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ael Dummett, from the *Preface*

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Volume 2
Edmund Husserl

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Logical Investigations

Edmund Husserl

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Edited by Dermot Moran

Volume II

On the theory of wholes and parts
(Investigation III, Volume II of the German editions)

The distinction between independent and non-independent meanings
(Investigation IV, Volume II of the German editions)

On intentional experience and their 'contents'
(Investigation V, Volume II of the German editions)

Elements of a phenomenological elucidation of knowledge
(Investigation VI, Volume II, Part 2 of the German editions)

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On the theory of wholes and parts

Introduction[1]

The difference between 'abstract' and 'concrete' contents, which is plainly the same as Stumpf's distinction between *dependent* (non-independent) and *independent* contents, is most important for all phenomenological investigations; we must, it seems, therefore, first of all submit it to a thorough analysis. As said in my previous Investigation, this distinction, which first showed up in the field of the descriptive psychology of sense-data, could be looked on as a special case of a universal distinction. It extends beyond the sphere of conscious contents and plays an extremely important role in the field of *objects as such*. The systematic place for its discussion should therefore be in the *pure* (*a priori*) *theory of objects as such*, in which we deal with ideas pertinent to the *category of object*, ideas such as Whole and Part, Subject and Quality, Individual and Species, Genus and Species, Relation and Collection, Unity, Number, Series, Ordinal Number, Magnitude etc., as well as the *a priori* truths which relate to these. Here again we cannot allow our analytic investigation to wait on the systematic development of our subject-matter. Difficult notions employed by us in our clarificatory study of knowledge, and made to work rather in the manner of a lever, cannot be left unexamined, till they spontaneously emerge in the systematic fabric of the logical realm. For we are not here engaged on a systematic exposition of logic, but on an epistemological clarification, as well as on the prolegomena to any future exposition of logic.

To plumb the difference between dependent and non-independent contents, therefore, points so directly to the fundamental questions of the Pure Theory of Wholes and Parts (which is a part of formal ontology) that we cannot avoid going into these questions in some detail.

Chapter 1

The difference between independent and non-independent objects

§1 Complex and simple, articulated and unarticulated objects

Since the Investigation which follows mainly concerns relations of Parts, we start off with a wholly general discussion of such relations.

Objects can be related to one another as Wholes to Parts, they can also be related to one another as coordinated parts of a whole. These sorts of relations have an *a priori* foundation in the Idea of an object. Every object is either actually or possibly a part, i.e. there are actual or possible wholes that include it. Not every object, on the other hand, need perhaps have parts, and we have therefore the ideal division of objects into the *simple* and the *complex*.

The terms 'complex' and 'simple' are therefore defined by the qualification of having parts or not having parts. They may, however, be understood in a second, possibly more natural sense, in which complexity, as the word's etymology suggests, points to a plurality of disjoined parts in the whole, so that we have to call *simple* whatever cannot be 'cut up' into a plurality of parts, i.e. that in which not even two *disjoined* parts can be distinguished. In the unity of a sensory phenomenon we can perhaps discover a wholly determinate 'moment' of redness as well as the generic 'moment' of colour. Colour and determinate redness are not, however, disjoined 'moments'. Redness on the other hand, and the extension that it covers, are such disjoined moments, since they have no community of content. They have, we may say, a mutual association in the widest sense of the word; we have here a general relation of parts which is that of disjoined parts in a whole, an association of such parts. It now seems appropriate to call the associated parts *members* of the association: but to give so wide a sense to talk about members of a whole, means to count colour and shape as the associated parts of a coloured expanse. That goes against linguistic usage. For in such wholes the parts have relative dependence as regards one another: we find them so closely united as to be called 'interpenetrating'. It is quite different in the case of wholes which are broken up, or could be broken up, into

pieces: in their case talk of members or of articulated structure alone comes natural. The parts are here not merely disjoined from each other, but relatively independent, they have the character of mutually-put-together *pieces*.

Even at the start of our discussion, we see that the relations of parts fall under characteristically different *forms*: these forms, we suspect, depend on the cardinal difference between independent and non-independent objects, which is our theme in the present section.

§2 Introduction of the distinction between independent and non-independent objects (contents)

We interpret the word 'part' in the *widest* sense: we may call anything a 'part' that can be distinguished 'in' an object, or, objectively phrased, that is 'present' in it. Everything is a part that is an object's real possession, not only in the sense of being a real thing, but also in the sense of being something really in something, that truly helps to make it up:[1] an object in itself, considered in abstraction from all contexts to which it is tied, is likewise a part. Every non-relative 'real' (*reale*) predicate therefore points to a part of the object which is the predicate's subject: 'red' and 'round', e.g., do so, but not 'existent' or 'something'. Every 'real' (*reale*) mode of association, e.g. the moment of spatial configuration, likewise counts as a proper part of the whole.

The term 'part' is not used so widely in ordinary discourse. If we now try to pin down the limitations which mark off this ordinary, from *our* notion of part, we come up against the fundamental distinction called by us that of *independent* and *non-independent* parts. Where one talks of 'parts' without qualification, one generally has the *independent* parts (those referred to as 'pieces') in mind. Since each part can be made the specific object (or, as we also have frequently said, 'content') of a presentation directed upon it, and can therefore be called an object or 'content', the distinction of parts just mentioned points to a distinction in objects (or contents) as such. The term 'object' is in this context always taken in its widest sense.

In ordinary talk of objects or of parts, one of course involuntarily thinks of independent objects. The term 'content' is less restricted in this respect since 'abstract contents' are also commonly talked of. But talk of 'contents' tends to move in a purely psychological sphere, a limitation with which we may start investigating our distinction, but which must be dropped as we proceed.[2]

As a matter of history the distinction between independent and non-independent contents arose in the psychological realm, more specifically in the field of the phenomenology of inner experience. In a polemic against Locke, Berkeley said:[3] We have the ability to recall individual things previously seen, or to put them together or break them down in imagination. We can imagine a man with two heads, the trunk of a man tied to the body of a horse, or isolated pieces such as a separated head, nose, ear etc. As

opposed to this, it is impossible to form 'abstract ideas', to separate the idea, e.g., of a movement from that of a moving body. We can only abstract, in the Lockean separative sense, such parts of a presented whole as are in fact unified with other parts, but as could also exist without them. Since *esse* for Berkeley here always means the same as *percipi*, this inability to exist means no more than an inability to be perceived. We must note, further, that for Berkeley ideas are the things perceived, i.e. contents of consciousness in the sense of things we really (*reell*) live through.

We may now make a statement that brings out the essential point of Berkeley's distinctions, making use of a readily understandable verbal change.[4]

Seen in their mutual interrelations, contents presented together on any occasion fall into two main classes: independent and non-independent contents.[5] We have independent contents wherever the elements of a presentational complex (complex of contents) by their very nature *permit their separated presentation*; we have dependent contents wherever this is not the case.

§3 The inseparability of non-independent contents

To be more precise in regard to this ability or inability-to-be-separately-presented, we make use of some of Stumpf's observations – quite insufficiently noticed – and assert the following:[6]

It is self-evident, in regard to *certain* contents, that the modification or elimination of at least *one* of the contents given with them (but not contained in them), must modify or eliminate those contents themselves. In the case of *other* contents, this is not at all self-evident; it is not absurd to suppose them remaining unaffected despite the modification or elimination of all coexistent contents. Contents of the former sort can *only* be conceived as parts of more comprehensive wholes, whereas the latter appear possible, even if nothing whatever exists beside them, nothing therefore bound up with them to form a whole.

In the sense just laid down every phenomenal thing and piece of a thing is *separably presentable*. The head of a horse can be presented 'on its own' or 'cut off', i.e. we can hold it in our fancy, while we allow the other parts of the horse, and its whole intuited setting, to alter and vanish at will. Strictly speaking, the phenomenal thing or its piece, i.e. the sensuous phenomenon as such, the spatial shape filled with sensuous qualities, never stays just the same in descriptive content: but the content of such a 'phenomenon' does not at least involve anything entailing a self-evident, necessary, functional dependence of its changes on those of coexistent phenomena. This holds, we may say, of phenomenal objects as such, as well as of the 'appearances', in the sense of the *experiences*, in which these things appear, as also in respect of the sensational complexes which are given an objective 'interpretation' in such experiences. Good examples in this field are the phenomena of tones

and chords, of smells and other experiences, that we can readily think of apart from all relation to existent thinghood.

§4 Analyses of examples following Stumpf

Let us now consider some instances of inseparable contents, e.g. the relation of *visual quality* to *extension*, or the relation of both to the *figure* which bounds them. It is doubtless true in a certain sense that these moments can be *independently* varied. Extension can stay the same while colour varies indefinitely, colour stay the same while extent and figure vary indefinitely. But, strictly speaking, such independent variability affects only the *kinds* of the 'moments' in their various genera. While the moment of colour remains constant in respect of its specific shade, extension and shape may vary indefinitely in their sub-species, and vice versa. Specifically the same quality, and nuance of quality, may be stretched or spread out over every extension, and, conversely, the same extension may be covered by every quality. Scope, however, remains for relations of functional dependence among the changes of such moments, which, be it noted, are not exhausted by the ideal content of their Species. The moment of colour, as immediate part-content of the intuited concrete thing, is not the same in the two concrete intuitions, even when the quality, the lowest differentiation of the genus colour, remains the same. Stumpf has made the powerful observation:

> Quality shares after a fashion in changes of extension. We express this verbally when we say that colour diminishes, becomes smaller, even to the vanishing point. Increase and diminution are names for quantitative changes.
>
> Quality is indeed affected in sympathy with changes in extent, although its own peculiar manner of change is independent of extent. It does not thereby become less green or less red: it has itself no degrees, only kinds, and can in itself neither increase nor diminish, only alter. But none the less, when we leave quality quite unchanged as regards its peculiar manner of change, e.g. let it stay green, it still is affected by quantitative change. And that this is perhaps not an improper or misleading verbal transfer, is shown by the fact that a quality can *decrease to nothing*, that in the end *mere change of quantity can bring it to nought*.[7]

We accept Stumpf's observation, only adding that it is not really the quality that is affected, but the immediate intuitive 'moment' falling under it. Quality must be looked on as a second-order abstraction, just like the figure and magnitude of an extension. But just on account of the law here under discussion, the moment in question can only be named by way of concepts determined by the genera of Quality and Extension. Quality is differentiated to the qualitative 'moment' now under consideration, by

something not contained in the Genus Colour, since we rightly treat the quality, e.g. the determinate shade of red, as the *Infima Species* within this genus. Just so, a determinate figure is the last difference of the Genus Figure, though the corresponding immediate, intuitive 'moment' is further differentiated. But the combinations among the various last differences of the Genera Figure and Colour fully determine the 'moments' in question, determine whatever else may be like or unlike them. The dependence of the immediate 'moments' therefore means a certain necessary relationship among them, which is determined purely by their abstracta at the level just above them.

Stumpf adds the following valuable remarks:

> From this (i.e. the above described functional dependence of the 'moments' of Quality and Extension), it follows that both are *in their nature inseparable*, that they in some manner *compose a total content*, of which they are merely part-contents. Were they merely items in a sum, one might possibly think that, absolutely treated, disappearance of Extension might mean the concomitant disappearance of Quality, that they did not exist apart; but that Quality should gradually diminish and vanish through the mere diminution and vanishing of Quantity, without changing in its own fashion *as* Quality, would be unintelligible . . . they can in any case not be independent contents. *Their nature forbids them to have an isolated and mutually independent existence in our ideas.*[8]

The same sort of thing could be said of the relation of Intensity to Quality. The intensity of a tone is not something indifferent or so-to-speak alien to its quality. We cannot keep the intensity just as it is, while the quality varies at will, or is allowed to vanish. Eliminate quality and you unavoidably eliminate intensity, and vice versa. Evidently this is no mere empirical fact, but an *a priori* necessity, grounded in pure essence. In the response to change we have a further analogy to the previously mentioned case: if intensity steadily approaches the zero-limit, we feel our qualitative impression likewise reduced, even though the quality as such remains specifically unaltered.

Further examples fully illustrate the *'moments' of unity* in the intuitive contents, 'moments' built on the elements that we primarily distinguish, by which such elements are similarly or dissimilarly *associated into sensuous intuitive wholes*. The use of such examples gives us our first narrower concepts of a whole, of an association etc., and, further, our distinctive concepts of various kinds and sorts of wholes, whether present to outer or inner sense.

