. Dark colours should go to the periphery to be preferred. Therefore, arrangement has been found to affect the aesthetic value of colours—thus confirming the common-sense view of the aesthetic value of single colours.

We might now summarise our findings. We find that colour preferences vary. They seem to be governed by the fact that the ‘preference value’ changes according to a number of factors. Preference seems to vary according to age, sex, civilization, saturation, hue, ‘weight’, position, area, combination and arrangement. Long ago, Blake told us that the fact of relation amongst the elements is important in contributing to aesthetic joy—a fact specially emphasised by Spearman. Liking or disliking a colour seems to depend upon the fact as to how the colour is used. The colour cannot be an end in itself. It is a vehicle. The setting changes the aesthetic value of the colour. As some one put it, ‘red might be desirable in a rose but not in a nose’. Certain colours which were disliked when shown singly, were specially noted as being responsible for the total aesthetic joy when used in

40 Vernon Blake, Relation in Art, 1925.
41 C. Spearman, Creative Mind, 1930.
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a particular painting. The setting seems to afford 'a local habitation' and a consequent value to the colour.

The above suggests the general criticism against these experiments which have been named as 'simplified aesthetics'. Nowhere, except probably in the laboratory of some psychologist who purposely sets out against nature—are the elements like single colours, lines, rectangles, tones, etc., used to determine the nature and value of aesthetic experience. These practices might serve as good exercises for the student in the laboratory, but an earnest seeker after the true explanation and evaluation of aesthetic joy must have different units and manifolds as stimuli. It is then that the laboratory condition will approximate to the natural one. The 'brick and mortar method' may be simple but what one experiences is not a heap of bricks and mortar but an edifice, a structure.

Earnest attempts have been made to build scales for the measurement of aesthetic preference. It has long been recognised that there is some sort of social norm—very unsatisfactory of course—in all the evaluations of such preferences. This might be influenced by the opinions of the 'elite' or might represent a group tendency. In either case, the subject's divergence from the norm might serve as a basis for measurement. In some cases, individuals might move away from the group norm—consciously or unconsciously—to 'shock' the group—just as truant children do to get enough attention. Apart from such stray cases—the individual divergence possesses a statistical significance which might be taken note of in preparing a scale. The scales that have been built have not withstood the 'shocks of time' yet. Some of the tests have been built on the basis of a knowledge of technique. Technique could only be a means but never an end in itself. Merely a good technician can never be a good artist. A good artist has something to say and communicate, and a knowledge of technique facilitates the task. Familiarity with technique need not mean capacity for aesthetic appreciation. As such, these tests could never be tests of aesthetic appreciation.

But the Knauber-Pressey\textsuperscript{42} test has one good point about it, i.e., it takes note of the necessity of 'satisfyingness' in a work of art. The McAdory\textsuperscript{43} test is an improvement because of the richness of elements used. But the best known is the Meier-Seashore\textsuperscript{44} test where standardising the beautiful in the picture is possible.

The brief summary of experimental aesthetics has suggested that (1) beauty does not exist by itself; (2) the objects of beauty could be anything;

\textsuperscript{42} A. J. Knauber and L. C. Pressey, \textit{Art Ability Test}.
\textsuperscript{43} M. McAdory, \textit{The Construction and Validation of an Art Test}, Columbia University, 1929.
\textsuperscript{44} N. C. Meier and C. E. Seashore, \textit{Art Judgment Tests}, University of Iowa, 1929.
(3) a certain amount of complexity is necessary for proper æsthetic appreciation; (4) no special shape or form is of necessity beautiful; (5) there is no good or bad colour as colour; (6) sometimes, the circumstance and the individuals determine the æsthetic worth of an object; (7) harmony, balance and rhythm are important factors though each is liable to vary according to individual's opinions; and lastly, (8) it might be possible to build a scale for the measurement of æsthetic appreciation—though the physiological correlates are neither suitable nor concomitant.