These 'moments of unity' are of course the same as the contents called 'form-qualities' by von Ehrenfels, 'figural' moments by myself, and 'founded contents' by Meinong.[9] But one needs here a supplementary distinction between the *phenomenological* moments of unity, which give unity to the experiences or parts of experiences (the real phenomenological data), and

the *objective* moments of unity, which belong *to the intentional objects and parts of objects, which in general* transcend the experiential sphere. The expression 'moment of unity', incidentally recommended to me by Riehl, has such obvious advantages in virtue of its immediate intelligibility, that it might well be universally adopted.

§5 The objective determination of the concept of inseparability

Stumpf uses considerations of this sort to *prove* the mutual inseparability of Extension and Quality, and hence their non-independence: we shall rather make use of them to *define* inseparability or non-independence, or contrariwise separability or independence. Stumpf himself gives us the means to do this at the end of the last quoted passage.[10] What does it mean to say we can form an idea of a content 'by itself' or 'in isolation'? Does this mean, as regards the actually *experienced* contents of the phenomenological sphere, that such a content can be freed from all blending with coexistent contents, can therefore ultimately be torn out of the unity of consciousness? Obviously not. In *this* sense no contents are isolable, and the same holds of the phenomenal *thing*-contents in their relation to the total unity of the phenomenon as such. If we form an independent idea of the content *head of a horse*, we inescapably present it in a context, the content stands relieved from an objective background that appears with it, it is inescapably given with many other contents, and is also in a way united to them. How then can this content be isolable in idea? The only answer we can give is the following:

Isolability means only that we can keep some content constant in idea despite boundless variation – variation that is free, though not excluded by a law rooted in the content's essence – of the contents associated with it, and, in general, given with it. This means that it is unaffected by the elimination of any given arrangement of compresent contents whatsoever.

This self-evidently entails: that the existence of this content, to the extent that this depends on itself and its essence, is not at all conditioned by the existence of other contents, that it could exist as it is, through an *a priori* necessity of essence, even if nothing were there outside of it, even if all around were altered at will, i.e. without principle.

Or what plainly amounts to the same: *In the 'nature' of the content itself, in its ideal essence, no dependence on other contents is rooted*; the essence that makes it what it is, also leaves it unconcerned with all other contents. It may *as a matter of fact* be that, with the existence of this content, other contents are given, and in accordance with empirical rules. In its ideally graspable essence, however, the content is independent; this essence by itself, i.e. considered in *a priori* fashion, requires no other essence to be interwoven with it.

The sense of non-independence (*Unselbständigkeit*) lies likewise in the positive thought of *dependence* (*Abhängigkeit*). The content is by its nature bound to other contents, it cannot be, if other contents are not there together with it. We need not emphasize the fact that they form a unity with it, for can there be essential coexistence without connection or 'blending', however loose? Contents which lack self-sufficiency can accordingly only exist as *partial contents*.

We need only say 'object' and 'partial object', instead of 'content' and 'partial content' – the term 'content' we regard as the narrower term, the one restricted to the sphere of phenomenology – to achieve an *objective distinction* freed from all relation to interpretative acts and to any phenomenological content that might be interpreted. *No reference back to consciousness is therefore needed, no reference to differences in the 'mode of presentation'*, to determine the difference between 'abstract' and 'concrete' which is here in question. All determinations which make use of such a relation, either represent an incorrect, misguided confusion with other notions of 'abstract', or are merely subjectively slanted expressions of a purely objective, ideal state of affairs, a sort of slanting that we also feel natural and useful in other cases.

§6 Continuation. Tie-up with a criticism of a much-favoured notional determination

Occasionally one hears the difference between independent and non-independent contents expressed in the attractive formula: Independent contents (part-contents) could be presented by themselves, non-independent contents only noticed by themselves, not presented by themselves. To this formula one may object that 'by themselves' functions vary differently in the two expressions to be distinguished: 'presented by themselves' and 'noticed by themselves'. A thing is 'noticed by itself' if it is an object of an act of notice specially directed upon it (a direct act of attending), a thing is 'presented by itself' if it is an object of a specially directed presentation – this at least if 'by itself' functions analogously in the two cases. On such a basis, however, we cannot sustain the opposition between what can only be noticed and what can only be presented by itself. Could emphatic notice perhaps conflict with presentation in a class of cases, and exclude it? But non-independent moments such as attributes and terms of relations are as much the objects of presentations (as stated above) as are independent contents like *window, head* etc. Otherwise we should not be able to talk of them. To attend to something by itself, and to represent it by itself (in the sense just presupposed) are so little mutually exclusive, that we find them together. In perceptual 'interpretation' the thing we attend to by itself is at the same time *eo ipso* presented; and the complete content presented by itself, e.g. *head*, is also attended to by itself.

'By itself' in fact means something quite different in the case of a presentation from what we thought it did. The equivalent expression 'present in isolation' points plainly to this fact. What it plainly means is that it is possible to present the object as something *existing by itself*, as *independently there* in the face of all other objects. A thing or piece of a thing can be presented by itself – this means it would be what it is even if everything outside it were annihilated. If we form a presentation of it, we are not necessarily referred to something else, included in which, or attached to which, or associated with which, it has being, or on whose mercy it depends, as it were, for its existence. We can imagine it as existing by itself alone, and beyond it nothing else. If it is intuitively presented, a context, a whole including it, may nonetheless be presented with it, must inevitably be so presented. The visual content *head* cannot be presented without a visual background from which it stands relieved. This impossibility is, however, quite different from the impossibility used to define non-independent contents. If we let the visual content *head* count as independent, we think that, despite its inescapable, accompanying background, it *could* be presented as existing by itself, and *could* therefore be intuitively envisaged in isolation. We, however, cannot effect this, whether because of powerful original or acquired associations, or other purely factual connections. The 'logical' possibility remains unshaken, our visual field, e.g., 'could' shrink down to this single content etc.

What we here express by the word 'present', could be better expressed by the word 'think'. An attribute, a form of association and the like, cannot be *thought of* as self-existent, as isolated from all else, as being all that exists: this only can happen with 'thinglike' contents. Wherever the word 'think' occurs in this peculiar sense, we detect one of those subjective slantings of an objective, nay of an *a priori* state of affairs, which we referred to above. Differences such as this, that one object – we again choose the wider term, which includes the contents of intuitive experience – can be 'in and for itself', while another can only have being in, or attached to some other object – are no mere contingencies of our subjective thinking. They are real differences, grounded in the pure essence of things, which, since they obtain, and since we know of them, prompt us to say that a thought which oversteps them is impossible, i.e. a judgement deviating from them is wrong. What cannot be thought, cannot be, what cannot be, cannot be thought – this equivalence fixes the differences between the pregnant notion of thinking and the ordinary subjective sense of presentation and thought.

§7 Further pointing up of our notional determination by introducing the concepts of pure law and pure genus

Wherever therefore the word 'can' occurs in conjunction with the pregnant use of 'think', there is a reference, not to a subjective necessity, i.e. to the

subjective incapacity-to-represent-things-otherwise, but to the objectively-ideal necessity of an inability-to-be-otherwise.[11] This is by its essence such as to be given in our consciousness of *apodictic self-evidence*. If we remain within the expressions of this consciousness, we must assert it to be of the essence of such an objective necessity that it is correlated with a definite pure law in each case. It is in the first place obvious in general that objective necessity is as such tantamount to a *being that rests on an objective law*. An individual matter of fact, considered as such, is contingent in its being: that it is necessary means that it stands in a context of law. What prevents its being otherwise is the law which says that it is not merely so here and now, but universally so, and with a lawful universality. Here we must note that, just as the 'necessity' relevant to our discussion of non-independent 'moments' stands for an ideal or *a priori* necessity rooted in the essences of things, so, correspondingly, our 'lawfulness' stands for a lawfulness of essence, a non-empirical, universal and unconditionally valid lawfulness. No relation to empirical existence may restrict the extension of our legal concepts, no empirical assertion of existence be inwoven into our consciousness of law, as occurs in the case of empirically general rules and laws. 'Natural laws', laws in the sense of the empirical sciences, are not laws of essence (ideal or *a priori* laws): empirical necessity is no necessity of essence.

The inability-to-exist-by-itself of a non-independent part points therefore to a *law of essence, according to which the existence of a content belonging to the part's pure Species* (e.g. the Species of Colour, Form etc.) *presupposes the existence of contents of certain pertinent pure Species*, i.e. contents to which – if such an addition is still needed – the content in question can pertain as a part or an adjunct, an associate. Put more simply we can say: *Non-independent objects are objects belonging to such pure Species as are governed by a law of essence to the effect that they only exist (if at all) as parts of more inclusive wholes of a certain appropriate Species*. This is what we mean by the terser expression that they are parts which only exist as parts, that cannot be thought of as existing by themselves. The colour of this paper is a non-independent 'moment' of the paper. It is not merely an actual part, but its essence, its pure Species, predestines it to partial being: a colour *in general and purely as such* can exist only as a 'moment' in a coloured thing. In the case of independent objects such a law is lacking: they may, but need not, enter into more comprehensive wholes.

In clarifying what must be meant by the phrase 'presented by itself' in the formulation just criticized, we have therefore brought the essence of the difference to be pinned down into the sharpest focus. It has shown itself to be an objective difference, one rooted in the pure essence of the objects (or the partial contents) in question. We may now ask how it stands with the rest of the formula; how far does the statement that non-independent objects or 'moments' could 'only' be noticed by themselves, or singled out from their associates for exclusive attention, not presented by themselves, help us

to pin down such objects? We can only answer: Not at all. For if the word 'only' is tied exclusively to the phrase 'presented by itself', such an exclusive opposition achieves everything for it that can be achieved. Strictly speaking our approach is positive in the case of what is non-independent, negative in the case of what is independent: when we say that the former cannot be presented by itself, we merely return in double negation to our real starting-point. However this may be, we need not fall back on the high-lighting role of attention, and it is not clear how it can help us. A head can certainly be presented apart from the person that has it. A colour, form etc., is not presentable in this fashion, it needs a substrate, in which it can be exclusively noticed, but from which it cannot be taken out. But the head also, considered, e.g. visually, can only be noticed by itself, since it is unavoidably given as an element in a total visual field. If we do not treat it as such an element, if we abstract from the background as something really foreign and indifferent, this does not depend on the peculiarity of our content, but on the circumstances of our thing-directed thought.

§7*a* Independent and non-independent Ideas

Our distinctions have first of all related to the being of particular individuals thought of in 'ideal universality', i.e. of such individuals treated purely as instances of Ideas. But they obviously carry over to Ideas themselves, which can, in a corresponding, if somewhat modified sense, be spoken of as 'independent' and 'non-independent'. A lowest difference of some highest pure Genus may be called relatively independent in relation to the hierarchy of pure Species which lead up to the highest Genus, just as every lower Species counts as relatively independent as against higher Species. Genera, the existence of whose corresponding individualizations represents an *a priori* impossibility, unless they simultaneously belong to the individual, but purely conceived extensions of other Genera, are non-independent in regard to these latter, and so *mutatis mutandis* in the case of other fields of instances.

§8 Demarcation of the distinction of independent and non-independent contents and the distinction between intuitively emphatic and intuitively blended contents

We must be prepared for a further objection. Some may perhaps point to the manner in which an independent content puts itself forward as a unity valid in its own right, and cut off from all around, while a non-independent content is contrariwise characterized as something only grounded on other, independent contents, and insist that we here have a *phenomenological* contrast that our discussion has not taken full account of.