This looks as if there is no one constant thing which is beautiful to all people in the same degree. A sunset may send one to rapture whereas it might remind another of the burning funeral pyre. A poet may sing the beauty of 'a flower in the crannied wall', but, mindful of his work, the workman might uproot it regarding it as a nasty weed.

The Present Status of the Problem

We seem to have gained more on the negative side rather than the positive side. Tests and scales are certainly positive affairs but we have seen that none of them is wholly satisfactory. Measurements of appreciation, it seems, must make use of internal standards, i.e., those supplied by the subject himself since this appreciation again, is an individual affair.

Specially in regard to æsthetic appreciation, we might note certain factors which might help to formulate our problem precisely. The field of æsthetics is too vast to be studied in a single attempt. That is why we select a limited field and adopt the experimental method in the hope that we might have confirmation of some of the tentative notions we have gathered or get fresh light thrown on the problem so that we might better understand the nature of æsthetic enjoyment.

A work of art, the object of beauty, necessarily is a complex one. We have found that the practice of certain experimental æstheticians in using isolated colours, lines, forms, or tones—all floating in the void, as it were—gave very unsatisfactory results which possess the quality of coming into clash with each other. It is imperative that a manifold or complex pattern should be used as stimuli. The stimuli should possess an æsthetic meaning. When these stimuli are reacted to by the observer—the psychological mechanism will have been set to work. What are the qualities of the object or are there really different qualities, that set the mechanism to work? We can only hope that experimental psychology will be able to help us to answer the question.

Then there is the fact of pleasure that accompanies the contemplation of beauty. How can we describe this pleasure? As far as we are aware, simultaneous recording of at least the major physiological changes like
circulatory, volumetric, respiratory and galvanic changes—that accompany the reaction to beauty—that might even be intimately connected with the reaction, has not been attempted. Even though this by itself might not help us to describe the nature of aesthetic reaction, the investigation will gain in value and originality if we can combine detailed introspective record with these recorded changes. A joint basis of this type is a sounder basis for basing our conclusions. Also, the value gains distinctly in our selecting proper subjects.

In spite of individual variations in reactions, one has been constantly noting that there is an under-current of some kind of uniform tendency in the evaluations of aesthetic appreciation. Tests and scales which we have reviewed were either not designed to evaluate aesthetic appreciation or were concerned with elements as stimuli; manifolds or art-units should be used as the stimulus. It is our hope that a combined procedure outlined here will enable us to state more definitely than has been possible, characteristics of the psychology of aesthetic appreciation and it may incidentally help us suggest an explanation of aesthetic appreciation in general. This is concerned with the "appreciative" aspect of beauty. The creation of beauty is the necessary compliment to this topic. But it is not proposed to tackle it now.

Therefore, the aesthetic problem that we might suggest to ourselves, is the problem connected with the appreciation or enjoyment of the beautiful in art. This has not been solved satisfactorily. There have been vague hints by ancient thinkers and philosophers that the enjoyment of beauty in art, is denoted by the transformation of emotion that is kindled in the spectator. To do this, the stimulus must possess a certain minimum capacity to yield pleasure. A number of factors contribute to invest the object with this capacity, e.g., form, colour, balance, rhythm, harmony, etc.

All do not value the same object at the same aesthetic level or standard. Yet a normality based either on the group judgment or based on the aesthetic worth of the object, is possible. The physiological correlates that accompany aesthetic enjoyment might also serve as the objective basis for adjudging the aesthetic quality of the experience.

Therefore, the problem awaits solution. The physiological correlates, the norm of valuation, the introspective records and the evaluation of the aesthetic worth of an object, might all be taken into account so that they might form a more reliable basis than has been possible till now, to formulate a solution for the problem connected with the enjoyment of art-beauty. 45

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45 The suggestion has been taken up by the author in his investigation of aesthetic enjoyment. The investigation forms part of "Studies in Aesthetic Enjoyment" by the author.