We might deal, in the first place, with the following descriptive situation. The non-independent moments of an intuition, are not mere parts, but in a

certain (notionally immediate) manner they must also be regarded *as* parts: they cannot be separately noticed unless all the concrete contents, in which they are contained, have been stressed as wholes: this does not mean that they become *objects* in the pregnant sense of the word. A figure or colour cannot be separately noticed unless the whole object, which *has* the figure or the colour, stands out in relief. A 'striking' colour or form may seem at times to impress us in isolation, but if we bring such an event back to mind we see that the whole object is here phenomenally emphatic, though it is so in respect of the peculiarity that strikes us, and which alone is objective in the strict sense of the word. The same relation obtains between an emphasized sensuous 'moment' of unity – the 'moment', e.g., of spatial configuration, which, together with other 'moments' of unity, underlies the internal closure of a sensory manifold, which makes it impressively one – and the apprehension of the sensuously-unified whole itself.[12] In this manner the setting in relief of one content is at times the basis for noticing another that intimately belongs to it.[13]

If we explore the deeper grounds of the matter, we note that a second distinction is mixed up with and crosses the previously discussed difference of independent and non-independent contents in the phenomenological field (or the field of intuitive data as such). This is the distinction between *intuitively 'separated'* contents, contents *relieved from* or *cut apart from* associated contents, on the one hand, and contents which *blend* with their associates, or which *flow undividedly over* into them, on the other. Our terms are of course ambiguous, but to put them together makes plain that we really do have a new distinction before us.

A content, accordingly, is intuitively separated in relation to other contents if it does not flow over into them without a point of difference: it can thus make itself count on its own, and stand forth independently. The intuitively unseparated content forms a whole with other coexistent contents, but is not cut off in this manner within the whole; it is not merely bound up with its associates, but blends with them. Independent contents in our previous sense, which are what they are no matter what goes on around them, need not have the quite different independence of separateness. The parts of an intuitive surface of a uniform or continuously shaded white are independent, but not separated.

If we ask what is involved in intuitive separation, the image of a mutual overflow points to cases where contents are continuously graded. This holds mainly in the case of sensuous concreta (i.e. of independent contents in the sphere of outer sense). Here separation often rests on *discontinuity*. One may affirm that:

Two contemporaneous sensuous concreta necessarily form an 'undifferentiated whole' if all the immediately constitutive 'moments' of the one pass unbrokenly over into corresponding constitutive 'moments' of the other. The case of exact likeness of any such corresponding moments shall here count as a legitimate limiting case of continuity, i.e. as a continuous 'passing over into self'.

We can apply this in readily understandable fashion to a multiplicity of concreta. Here each single concretum lacks separation, if the aggregated concreta form a series, at each step of which the items are continuously conjoined, i.e. if what we have described holds of each neighbouring pair of items. *An individual item already lacks separation from all other items if there is a single item from which it does not stand forth in relief.*

§9 Continuation. Reference to the wider sphere of the phenomena of fusion

These propositions are in a certain sense idealized expressions of facts. Continuity and discontinuity must of course not be taken in a mathematically exact sense. Points of discontinuity are not mathematical limits, and distances must not be 'too small'.

One might draw a somewhat finer distinction between sharper and more confused separation or limitation, in the empirically vague sense in which, in ordinary life, one speaks of sharp points and corners as opposed to blunt or even rounded ones. Plainly the essential forms of all intuitive data are not in principle to be brought under 'exact' or 'ideal' notions, such as we have in mathematics. The spatial shape of the perceived tree as such, taken precisely as a 'moment' found in the relevant percept's intentional object, is no geometric shape, no ideal or exact shape in the sense of exact geometry. Just so a seen colour as such is no ideal colour, whose Species occupies an ideal point in the colour-pyramid. The essences which direct ideation elicits from intuitive data are 'inexact essences', they may not be confused with the 'exact' essences which are Ideas in the Kantian sense, and which (like an 'ideal point', an ideal surface or solid, or ideal Species of colour in the ideal colour-pyramid) arise through a peculiar 'idealization'. The descriptive concepts of all pure description, i.e. of description adapted to intuition immediately and with truth and so of all phenomenological description, differ in principle from those which dominate objective science. To clear up these matters is a phenomenological task never yet seriously undertaken and not carried out in relation to our present distinction.

It is also clear that this separation through discontinuity (or this fusion through continuity) only covers a very restricted field.

I recall Stumpf's instructive investigations into the remarkable facts of fusion,[14] in whose sphere we are here plainly moving. The cases stressed by us would play a peculiar role in the field of the phenomena of fusion. Considering these cases more closely, we are led back from the concreta, the independent total sensa, to their immediate, non-independent 'moments', or to the Species under which these immediately fall. Discontinuity relates as such to the lowest specific differences within one and the same immediately superordinate pure Genus: to qualities of colour, e.g., as compared with qualities of colour. But we do not define discontinuity as the mere distance

of coexistent contents in respect of such lowest differences. Simultaneous tones have distance, but they lack discontinuity in the pregnant sense of the word. This only relates to specifically differing moments in so far as they are 'spread out' with common boundaries over a continuously varying spatial or temporal 'moment'. It is 'at' a spatial or temporal boundary that one visual quality, e.g., leaps over into another. In our continuous progress from spatial part to part there is at the same time no continuous progress in the covering quality: in one place at least the neighbouring qualities are finitely (and not too minutely) distant. The same holds of a discontinuity in phenomenal order. Here not merely qualities, e.g., colours, achieve separation, but whole concreta set bounds to one another, the visual field is split up into parts. The colour-distance in such a context of 'covering' – without which there can be no talk of discontinuity – also wins separation for the 'moments' bound up with it, the covered spatial parts of our example. These could otherwise not be free from the fusion. Spatiality necessarily varies continuously. A piece of such variation can only become separately noticeable and primarily emphatic in consciousness,[15] when a discontinuity is provided by the covering 'moment', and the whole concretum which corresponds to it has thus been separated.

The first meaning we give to 'spatiality', is here the sensational 'moment' which, when objectively referred, first yields phenomenal spatiality properly so called. But we *can* also mean by it the spatiality which a given intuition helps us to apprehend in the phenomenal thing as such, spatiality therefore as the intentional moment in which the objective, and objectively measurable, spatial shape of the physical 'thing itself' is intuitively revealed to us, and is differently revealed in different intuitions.

The concrete thing of sensuous intuition therefore owes its isolation to the qualitative gap between neighbouring 'moments', but the relief achieved by the *whole* concretum has priority over the relief of the mutually separated moments of its content. This depends on the peculiarly intimate fusion of the different 'moments' of the concretum, their mutual 'penetration', which reveals itself in a mutual dependence as regard change and destruction. This fusion is not a fading into one another in the manner of the continuous, nor does it remove all separateness, but it is nonetheless a sort of peculiarly intimate mutual interconnection which must at a stroke set the whole complex of interpenetrating moments in relief, if only once a single discontinuous moment has provided the right conditions.

A profounder and more penetrating analysis could here lay bare a wealth of interesting descriptive differences; for our purposes these fairly rough treatments are enough. We have gone far enough to see that, in thus distinguishing stressed from unstressed contents, as was done above, or to employ a few readily suggested expressions, in distinguishing between contents that can, and contents that cannot be presented 'by themselves', or that are independent and non-independent respectively, we are dealing with differences

of 'subjective', intuitive materials, which have their own remarkable peculiarities of essence, but which will not help us to grasp the universal, *ontological* difference between abstract and concrete contents, or, as we deliberately called them above, independent and non-independent contents. Our former distinction between contents separately singled out and confused background contents, pivots on the facts of analysis and fusion; the contents thus separated off, might as well be independent as non-independent. The two distinctions should not therefore be confused, as is done, e.g., when the non-independence of the *separate parts* of a uniformly coloured surface is put on a level with the descriptively quite different non-independence of an *abstract 'moment'*. It is also done when attempts are made to base the essence of the ontological difference between *concrete* and *abstract* on phenomenological facts which concern the sphere of acts, the fact, e.g., that the act which presents a concrete object is immediate, and is independent in not needing to be based on other presentations, whereas the act which apprehends an abstract content is mediate and non-independent, in that it *must* be based on the presentation of a suitable concretum. Our analyses show, however, that anything that holds water in *this* descriptive situation is mixed up with other quite alien matters, and is in any case unfitted to illuminate our ontological distinction.

§10 The multiplicity of laws governing the various sorts of non-independent contents

Our discussions so far have shown that there is always an *a priori* law governing what is non-independent, having its conceptual roots in what is universal in the whole and part in question. But this law can be interpreted and expressed with more or less definiteness. To pin down the concept of non-independence, it is enough to say that a non-independent object can only be what it is (i.e. what it is in virtue of its essential properties) in a more comprehensive whole. At times, however, a non-independent object can vary in Species: this entails varying the kind of supplementation it requires for existence. If we say, for example, that the 'moment' of sensory quality, e.g. of sensory colour, is non-independent, and requires a whole in which it may be embodied, we have only laid down *one* side of our governing law, the side of a part which belongs to the Genus Sensory Quality. We have not, however, laid down the character of the whole, the manner in which such a 'quality' is its part, nor the sort of supplement it needs to achieve existence. It is different when we say that a sensory quality can only exist in a sense-field, and a sensory colour in a visual sense-field, or that it can only exist as qualifying an extension. Here the law lays down the other sides as well; the notion of a visual sense-field is given; and it means a particular, definite sort of whole among various possible sorts of whole. Just so, the notion of 'qualifying an extension' points to quite specific possibilities of law-governed inherence

that a non-independent 'moment' may have to a whole. The specific character of this inherence is fixed in general fashion both by the essence of Sensory Quality and the essence of Extension, but each is contained in its *own* manner in the essential unity of visual sensation, or of the visual field in which all such unities find their place. This manner cannot be further described. If we ask what differentiates the generic feature of *being a sensory 'moment'*, so as to yield the specific feature of *being a sensory quality*, we can give no answer that helps us; we can point to no additional feature in which the concept of quality is not included. Just so, if we are asked what must be added to *Colour* to produce its Species Redness we can only answer 'Redness'.

The notion of what is non-independent, with its indirectly, generally characterized definitory lawfulness, points to many factually determined, variable laws of essence. It is not a peculiarity of certain sorts of parts that they should only be parts in general, while it remains quite indifferent what they are conglomerated with, and into what sorts of connection they are fitted. There are fixed, necessary connections, pure laws definite in content, which vary with the pure Species of non-independent contents, and accordingly prescribe one sort of completion to one of them, another sort of completion to another. The Species associated in these laws, which mark off the spheres of contingent individuality presupposed by these laws – are occasionally, but not always, lowest specific differences. A law, for instance, may prescribe to contents of the Species Colour a connection with contents of the Species Extension, but it does not prescribe a definite extension to a definite colour, or vice versa. The values of the lowest differences are accordingly not functionally interrelated. The law only refers to lowest Species, i.e. Species having the multiplicity of ultimate specific differences *immediately* beneath them. On the other hand, if we consider the dependence of qualitative remoteness on the qualities on which it rests, we find it unambiguously determined by the lowest specific differences of these qualities, and so again determined as a lowest difference.

The concept of non-independence accordingly amounts to that of ideal *lawfulness in unified combinations*. If a part stands in an ideally law-bound and not merely factual combination, it *must* lack independence; since such a law-bound combination merely means that a part whose pure essence is of one sort, can exist lawfully only in association with certain other parts of these or those suitable sorts. And even where a law tells us of the impossibility, rather than the necessity *of an association*, where it says, e.g., that the existence of a part A excludes the existence of a part B as incompatible with A, our case still reduces to one of non-independence. For an A can only exclude a B, if both exclusively require the same thing. A colour excludes another colour, but only if both aim to cover an identical piece of surface, and both cannot do so completely. To each essential, law-bound exclusion of a determinate characterization, there corresponds a positive law-bound requirement of a corresponding characterization and vice versa.

§11 The difference between these 'material' laws and 'formal' or 'analytic' laws

The necessities or laws which serve to define given types of non-independent contents rest, as we often have emphasized, on the specific essence of the contents, on their peculiar nature. More precisely, they rest on the pure Genera, Species, differentiae under which, as contingent singulars, non-independent contents as well as their supplementing contents, fall. If we conceive of the totality of such ideal objects, we have with them the totality of pure essences, the essences of all ideally possible individual objects (existences). To these essences correspond the concepts or propositions which have content, which we sharply distinguish from purely formal concepts and propositions, which lack all 'matter' or 'content'. To the latter belong the categories of formal logic and the formal ontological categories mentioned in the last chapter of the *Prolegomena*, which are essentially related to these, as well as to all syntactical formations they engender. Concepts like Something, One, Object, Quality, Relation, Association, Plurality, Number, Order, Ordinal Number, Whole, Part, Magnitude etc., have a basically different character from concepts like House, Tree, Colour, Tone, Space, Sensation, Feeling etc., which for their part express genuine content. Whereas the former group themselves round the empty notion of Something or Object as such, and are associated with this through formal ontological axioms, the latter are disposed about various highest material Genera or Categories, in which *material ontologies* have their root. This cardinal division between the 'formal' and the 'material' spheres of Essence gives us the true distinction between the *analytically a priori* and the *synthetically a priori* disciplines (or laws and necessities). The next section will make systematic pronouncements on these matters.

It is now immediately plain, that all the laws or necessities governing different sorts of *non-independent* items fall into the spheres of the *synthetic a priori*: one grasps completely what divides them from merely formal, contentless items. Laws of the type of the law of causation, which lay down the non-independence of changes in what is thinglike and real, or the laws – generally imperfectly formulated – which assert the non-independence of mere qualities, intensities, extensions, boundaries, relational forms etc. – would not be put on a level with a purely 'analytic' generalization such as 'A whole cannot exist without parts' or with analytic necessities such as 'There cannot be a king (master, father) without subjects (servants, children) etc.'. We may say in general: correlatives mutually entail one another, they cannot be thought of, or cannot be, without each other. If we set beside these any definite propositions of the opposite sort, e.g., 'A colour cannot exist without something coloured' or 'A colour cannot exist without some space that it covers' etc. – the difference leaps into view. 'Colour' is not a relative expression, whose meaning includes the idea of a relation to something else.

Though colour is 'unthinkable' without something coloured, the existence of the latter, and more definitely that of a space, is not 'analytically' founded on the notion of colour.

The following discussion clears up the essence of the difference.

A part *as such* cannot exist at all without a whole whose part it is. On the other hand we say, with an eye to *independent* parts: A part often *can* exist without a whole whose part it is. Obviously this involves no contradiction. What we mean is that, if the part is treated in respect of its *internal content*, its own essence, then a thing having this same content can exist without a whole *in* which it exists; it can exist by itself, not associated with anything else, and will not then be a part. Change in, or complete elimination of associations, does not here affect the part's own, peculiarly qualified content, and does not eliminate its existence: only its relations fall away, the fact that it *is* a part. The contrary holds of other sorts of parts: without any association, as non-parts, they are unthinkable, *in virtue of their very content*. These impossibilities or possibilities are rooted in the essential specificity of the contents. The case is quite different in regard to the analytic triviality that a part as such cannot exist without a whole whose part it is. It would be a 'contradiction', i.e. a 'formal', 'analytical' absurdity, to call X a part where there was no whole belonging to X. Here the inner content of the part is irrelevant, the underlying 'formal' lawfulness of our case has nothing in common with the material lawfulness of our above cases, and can accordingly not disturb them.

That correlatives as such mutually condition one another certainly points to certain mutually requiring 'moments', it points to the mutually 'belonging' relationships and relative properties which we find in the case of every relation. But it does so only with formal indefiniteness. The legality which here obtains is one and the same for all relations as such: it is in fact a merely formal legality, rooted in mere analytic essences, here in fact in the essence of relation as a formal category. It takes over none of the material specificity of relations and of their members, and discourses merely of 'certain' relations and members. It will perhaps say in the simple case of dyadic relations: If a *certain A* stands in a *certain* relation to a certain *B*, this same *B* stands in a certain *corresponding* (converse) relation to that *A*; *A* and *B* are here *quite freely variable*.

§12 Basic determinations in regard to analytic and synthetic propositions

We may give the following general definitions:

Analytic Laws are unconditionally universal propositions, which are accordingly free from all explicit or implicit assertions of individual existence; they include none but formal concepts, and if we go back to such as are primitive, they contain only formal categories. Analytic Laws stand

opposed to their *specifications*, which arise when we introduce concepts *with content*, and thoughts perhaps positing individual existence, e.g. *this, the Kaiser*. The specification of laws always yields necessary connections: specifications of analytic laws therefore yield *analytically necessary connections*. What are called 'analytic propositions' are in general analytically necessary connections. When they imply existential assertions (e.g. *If this house is red, then redness pertains to this house*) such analytic necessity relates to that content of the proposition in virtue of which it empirically specifies the analytic law, not to its empirical assertion of existence.

We may define *analytically necessary propositions* as propositions whose truth is completely independent of the peculiar content of their objects (whether thought of with definite or indefinite universality) and of any possible existential assertions. They are propositions which permit of a *complete 'formalization'* and can be regarded as special cases or empirical applications of the formal, analytic laws whose validity appears in such formalization. In an analytic proposition it must be possible, without altering the proposition's logical form, to replace all material which has content, with an empty formal *Something*, and to eliminate every assertion of existence by giving all one's judgements the form of universal, unconditional laws.

It is, e.g., an analytic proposition that *the existence of this house includes that of its roof, its walls and its other parts*. For the *analytic* formula holds that the existence of a whole W (A, B, C . . .) generally includes that of its parts A, B, C . . . This law contains no meaning which gives expression to a material Genus or Species. The assertion of individual existence, implied by the *this* of our illustration, is seen to fall away by our passage into the pure law. This is an analytic law: it is built up exclusively out of formal–logical categories and categorial forms.

Having formed the concept of an analytic law and of an analytic necessity, we also have *eo ipso* formed the concept of a *synthetic a priori* law, and of a *synthetic a priori* necessity. Each pure law, which includes material concepts, so as not to permit of a formalization of these concepts *salva veritate* – each such law, i.e., that is not analytically necessary – is a *synthetic a priori* law. Specifications of such laws are synthetic necessities: empirical specifications of course are so also, e.g. *This red is different from this green.*

What we have said should be enough to make plain the essential distinction between laws grounded in the specific nature of the contents to which non-independent factors belong, and analytic and formal laws, which, being founded purely on formal 'categories', are unaffected by all 'material of knowledge'.

Note 1 The points here made may be compared with those of Kant, which in our view do not deserve to be called 'classical'. It seems to us that these points satisfactorily dispose of one of the most important problems in the theory of knowledge, and make a first, decisive step in the division of *a priori* ontologies. Future publications will carry the enquiry further.

Note 2 It is readily seen that the main concepts dealt with by us in this section: *Whole and Part, Independence and Non-independence, Necessity* and *Law*, are essentially changed in sense when they are not understood in the sense of *purely conceptual matters of essence*, but are given an empirical interpretation. For the purpose of the investigations which follow, it is not, however, necessary fully to discuss these empirical concepts and their relation to the pure ones.

§13 Relative independence and non-independence

Independence we have so far conceived absolutely, as a lack of dependence on all associated contents: non-independence was its contradictory opposite, a corresponding dependence on at least one such content. It is, however, important to treat both concepts relatively also, in such a way, that is, that the absolute distinction then becomes a limiting case of the relative. *In the sphere of mere sense-data* (not that of the things represented or apparent in such sense-data) the 'moment' of visual extent,[16] with all its parts, counts as non-independent, but *within this extent conceived in abstracto* each of its *pieces* counts as *relatively independent* while each of its '*moments*', e.g. the 'moment' of 'form' as opposed to that of position and magnitude, counts as *relatively non-independent*. Here we therefore have a relative sort of 'independence', which taken absolutely, or in some other relation, could have been a case of non-independence, it is an independence, relatively to a whole, whose total range of parts, together with the whole itself, constitutes a sphere within which the distinctions previously drawn unrestrictedly now must move.[17] We can therefore define as follows:

Non-independence in and relative to the whole W or to the total range of contents determined by W, characterizes each of W's partial contents which can only exist as parts, and as parts of a sort of whole represented in this range. Every partial content regarding which this is not true, is called *independent in, and relative to, the whole W*. We also speak briefly of *non-independent or dependent parts of* the Whole, and in a corresponding sense of *non-independent and independent parts of parts* (*i.e. of part-wholes*) *of the whole*.

Our determinations can plainly be further generalized. One can interpret our definition so that it does not merely relate a partial content to a more comprehensive whole, but, *quite generally, a content to another content*, even if both are separated off. We define accordingly:

A content A is relatively non-independent in regard to a content B (or in regard to the total range of contents determined by B and all its parts), if a pure law, rooted in the peculiar character of the kinds of content in question, ensures that a content of the pure Genus A has an *a priori* incapacity to exist except in, or as associated with, other contents from the total ranges of the pure Genera of contents determined by B.

If such a law is absent, we say that *A is relatively independent in regard to B*.

More simply we can say: A content A is non-independent relatively to a content B, if there is a law rooted in the Generic Essences A, B, which lays down *a priori* that a content of the pure Genus A can only exist in or associated with a content of the Genus B. We naturally leave open the possibility that the Genera A and B should be Genera of combinations, so that in the elements of such combinations several corresponding Genera should be woven together. Our definition entails that an A as such, taken in unconditional universality, requires to be accompanied by, and unified with some B or other: otherwise put, the pure Genus requires, in respect of the possible existence of individuals falling under it, the Genus B, or to be joined with connected instances from B's range. Briefly we may say that the being of an A is relatively independent or non-independent in regard to the Genus B.

The necessary coexistence mentioned in our definition is either a coexistence relating to any point in time, or a coexistence for a certain stretch of time. In the latter case B is a temporal whole, and temporal determinations then play their part (as temporal relations or stretches) in the range of contents determined by B. A content K, e.g., which includes the time-determination t_0, may thus require the existence of another content with the time-determination $t_1 = t_0 + \Delta$, and accordingly be non-independent. In the sphere of the phenomenological events of the 'stream of consciousness', a law of essence paradigmatically illustrates the non-independence just mentioned, the law, namely, that each actual, fulfilled now-consciousness necessarily and continuously passes over into one that *has* just existed, so that our present conscious state makes continuous demands on our conscious future. The law further requires that our retentive awareness of what has just been, which itself has the immanent character of being actually present, demands that the phenomenon we are aware of as having just existed should in fact just have existed. The time we are talking of in this context is of course the immanent temporality which belongs to the phenomenological stream of consciousness itself.

In the sense of our definition, to take somewhat differently slanted examples, each bit of our visual field, each concretely filled section of it, is independent within, and relatively to, the concrete totality of a visual intuition of a moment, whereas each colour of such a portion, the colour-pattern of the whole etc., is non-independent. And again in, and relatively to, the whole of the momentary sensuous total intuition, the visual field with its contents, the tactual field with its contents etc., are independent, whereas the qualities, forms etc., whether attaching to whole fields, or their individual members, are non-independent. We observe at the same time that all that counted as non-independent or independent in relation to the whole of our previous example will count as such in relation to our present standard of reference. It is in fact generally true that:

Whatever is independent or non-independent in relation to a B, also maintains this property in relation to every whole B' in relation to which B is independent or non-independent – a proposition, whose converse is of course invalid. Although therefore, relations (and with them relative conceptions) vary as boundaries are differently drawn, nonetheless our law entails a certain relation for the groups of contents in the context referred to. Such a relation obtains, e.g., when we compare a coexistent group belonging to each point of time with successive groups which include such coexistent groups, or perhaps even with the inclusive group of unending, fully occupied phenomenological time. What counts as an independent element in the latter group is what is the more comprehensive element, and so not everything that counts as independent in the order of coexistence must for that reason count as independent in the order of succession. The converse holds, however. An independent thing in the order of coexistence, e.g. a bounded portion of the visual sense-field in its concrete fulness, is non-independent relatively to the whole of occupied time, to the extent that its time-determination is treated as a mere instant. Following on what we have said, an instant of time is as such non-independent: it can be concretely occupied only as part of the concrete occupation of a time-stretch or duration. If we replace the instant by a duration, in which our concrete content is thought of as remaining quite constant, then such an enduring coexistence could count as independent even in this wider sphere.

Chapter 2

Thoughts towards a theory of the pure forms of wholes and parts

§14 The concept of foundation and some relevant theorems

The law stated and applied in the last paragraph of the previous section is not an empirical proposition, and yet not an immediate law of essence. Like many similar laws, it permits of *a priori* proof. Nothing can show up the worth of a strict statement more clearly than the possibility of giving a deductive proof of such propositions as are familiar to us in another guise. In view of the great scientific interest that the constitution of a deductive theoretical transformation claims in every field, we wish to linger here a little.

Definitions. If a law of essence means that an A cannot as such exist except in a more comprehensive unity which connects it with an M, we say that an *A as such requires foundation by an M* or also that *an A as such needs to be supplemented by an M*. If accordingly A_0, M_0 are determinate instances of the pure kinds A or M, actualized in a single whole, and standing in the relations mentioned, we say that A_0 *is founded upon* M_0, and that it is *exclusively* founded on M_0, if A_0's need for supplementation is satisfied by M_0 alone. This terminology can of course be carried over to the Species, by a quite harmless equivocation. We say further, more indefinitely, that the two contents or two pure Species, stand in a *foundational relationship* or in a relationship of *necessary connection*. This indeed leaves it open which of the two possible but not mutually exclusive relationships is meant. The indefinite expression: *A_0 requires supplementation by, is founded upon a certain moment*, plainly means the same as the expression: '*A_0 is non-independent*'.

Proposition 1 If an A as such requires to be founded on an M, every whole having an A, but not an M, as a part, requires a similar foundation.

This proposition is axiomatically self-evident. If an A cannot *be* except when completed by M, a whole including an A but no M cannot satisfy A's need for supplementation and must itself share it.

As a corollary we can assert the following, making use of the definition of our previous section.

Proposition 2 A whole which includes a non-independent 'moment', without including, as its part, the supplement which that 'moment' demands, is likewise non-independent, and is so relatively to every superordinate independent whole in which that non-independent 'moment' is contained.

Proposition 3 If W is an independent part of (and so[1] also relatively to) F, then every independent part w of W also is an independent part of F.

If w needed a supplement M relatively to F, and so had a foundation M_0 in the range of F, this foundation would necessarily be included in W. For, if this were not so, W would require supplementation in respect of M in conformity with Prop. 1, and since M_0 is a part of F, it would, on Prop. 2, be non-independent relatively to F, which contradicts the assumption. But in accordance with this assumption, w is an independent part of W, and so also independent relatively to W: there can therefore be nothing in the range of W which could serve as a foundation for w, and so also nothing in the whole range of F.

The proposition before us can also, with suitable changes in symbolization, be expressed as follows:

If A is an independent part of B, and B an independent part of C, A is also an independent part of C or more briefly: An independent part of an independent part is an independent part of a whole.

Proposition 4 If C is a non-independent part of a whole W, it is also a non-independent part of every other whole of which W is a part.

C is non-independent relatively to W, i.e. it possesses a foundation in an M_0 belonging to the range of W. This M_0 must naturally also appear in the range of every whole superordinate to W, i.e. every whole which includes W as a part. C must therefore also be non-independent relatively to each such whole. (On the other hand, we add, C may very well be independent relatively to a subordinate whole: we need only so draw its boundaries that the required supplement M is excluded therefrom. A 'piece' of an extended phenomenon *in abstracto*, but taken as a 'moment', is independent relatively to such extension; this, however, itself lacks independence relatively to the concrete wholes of the occupied extension.)

Our proposition permits an expression analogous to the previous one, i.e. if A is a non-independent part of B, and B a non-independent part of C, then A too is a non-independent part of C.

A non-independent part of a non-independent part is a non-independent part of a whole.

Proposition 5 A relatively non-independent object also is absolutely non-independent, whereas a relatively independent object may be non-independent in an absolute sense.

For a proof see the previous section.

Proposition 6 If A and B are independent parts of some whole W, they are also independent relatively to one another. For if A required supplementation by B, or any part of B, there would be, in the range of parts determined by W, certain parts (those of B) in which A would be founded. A would therefore not be independent relatively to its whole W.

§15 Transition to the treatment of the more important part-relations

We shall now deal with some of the most remarkable differences among the *a priori* relationships holding between Whole and Part, and among the Parts of one and the same whole. The generality of these relationships leaves plenty of room for the most manifold differences. Not every part is included in its whole in the same fashion, and not every part is woven together with every other, in the unity of a whole, in the same way. In comparing the relations among the parts of different wholes, or even among the parts of one and the same whole, we come upon striking differences, on which our common talk of different sorts of wholes and parts is founded. A hand, e.g., forms part of a person in quite a different way from the colour of his hand, from his body's total extent, from his mental acts, and from the internal 'moments' of such phenomena. The parts of the extension are otherwise united with each other than they each are united with their colours etc. We shall see at once that all these differences belong to the sphere of our present investigations.

§16 Reciprocal and one-sided, mediate and immediate foundation

If we consider any pair of parts of a whole, the following possibilities obtain:

1. There is a relation of foundedness between both parts.
2. There is no such relation. In case 1 the foundedness can be:
   (*a*) reciprocal
   (*b*) one-sided, according as the law in question is convertible or not. Colour and extension accordingly are mutually founded in a unified intuition,[2] since no colour is thinkable without a certain extension, and no extension without a certain colour. The character of being a judgement is, on the other hand, one-sidedly founded on underlying presentations, since these latter need not

function as foundations of judgements. Brentano's distinctions of parts mutually isolable, and parts having one-sided isolability, agrees in extension, though not in definition, with the notion before us. Brentano's additional talk of 'mutual isolability' rules out every sort of foundational relation.

There is some interest in asking how matters here stand in regard to the relative independence or non-independence of the parts, relatively, of course, to the whole in which they are considered. If there is a reciprocal relation of foundedness among two parts, their relative lack of independence is unquestionable, as is the case, e.g., in the unity of Quality and Place. The case differs when the relation is one-sided: in that case the foundational (though naturally not the founded) content can be independent. Thus in every extension the shape of a portion is founded on the portion in question: something non-independent relatively to the whole extension is accordingly founded on something which is independent in relation to this whole.

The foundation of one part in another can further be:

(*a*) an immediate foundation or

(*b*) a mediate foundation, according as the two parts are immediately or mediately associated. This relationship, like the previous one, is naturally not bound to the individually present 'moments', but concerns the essential being of the foundational relationship. If A_0 is immediately founded on B_0, but mediately on C_0 (in so far as B_0 is immediately founded on C_0), it holds universally and purely in virtue of essence that an A is in general immediately founded on a B, and mediately upon a C. This results from the fact that if an A and a B are associated at all, they are so immediately, and again that, if an A and a C are associated, they are only mediately associated. *The order of mediacy and immediacy is based by law on the pure Genera involved.* The generic 'moment' of Colour, for instance, and in quite different fashion the 'moment' of Brightness, can only be realized in and with a 'moment' of lowest difference such as Red, Blue etc., and the latter again only in combination with a certain definite extension. These associations and foundations, which are always immediate, condition the mediate associations and foundations between the 'moment' of Colour or Brightness and that of Determinate Extension. Plainly the laws of combination which concern such mediate foundations, are analytic, indeed syllogistic consequences of those which pertain to the immediate foundations.

§17 Exact determination of the concepts of piece (portion), moment, physical part, abstractum, concretum

We may now also reduce a further series of familiar, fundamental concepts to the above defined concepts, and so give them an exact definition. Some of these terms may, we note in advance, be open to objection; the concepts correlated with them in what follows are nonetheless very valuable.

We first perform a fundamental division of the concept Part into *Pieces*, or Parts in the narrowest sense, and into *Moments* or *Abstract Parts* of the Whole. *Each part that is independent relatively to a whole W we call a Piece (Portion), each part that is non-independent relatively to W we call a Moment (an abstract part) of this same whole W.* It makes no difference here whether the whole itself, considered absolutely, or in relation to a higher whole, is independent or not. *Abstract parts can in their turn accordingly have pieces, and pieces in their turn abstract parts.* We speak of the portions of a duration, although this is something abstract, just as we speak of the portions of an extension. The forms of these portions are their immanent, abstract parts.

Pieces that have no piece identically in common are called *exclusive* (disjoined) pieces. The division of a whole into a plurality of mutually exclusive pieces we call a *piecing* or *fragmentation* (*Zerstückung*) of the same. Two such pieces may still have a common identical 'moment': their common boundary, e.g., is an identical 'moment' of the adjoining pieces of a divided continuum. Pieces are said to be *isolated* when they are disjoined in the strict sense, when they therefore also have *no identical 'moments'*.

Since an abstract part also is abstract in relation to each more comprehensive whole and, in general, to any range of objects embracing this whole,[3] what is abstract, relatively considered, is *eo ipso* abstract when considered absolutely. The latter can be defined as the limiting case of relative treatment, where the relation is determined by the total range of objects in general. We therefore needed no preliminary definition of the abstract or non-independent in the absolute sense. An *abstractum simpliciter* is therefore an object, in relation to which there is some whole of which it is a non-independent part.

When a whole permits the sort of 'piecing' in which the pieces essentially belong to the same lowest Genus as is determined by the undivided whole, we speak of it as an *extended whole*, and of its pieces as *extended parts*. Here belongs, e.g., the division of an extent into extents, in particular of a spatial stretch into spatial stretches, of a temporal stretch into temporal stretches etc.

We may here further add the following definition:

An object in relation to its abstract 'moments' is called a 'relative concretum', and in relation to its proximate 'moments', their 'proximate concretum'. (The difference here presupposed between remoter and nearer 'moments' will be more precisely pinned down in the following sections.) A concretum that itself is abstract in *no* direction can be called an 'absolute concretum'. Since the proposition holds that each absolutely independent content possesses abstract parts, each such content can also be looked on and spoken of as an absolute concretum. The two notions are thus of equal extent. For a similar reason one can also speak of a piece as a *concrete* part, whose concreteness is either to be understood as absolute or relative, according as the whole itself only has abstract parts, or is itself abstract. Where the word 'concretum' is used simply, an absolute concretum is usually intended.

§18 The difference between the mediate and immediate parts of a whole

The distinction between pieces and abstract parts is intimately connected with the distinction between *mediate* and *immediate parts*, or, more clearly, the distinction between *proximate* and *remote* parts. For talk of immediacy and mediacy can be understood in *two ways*. We shall first discuss the most natural sense of such talk.

If $P(W)$ is a part of the whole W, then a part of this part, e.g. $P(P(W))$, is again a part of the whole, but a *mediate* part. $P(W)$ may then be called a *relatively immediate* part of the whole. The distinction is a relative one, since $P(W)$ may itself again be a mediate part, in relation to another part of the whole in which it is contained as a part. The relative distinction is transformed into an absolute one, if we understand by *absolutely mediate parts* such parts as themselves enter into other parts in the whole, whereas *absolutely immediate* parts will be such as may enter as parts into *any* part of the same whole. Every geometrical part of an extension is in this absolute sense mediate, for there are always other geometric parts that include it. It is harder to adduce suitable examples of absolutely immediate parts. Perhaps the following might do: if we emphasize in a visual intuition the unified combination formed by all such internal 'moments' as remain identical despite all change of place, we have a part of the whole that can have no superordinate part above it. The same would hold of the totality of their mere extension in regard to the geometric bodies congruent with them in all except position. If we limit our distinction to parts of one and the same sort, then the 'moment' of total coloration is an absolutely immediate part, since there is no like moment of the whole, of which such coloration could be reckoned a part. As opposed to this, the coloration of a piece of the whole can be treated as mediate, in so far as it contributes to the total coloration of the whole. The same holds, in relation to the Species Extension, of the total extension of an extended thing: this is an absolutely immediate part of that thing, whereas a portion of that extension is an absolutely mediate part of that thing.

§19 A novel sense of this distinction: nearer and more remote parts of the whole

Our talk of immediate and mediate parts acquires quite a different content if we attend to certain remarkable differences that force themselves on us when we compare the relations between wholes and mediate parts.[4] If we think of an extensive whole as 'pieced together', its pieces in their turn permit of further 'piecings', the pieces of the pieces in their turn etc. Here the parts of the parts are parts of the whole in exactly the same sense as the original parts were. We do not merely observe this likeness in respect of

the sort of partial relation which condition talk of 'the same sort of parts' in regard to the whole – the pieces of the pieces are in their turn pieces of the whole[5] – but we also observe a likeness of such relations between the whole and its mediate parts, on the one hand, and its relatively immediate parts, on the other. There are diverse possible divisions in which the same part comes up, sometimes earlier, sometimes later, so that we have no temptation to accord any privilege to one part over another as regards the way in which it is contained in the whole. The descending order of divisions here corresponds to no fixed, factually determined gradation in the relation of parts to wholes. This does not mean that talk about mediate and immediate parts is entirely arbitrary, and without objective foundation. The physical whole genuinely has the parts first dealt with, and these in their turn no less genuinely have the parts distinguished in them, which are therefore mediate parts in relation to the whole, and the same is true of each stage of the serial division. But in themselves the remotest of these parts are no further from the whole than the nearest. The parts in any case also owe their serial order to the serial order of our divisions, and these latter have no objective foundation. In an extended whole there is no division which is intrinsically primary, and no definitely delimited group of divisions forming the first grade in division; from a given division there is also no progress determined by the thing's nature to a new division or grade in division. We could *begin* with each division without violating an intrinsic prerogative. Each mediate part can, according to one's chosen mode of division, likewise count as an immediate part, each immediate part as a mediate one.

The case is quite different if we bring in other examples. An intuitively unified tone-sequence, e.g. a melody, is a whole, in which we find individual tones as parts. Each of these tones has further parts, a 'moment' of quality, of intensity etc., which as parts of parts are also parts of the melody. But it is clear in this case that the mediacy with which the qualitative 'moment' of the individual tone enters the whole, cannot be attributed to our subjective series of divisions or to any other subjective ground. It is no doubt certain that if the individual tone's moment of quality is to be singly noticed, the tone itself must be 'stressed'. To single out the mediate part presupposes the singling out of the immediate one. But this phenomenological relationship must not be confused with the objective situation we are here concerned with. It is evident that the quality in itself only forms part of the melody in so far as it forms part of the single tone: it belongs immediately to the latter, and only mediately to the total tone-pattern. This mediacy is not therefore bound up with some arbitrary, or some psychologically compulsive preference for a certain order of division which first makes us hit on the tone, and then on its 'moment' of quality: the tone in itself is a prior part in the whole melody, and its quality a later, mediate part. The same holds of the tone's intensity: it would here seem even to take us a step further from the melodic whole, being as it were no immediate 'moment' of the tone, but one more

directly of its quality, and so a secondary part in relation to this melody (no doubt a somewhat objectionable conception, which requires closer scrutiny). If we are right in holding that there is a part of the quality, e.g. the pitch *C*, of the tone in question, which represents its generic 'moment', what it has in common with all tones, then this 'moment' primarily inheres in the quality, secondarily in the tone, and at least tertiarily in the whole tone-pattern etc. Just so the moment of colour or shape that inheres in an extended part of what is visually intuited as such, is primarily attached to this part, only secondarily to the intuited whole. It is even more mediately related to the whole voluminousness[6] of the patterned extension, the magnitude that it primarily possesses. (We can of course not talk of a genuine quantitative pinning down in the sphere of mere data of intuition as such.)

After these discussions, the novel and important sense of the distinction between mediate and immediate parts should be clear. The difference is, however, not merely relative: in every whole there are parts which belong directly to the whole, and not first to one of its parts. It is definite for the single part whether it is mediate or not in our sense, and, if it is mediate, whether it is so primarily, secondarily or more remotely. To make a terminological distinction one could here speak of *nearer* and *remoter* parts, or to fix things more exactly of *primary*, *secondary* . . . parts of a whole; the terms *mediate* and *immediate part* we retain in the more general sense applicable to any parts. Secondary parts are primary parts of primary parts, tertiary parts, primary parts of secondary parts etc. The notions comprised in this series are obviously mutually exclusive.

Primary parts may be, and in general also will be, absolutely mediate. But there are also primary parts that are absolutely immediate, i.e. that are not included as parts in any part of their whole. Each portion of an extension is primarily contained in it, although it can always be regarded as a mediate part of the same extension. Objectively there are always parts whose part it is. As against this, the form of an extension is not included as a part in any of that extension's parts.

§20 Nearer and remoter parts relatively to one another

We spoke above of mediate and immediate, of nearer and remoter parts, in relation to the whole to which they belong. But even when we are dealing with *parts in relation to one another* we usually employ these terms, though in quite a different sense: we talk of an immediate or mediate connection of the terms and, in the latter case, draw further distinctions. Some parts, we say, are closer to one another, other parts further. Here the following relations are relevant. It often happens that a mode of association peculiarly unites two parts *A*, *B* into a partial unity which excludes other parts, but in which, further, *B* and not *A* is associated in just this manner with *C*. In this

situation *A* is also associated with *C*, in virtue, that is, of a complex form of unity constituted by the two associations *AB* and *BC*. The latter associations we then call immediate, while we say that the association of *A* and *C*, achieved in the form *ABC*, is mediate. If there are further peculiar associations *CD*, *DE* etc., we shall say that *A* is associated with their final terms *D*, *E* . . . with progressively increased mediacy, *D* is a remoter part than *C*, *E* still more remote than *D* etc. We have obviously only characterized a simple special case. Each symbol *A*, *B*, *C* . . . could have summed up a complex partial unity, a whole group of unified members; in this case also the concatenations tying the partial unities together into wholes, would make the members of the different groups appear in relations of nearer or remoter connection.

As to whether other associations, and in particular other direct associations, subsist among the mediately associated members – and associations perhaps of the same kind as those among the immediately associated members – we have so far said nothing. We are considering the members exclusively in respect of the forms of the complex relationships determined by their elementary associations. Naturally the treatment of these forms will be of particular significance in that special class of cases, so frequently dealt with in theory and practice, whose peculiarity can readily be shown up in the relations of points in a straight line. If we select any series of points from a straight line, we observe that the immediate associations of the mediately associated members belong, with the associations of immediately neighbouring points, to one and the same lowest Genus of associations: they are further only different in respect of their lowest specific difference, whereas this difference itself is unambiguously determined by the differences of the varied mediating associations. This holds of time-sequences, of spatial configurations, in short of every case where associations can be characterized by *directed stretches* of one and the same Genus. In every case, to put it briefly, *stretches are addible*. But in our quite formal treatment we can pass all such matters by.

The essence of the matter can be conceptually laid out in the following fashion. Two associations form a concatenation, when they have some but not all members in common (i.e. do not coincide as when, e.g., the same members are united by several associations). Each concatenation is on this showing a complex association. Associations now divide into those which include concatenations and those which do not: associations of the former are combinations of associations of the latter sort. The members of an association that is free from concatenations are said to be *immediately associated* or proximate. In every concatenation, and therefore in every whole containing concatenations, there must be immediately associated members, which belong to associations of parts which include no further concatenations. All other members of such a whole are said to be *mediately associated* with one another. The member common to a simple concatenation *ABC* (simple

because it contains no concatenation as a part) is, in the sense of our rulings, immediately associated with its neighbours, while these are mediately associated with one another etc. Talk of nearer and remoter parts always relates to concatenations. The concepts next neighbour (=immediately associated member), next-neighbour of a next-neighbour etc., yield, by an easily determined formal completion, the requisite gradations of 'distance', and are then no different from ordinal numbers: first, second etc. The completion naturally tries to make these concepts unambiguous by fixing a 'direction of progress', e.g. by bringing in the *asymmetry* of a class of relations, in consequence of which we form conceptual structures like 'right next-neighbour of *A*' (first man right of *A*), 'right next-neighbour of right next-neighbour of *A*' ('second man right of *A*') etc. The essential purposes of the present investigation do not require us to go more deeply into this not intrinsically trivial point.

§21 Exact pinning down of the pregnant notions of whole and part, and of their essential species, by means of the notion of foundation

Our interest in the foregoing treatments was directed to the most general relations of essence between wholes and parts, or between parts among one another (i.e. of contents that combine into a whole). In our definitions and descriptions on these matters the notion of Whole was presupposed. It is however possible to *dispense* with this notion *in all cases:* for it can be substituted the simple *coexistence* of the contents that were denominated parts. One could, e.g., define as follows:

A content of the species A is founded upon a content of the species B, if an *A* can by its essence (i.e. legally, in virtue of its specific nature) not exist, unless a *B* also exists: this leaves open whether the coexistence of a *C*, a *D* etc. is needed or not.

One can proceed similarly with the other definitions. If all is taken thus generally, one could then give the following noteworthy definition of the *pregnant concept of Whole* by way of the *notion of Foundation*:

By a Whole we understand a range of contents which are all covered *by a single foundation* without the help of further contents. The contents of such a range we call its parts. Talk of the *singleness of the foundation* implies that *every content is foundationally connected, whether directly or indirectly, with every content*. This can happen in that all these contents are immediately or mediately founded on each other without external assistance, or in that all together serve to found a new content, again without external assistance. In the latter case the possibility remains open that this unitary content is built up out of partial contents, which in their turn are founded on partial groups from the presupposed range of contents, just as the Whole content is founded on its total range. Intermediate cases are finally also possible, where the

unity of foundation is so formed, e.g., that *A* founds a new content together with *B*, *B* one together with *C*, *C* one together with *D* etc. In such cases the formation of new unities is in short concatenated.

One sees at once how such differences determine *essential divisions of the whole*. In the cases first referred to, the 'parts' (defined as members of the range in question) 'interpenetrated', in the other cases they were 'mutually external', but, whether taken all together, or concatenated in pairs, they embodied real forms of association. Where one speaks of connections, associations etc. in the narrower sense, one means wholes of the second sort, i.e. wholes where contents relatively independent as regards one another – where the whole falls apart into its *pieces* – serve to found *new* contents as their 'combinatory forms'. Talk of wholes and parts tends in general to be oriented exclusively to such cases.

The same whole can be interpenetrative in relation to certain parts, and combinatory in relation to others: the sensuous, phenomenal thing, the intuitively given spatial shape clothed with sensuous quality, is (just as it appears) interpenetrative in respect of reciprocally founded 'moments' such as colour and extension, and combinatory in respect of its 'pieces'.

§22 Forms of sensuous unity and wholes

Before we go further, it is well to indicate expressly that, *in harmony with our definition, there need not be a peculiar form for every whole, in the sense of a specific 'moment' of unity which binds all the parts*. If unity arises, e.g., by concatenation, so that each pair of next members founds a new content, the demands of our definition are satisfied, without the presence of a peculiar moment (i.e. one of unity) founded on all parts *together*. That such a moment must always be presumed can scarcely be maintained *a priori*. On our concept of a whole, it is not even requisite that the parts should be associated in groups or pairs by peculiar 'moments' of unity. Only if the whole is an extended whole, and in general one that can be broken down into 'pieces', are such moments obvious and indispensable *a priori*.

It might, however, seem odd that we make do with this definition, and can even dare to think that *all wholes*, with the sole exception of these which break up into 'pieces', lack binding forms of unity. It is odd to hold that the unity, e.g., of extension and colour, of tone-quality and tone-intensity, or between the sensational stuff of our percept of a thing and the peculiar phenomenological 'moments' brought to it by our perceptual consciousness, and all other similar unities, rest merely on one-sided or two-sided relations of foundation, without the added foundation, by way of such coexistence, of a peculiar form-content or 'moment' of unity. It is nonetheless obvious that wherever associative forms can really be demonstrated as peculiar moments in intuition, the things associated are relatively independent parts, parts such as tones in the unity of a melody, colours picked out piecemeal in

the unity of a colour-pattern, or partial shapes taken from the unity of a complete shape etc. Contrariwise, it is vain to look in the unity of the visual phenomenon for special form-contents in addition to those which unify its pieces, form-contents which will bring together non-independent 'moments' such as colour and extension, or which will bring together colour-tone and brightness in the former, and the 'moments' of form and size in the latter. We are of course far from wishing to turn the undiscovered into the non-existent without more ado. But it is in any case most important to discuss *the possibility* of there being sensuous unities *without* abstractible sensuous form, and if this proves feasible, to clarify the notion.

It may at first seem extraordinary in this respect that mere necessities of coexistence, demands for supplementation, consisting in no more than the fact that the existence of certain sorts of contents conditions the mere co-existence of contents of certain coordinated sorts, that requirements of this kind, I say, should serve to produce unity. One at once objects: could contents in such a situation be side by side in complete isolation, dependent on each other for their existence and yet entirely uncombined, without their 'foundation' amounting to a connected unity in the manner here supposed?

Our answer is plain. Talk of separation implies a thought of the relative independence of the separated, which is just what we have excluded. The picture of side-by-side existence is revealing: it plainly presupposes relatively independent contents, which, since they are such, can serve to found this *sensuous* form of side-by-side existence. What recommends such an unsuitable picture – unsuitable since it tries to illustrate sensuous formlessness by a case of sensuous form – is the mutual indifference of the contents merely given together in space. The thought insinuates itself: where there is not even the loosest, but simply *no* unifying form, contents could really not have anything to do with each other: they could never therefore come together but would remain eternally isolated. Is it not absurd to want to bind contents together without any bond? This is no doubt quite right for the contents the image presupposes, but the contents of which we speak have plenty to do with each other, they are in fact 'founded' on one another, and for this reason they require no chains and bonds to chain or knit them together, or to bring them to one another. In their case all these expressions have in fact no sense at all. Where it makes nonsense to speak of isolation, the problem of overcoming such isolation is likewise nonsensical.

This conception is naturally not limited in its application to the sphere of the intuitive objects (phenomenological contents in particular) which served as our illustrations, but applies to the sphere of objects in general. *The only true unifying factors, we may roundly say, are relations of 'foundation'.* The unity even of independent objects is in consequence brought about by 'foundation'. Since they are not, as independent objects, 'founded' on one another, it remains their lot to 'found' new contents themselves, and to 'found' them together; it is only in virtue of this situation that these latter

are thought of as unifying contents in respect of their 'founding' members. But the contents 'founded' on one another (whether one-sidedly or reciprocally) likewise have unity, and a much more intimate unity since less mediated unity. Such 'intimacy' consists simply in the fact that unity is here not engendered by a novel content, which again only engenders unity since it is 'founded' on many members separate in themselves. If one calls such a content 'unity', then unity is indeed a 'real predicate', a 'positive' 'real' content, and other wholes have, in *this* sense, no unity, and we shall not even be able to say that their own moment of unity is unified with each of the united members. If we refuse however to adopt such a wrong-headed terminology, which necessitates double-talk in practice, we shall speak of unities and wholes wherever we have a unitary foundation. We shall be entitled to say of each range of contents united in this manner that it *has* unity, though the predicate thus attributed to it is no 'real' one, though there is no constituent called 'unity' anywhere in our whole which can be prised out. *Unity is in fact a categorial predicate.*

One should also take into account the by no means small theoretical advantage which our notion promises as removing a long-known and troublesome difficulty in the theory of wholes. This concerns the endlessly complicated part-relations which seem required by the endlessly complicated 'moments' of unity in every whole. The view against which our objections are directed is based on the apparently plain truth that, wherever two contents form a real unity, there must be a peculiar part, a 'moment of unity', that binds them together. If then U is the moment of unity of A and B, there must be a new 'moment' of unity U_1, for A and U (since these two are unified) and again a new U_2, for B and U; and just so new 'moments' U_1^1 and U_2^1, for U and U_1, and for U and U_2 respectively, and so on *in infinitum*. If no distinction is drawn between associations and relations, between differences of 'sense-material' and 'categorial form', and if one then takes the boundlessly varied conceptual differences that are possible *a priori*, and which ideal principles allow one to complicate indefinitely, and puts all such differences *into* objects as their real moments, one gets the analyses which Twardowski has offered us in his 'psychological' researches, and which are as subtle as they are queer.

Our conception avoids these endless regresses of parts which are always splitting into further series. Nothing *really* exists – in the sense of being a possible object of sense-perception – beyond the aggregate of a whole's 'pieces', together with the sensuous forms of unity, which rest on these pieces conjointly. Unity is conferred on the 'moments' in the 'pieces', as also on the 'moments' of unity *and* the 'pieces', by the foundational relations in the sense of our definition.

The notion of the *moments of unity*, which we still distinguish from that of the 'form' which gives unity to a whole, has, lastly, been defined above in passing. Expressly put, we mean by it *a content founded on a plurality of*

contents, and on all of them together, and not on some of them simply. (All this naturally presupposes *our* notion of foundation.) If we keep within the phenomenal sphere, this content may as readily belong to outer as to inner sense, according to the nature of its foundational contents.

Note. 'Moments' of unity, like all other abstract contents, fall into pure Genera and Species.[7] The Genus Spatial Figure differentiates itself into Triangular Figure, the latter into the lower Species of Definite Triangular Figure, in the sense in which we speak of the 'same' triangle however much we may shift or turn it. Such examples make clear that the Genus of 'Moments' of unity is determined by the Genus of the contents which found them, and that the lowest difference of the former is unambiguously determined by the lowest difference of the latter. One notes, further, that 'moments of unity' must be distinguished into 'moments' or forms of the first, second, third . . . level, according as the form is immediately 'founded' upon absolute contents, or on forms of the first level, or on forms founded on forms of the first level, and so on. One sees further that the form-contents of higher level necessarily form a whole with the whole descending series of forms of lower level, and in such combination always represent *complex forms relatively to the ultimately foundational elements*. In the sphere of complex sensuous shapes, particularly visual and auditory ones, this can be readily illustrated, whereas the general fact can be seen *a priori* from concepts.

§23 Forms of categorial unity and wholes

In the sense in which we are here trying to pin down the notion of a whole, *a mere aggregate* or mere coexistence of any contents is not to be called a *whole*, as little as a likeness (the being of the same sort) or a difference (the being of *another sort, or, in another sense, the not being identical*) *are wholes*.[8] 'Aggregate' is an expression for a categorial unity corresponding to the mere form of thought, it stands for the correlate of a certain *unity of reference* relating to all relevant objects. The objects themselves, being only held together in thought, do not succeed in founding a new content, whether taken as a group or together; no material form of association develops among them through this unity of intuition, they are possibly 'quite disconnected and intrinsically unrelated'. This is shown in the fact that the form of the aggregate is quite indifferent to its matter, i.e. it can persist in spite of wholly arbitrary variation in its comprised contents. A 'founded' content, however, depends on the specific 'nature' of its 'founding' contents: there is a pure law which renders the Genus of the 'founded' content dependent on the definitely indicated Genera of the 'founding' contents. A whole in the full and proper sense is, in general, a combination determined by the lowest Genera of the parts. A law corresponds to each material unity. There are different sorts of whole corresponding to these different laws, or, otherwise put, to the different sorts of contents that are to serve as parts. We cannot at

will make the same content at one time part of one sort of whole, at another time part of another sort. To be a part, and, more exactly, to be a part of some determinate sort (a metaphysical, physical or logical part or whatever) is rooted in the pure generic nature of the contents in question, and is governed by laws which in our sense are *a priori* laws or 'laws of essence'. This is a fundamental insight whose meaning must be respected in all our treatments and formulations. And with this insight we have the foundation for a systematic theory of the relations of wholes and parts as regards their pure forms, the categorially definable types which abstract from the 'sensuous' material of such wholes.

Before we pursue these thoughts, we must remove a further difficulty. The form of an aggregate is a purely categorial form, in opposition to which the form of a whole, of a unity due to foundation, appeared to be a material form. But did we not say in the previous section that unity (and we were talking specifically of a unity based on foundation) was a categorial predicate? Here we must note that, on our doctrine, the Idea of unity or the Idea of a whole is based on the idea of 'Founding', and the latter Idea upon the Idea of a Pure Law; the Form of a Law is further as such categorial – a law is not thinglike, not therefore perceptible – and that *to this extent* the notion of a Founded Whole is a categorial notion. But the *content* of the law governing each such whole is determined by the material specificity of the 'founding' contents and consequently of the 'founded' types of content, and it is this law, definite in its content, which gives the whole its unity. For this reason we rightly call each ideally possible specification of the Idea of such unity a material or also a real (*reale*) unity.

According to our previous assertions,[9] the laws constitutive of the various sorts of whole are *synthetically a priori*, as opposed to laws which are analytically *a priori*, such as those governing pure categorial forms, e.g. the Form-Idea of a whole as such, and all merely formal specifications of this Idea. We prefer to dwell in what follows, on such formal specifications.

§24 The pure formal types of wholes and parts. The postulate of an *a priori* theory

The pure forms of *wholes and parts* are determined by the *pure forms of law*. Only what is *formally* universal in the foundational relation, as expressed in our definition, is then relevant, together with the *a priori* combinations that it permits. We rise, in the case of any type of whole, to its pure form, its categorial type, by abstracting from the specificity of the sorts of content in question. More clearly expressed, this *formalizing abstraction* is something quite different from what is usually aimed at under the title of 'abstraction': it is a quite different performance from the one which sets in relief the universal Redness in a concrete visual datum, or the generic 'moment' of Colour in the Redness previously abstracted. In formalization we replace

the names standing for the sort of content in question by indefinite expressions such as *a certain sort of content, a certain other sort of content etc.* At the same time, on the semantic side, corresponding substitutions of purely categorial for material thoughts take place.[10]

The distinctions between abstract parts and 'pieces' are purely formal, being in this sense drawn in purely categorial fashion, as can be seen at once from our pronouncements above. These pronouncements had however to be suitably interpreted in accordance with our present leaning towards final formalization: the pure concept of the whole, in the sense of our last definition, had to be made their basis. The distinction likewise between nearer and remoter parts that we merely explained, in descriptive fashion,[11] by means of illustrations, can now be reduced to the mere form of certain foundational relations, and so formalized.

In our examples we saw above that, in the case of many intuitive wholes, a graded series of fragmentations of such wholes always results in fragments of these wholes themselves, fragments all equally close to the whole, and which could with equal justice count as results of a *first* fragmentation. The sequence of the 'piecings' was in these instances not prescribed by the essence of the wholes. What is here relevant is first the proposition that *pieces of pieces of a whole are themselves pieces of the whole* – a proposition that we formally proved above[12] (in different words). But we were there dealing with 'pieces', for which the sequence of fragmentations was meaningless, since it corresponded to no graded series of '*foundations*'. All pieces always stood to the whole in the same relation of 'foundation'. There were no differences in the *form* of the relation to the whole, all parts were 'contained in the whole' in the same fashion. The matter would be quite different were we to fragment aesthetic unities, e.g. a star-shape built out of star-shapes, which in their turn are composed of stretches and ultimately of points. The points serve to 'found' stretches, the stretches serve to 'found', as new aesthetic unities, the individual stars, and these in their turn serve to 'found' the star-pattern, as the highest unity in the given case. The points, stretches, stars and the final star-pattern are not now coordinated as are partial stretches in a stretch. There is, in their case, a fixed order of 'foundations', in which what is founded at one level serves to 'found' the level next above, and in such a manner that at each level new forms, only reachable at that level, are involved. We may here add the universal proposition:

'Pieces' are essentially mediate or remote parts of a whole whose 'pieces' they are, if combinatory forms unite them with other 'pieces' into wholes which in their turn constitute wholes of higher order by way of novel forms.

The difference between the parts nearer or further in regard to the whole has accordingly its essential ground in the formally expressible diversity of foundational relations.

The case is similar in regard to non-independent 'moments', if we take account of the essential formal distinction between such 'moments' as can

only satisfy their need for supplementation in the *complete whole*, and such as can satisfy this need in *pieces* of this whole. This makes a difference to the mode of belonging, to the *form of foundation*: by it certain parts, e.g. the total extent of the intuited thing, belong exclusively to the thing as a whole, while other parts, e.g. the extent of a 'piece', belong specifically to this 'piece', and only more remotely to the whole. This mediacy is no longer inessential, as is that of second-level 'pieces' in the division of a stretch, but is an essential mediacy, to be characterized in terms of the formal nature of the relationship. Obviously similar reasons place *'pieces' of non-independent 'moments' which pertain directly to the whole, further from the whole than the 'moments' are*: this at least is the case if the rule holds that we found valid in the field of intuition, that such 'pieces' can have their immediate foundation only in a 'piece' of the whole. The wider proposition also can be formally expressed: *Abstract parts are further from the whole, are in essence mediate parts, if their need for supplement is satisfied in the sphere of a mere part.* This part can then well either be a 'piece' of the whole, or be in need of further completion. The mediacy in the latter case consists in the fact that the law of supplementation in which the form of foundation resides, points, in the case of the originally mentioned abstract part, to a whole which, in virtue of a new law of supplementation is, and must be, a part of a more comprehensive whole, i.e. of the complete whole, which accordingly only includes the first part mediately. This permits us also to say that *abstract parts of the whole that are not abstract parts of its 'pieces', are nearer to the whole than the abstract parts of the 'pieces'.*

These thoughts can only be meant, and are only meant, to count as mere indications of a future treatment of the theory of Wholes and Parts. A proper working out of the pure theory we here have in mind, would have to define all concepts with mathematical exactness and to deduce all theorems by *argumenta in forma*, i.e. mathematically. Thus would arise a complete law-determined survey of the *a priori* possibilities of complexity in the form of wholes and parts, and an exact knowledge of the relations possible in this sphere. That this end can be achieved, has been shown by the small beginnings of purely formal treatment in our present chapter. In any case the progress from vaguely formed, to mathematically exact, concepts and theories is, here as everywhere, the precondition for full insight into *a priori* connections and an inescapable demand of science.

§25 Additions regarding the 'piecing' (fragmentation) of wholes through the 'piecing' of their 'moments'

We may end with an additional observation that is perhaps not without interest.

It is an analytic proposition that 'pieces' considered in relation to the whole whose 'pieces' they are, cannot be founded on each other, either one-sidedly

or reciprocally, and whether as wholes or in respect of their parts. But, on the other hand, we cannot at all conclude from the content of our basic definition that it is impossible that 'pieces' should enter into foundational relationships in regard to a more comprehensive whole in which they all count as non-independent 'moments'. In fact, however, we find no such example in the field of pure intuition and self-evidence that is open to us, and remarkable relationships among parts depend on this circumstance in precisely this field. We can in fact enunciate a proposition which is in a wider sense phenomenological. To each 'piece' in a relative abstraction there corresponds a 'piece' in each of its relative concreta, so that the mutually exclusive 'pieces' of the former serve to ground mutually exclusive pieces in each of the latter. In other words: *the fragmentation of a non-independent 'moment' conditions a fragmentation of the concrete whole, in so far as the mutually exclusive 'pieces', without themselves entering into a foundational relation with one another, attract new 'moments' to themselves in virtue of which they are singly distributed to 'pieces' of the whole.*

A few examples will make this clear. The fragmentation of the quasi-spatial extensity of a visual content, which endures unchanged, but which is considered in abstraction from its temporality, also effects a 'piecing' of this visual content itself. The same holds of spatial data of intuition in respect of spatial 'piecing'. The separated spatial pieces serve to 'found' mutually independent complementary 'moments'. The colouring of one piece is not, e.g., 'founded' upon the colouring of any other. To this extent one may say, further, that the complementary moments are themselves fragmented by the fragmentation of the spatiality which serves to 'found' them, or that they divide themselves piecemeal over the spatial 'pieces'. The colourings of the 'pieces' stand in the same whole-part relations (exclusion, inclusion, intersection) as the 'pieces' themselves. This peculiar fact, that here the 'piecing' of a 'moment' simultaneously entails a 'piecing' of the whole, obviously rests on the fact that the *'pieces' of the 'moment' do not serve to 'found' one another even within the more inclusive whole*, but that they need new 'moments' to 'found' them in each case: it also depends on the further fact that these new 'moments' themselves only find their needed foundation in the 'pieces', not mutually in one another.

The same is the case with intuitive time-wholes. If we fragment the duration of a concrete course of events, we have fragmented this course of events itself: to the segments of time, segments of movement correspond ('movement' being understood in the widest Aristotelian sense). The same holds in the case of rest: rest too has its segments that count as 'pieces' in the sense of our pronouncements, since rest during one lapse of time, and rest during any other lapse, do not stand in any evident foundational relation to each other.

The case is quite different if, instead of limiting ourselves to the sphere of essential data to be studied by way of intuition, we rather bring our consideration to bear on empirically-real natural connections.

This transition, however, demands a widening of our notions. We have related all our conceptual constructions to the pure sphere of essence, the laws of foundation were subject to pure laws of essence, the parts were *essentially* one in the whole, as a result of *a priori* connections of the Ideas corresponding to the parts and 'moments'. But nature with all its thing-like contents certainly also has its *a priori*, whose systematic elaboration and development is the still unperformed task of an ontology of nature. It is no doubt clear from the start that natural laws in the ordinary sense do not belong to this *a priori*, this pure universal 'form' of nature, that they have the character, not of truths of essence, but of truths of fact. Their universality is not a 'pure' or 'unconditioned' universality, and just so the 'necessity' of all the thing-histories which fall under them is infected with 'contingency'. Nature with all its physical laws is a fact that could well have been otherwise. If we now treat natural laws, without regard to their infection with contingency, as true laws, and apply to them all the pure concepts we have formed, we arrive at modified Ideas of *empirical* 'foundation', of *empirical* wholes, *empirical* independence and non-independence. If, however, we conceive the Idea of a factual nature as such, of which our own nature is an individual specification, we arrive at universal Ideas, not bound down to *our* nature, of an empirical whole, empirical independence etc. These Ideas are plainly constitutive of the Idea of a nature in general, and must fit, together with the essential relations pertaining to them, into a universal ontology of nature.

All this being presumed, we return to our specific question. While we found no example in the material sphere of essence where a fragmentation of a non-independent 'moment', e.g. of the spatial and temporal 'moment', did not entail a fragmentation of the concrete whole, the matter is different in the field of all empirically real connections of coexistence and succession. This is clear if we consider the sense of empirical relations of necessity, which associate things spatially and temporally separate. If a particular causal law involves that a concrete process of change in a time-segment t_1–t_0, is necessarily succeeded by a certain new process in the neighbouring time-segment, t_2–t_1, the former thereby loses independence in regard to the latter. Let us assume now that particular laws of this sort, whose essence it is only to be knowable empirically, belong ontologically, i.e. in virtue of the Idea of Nature as such, to each concrete process of change, to which they assign certain necessary, temporally contiguous consequences, and let us make the still stronger assumption that each such process must itself be a necessary consequence of previous antecedents. To assume all this is to hold that each concrete natural process of change lacks independence in respect of the more embracing temporal whole in which it is realized, and that no fragmentation of a time-stretch therefore conditions a fragmentation of the correlated *concrete* temporal whole. But the limitation to processes of change is unnecessary and, strictly speaking, not even allowable. As mechanics treats

of rest and movement from a single viewpoint, and includes rest as a special limiting case of motion in its laws, so one should proceed analogously with concepts extended in the Aristotelian manner. Even the imaginary case of fixed rest isolated from the whole world is not immune from the properly formulated principle of causality. If we conceive of any time-lapse, however small, as filled with a rigidly unchanging concrete content (if indeed the Idea of Nature permits such a conceptual possibility) and if we conceive of the whole of reality as reduced, during this period to such a changeless being, then the causal principle certainly demands that such being should persist unchanged *a parte post* for all eternity (though, *a parte ante*, it may have arisen out of eternal rest or law-governed change). In regard to these causal connections, from which nothing temporal is immune, we may therefore say that a fragmentation of its time aspects never entails a fragmentation of a concrete temporal whole. The 'moments' needed to complete its time-sections are indeed separated as these sections are, but such separation effects no fragmentation in the temporal concretum: this is prevented by the reciprocal causal 'foundation' of its temporally sundered contents.

The case is of course similar at least in regard to the spatial fragmentation of those wholes in which spatial and temporal extension are coincident, so that each fragmentation of the one 'moment' is attended by a fragmentation of the other, and vice versa. The fragmentation of the spatial aspect of a movement is as little able, as is the fragmentation of its temporal aspect, to effect a fragmentation of the movement itself.

These considerations also mean that in objective time, the time of nature, time-stretches that *in abstracto* had the character of 'pieces' in respect of each duration that embraced them, lose their mutual independence, if we treat them in relation to a concretely occupied temporal unity of which they are non-independent 'moments'. The proposition that each objective temporal duration is a mere part of time, which cannot only be extended in both directions *in infinitum*, but also *has* to be so, is, as one readily sees, a mere consequence of causality, and therefore related to the content of time. This consequence makes a temporal part non-independent, not merely in relation to its own filling, but also in relation to neighbouring parts of time and their contents. This non-independence of temporal parts, and their reciprocal 'foundation', is governed by laws which not merely associate time-stretches with time-stretches, but associate concretely occupied temporal wholes with other similar temporal wholes. Since in these laws, among the variables representing 'moments' of time-occupying contents, times or time-stretches also figure as mutually dependent variables, such time-stretches likewise acquire a mediate relation of 'foundedness' in regard to a more inclusive concrete unity. The same of course holds of bits of space in relation to more embracing spatial unities, and ultimately to the whole infinite space of nature. The proposition that each bit of space requires to be extended in all directions, or, as we should put it more precisely, requires the *real* possibility

of being so extended and as far as the one infinite space goes, is a consequence of certain causal laws, more precisely of certain natural laws. The fact that we freely extend spatial and temporal stretches in imagination, that we can put ourselves in imagination at each fancied boundary of space or time while ever new spaces and times emerge before our inward gaze – all this does not prove the relative 'foundedness' of bits of space and time, and so does not prove space and time to be *really* infinite, nor even that they *can* really be so. This can only be proved by a law of causation which presupposes, and so requires, the possibility of being extended beyond any given boundary.

Investigation IV

The distinction between independent and non-independent meanings and the idea of pure grammar

Introduction

In the following discussions we wish to turn our gaze to a fundamental difference in the field of meanings, a difference which lies hidden behind insignificant grammatical distinctions, such as those between categorematic and syncategorematic expressions, or between closed and unclosed expressions. To clear up such distinctions will enable us to apply our general distinction between independent and non-independent objects in the special field of meanings, so that the distinction treated in our present Investigation may be called that of independent and non-independent meanings. It yields the necessary foundation for the essential categories of meaning on which, as we shall briefly show, a large number of *a priori* laws of meaning rest, laws which abstract from the objective validity, from the real (*real*) or formal truth, or objectivity of such meanings. These laws, which govern the sphere of complex meanings, and whose role it is to divide sense from nonsense, are not yet the so-called laws of logic in the pregnant sense of this term: they provide pure logic with the *possible meaning-forms*, i.e. the *a priori* forms of complex meanings significant as wholes, whose 'formal' *truth* or '*objectivity*' then depends on these pregnantly described 'logical laws'. The former laws guard against *senselessness* (*Unsinn*), the latter against formal or analytic *nonsense* (*Widersinn*) or formal absurdity. If the laws of pure logic establish *what an object's possible unity requires in virtue of its pure form*, the laws of complex meanings set forth the requirements of merely *significant unity*, i.e. the *a priori* patterns in which meanings belonging to different semantic categories can be united to form one meaning, instead of producing chaotic nonsense.

Modern grammar thinks it should build exclusively on psychology and other empirical sciences. As against this, we see that the old idea of a universal, or even of an *a priori grammar*, has unquestionably acquired a foundation and a definite sphere of validity, from our pointing out that there are *a priori* laws which determine the possible forms of meaning. The extent to which there may be other discoverable fields of the grammatical *a priori* goes beyond our present field of interest. Within pure logic, there is a field of laws indifferent to all objectivity to which, in distinction from 'logical laws'

in the usual pregnant sense, the name of 'logico-grammatical laws' can be justifiably given. Even more aptly we can oppose *the pure theory of semantic forms* to *the pure theory of validity* which presupposes it.

§1 Simple and complex meanings

We start from the immediately obvious division of meanings into *simple* and *complex*, which corresponds to the grammatical distinction between simple and complex expressions or locutions. A complex expression is an expression, to the extent that it has *one* meaning; as a complex *expression* it is made up of parts which are themselves expressions, and which as such have their own meanings. If we read of 'a man of iron' or 'a king who wins the love of his subjects' etc., we are impressed by such part-expressions or part-meanings as those of *man*, *iron*, *king*, *love* etc.

If we now find further part-meanings in such part-meanings, meanings may again come forward as parts of these, but this can obviously not go on *in infinitum*. Continued division must ultimately lead to simple, elementary meanings. That there really are such simple meanings is shown by the indubitable case of *something*. The presentative experience we have when we understand this word is undoubtedly complex, but its meaning shows no sign of complexity.

§2 Whether complexity of meanings merely reflects complexity of objects

Clear as this seems, we are still beset by varied doubts and questions.

We may ask first whether the complexity or simplicity of meanings[1] merely reflects the complexity or simplicity of the objects which such meanings significantly present. One might at first imagine so: the presentation presents the object, and is its mental picture. Very little reflection will, however, show how deceptive such a picture-analogy is, both in this and in many other cases, and that its presumed parallelism holds from neither side. In the first place, complex meanings may present simple objects. An example as clear as it is decisive is the expression 'simple object' itself. It is quite indifferent whether there is, or is not, any such object.[2]

It is true, conversely, that simple meanings can 'present' complex objects, can refer to them in significant fashion. One might doubt (though I do not think correctly) whether the simple names in our above examples ('man', 'iron', 'king' etc.), really give expression to simple meanings, but we shall have to count names like 'one' and 'something' as doing so. It is clear that they, in their indefinite reference to all that is possible, will refer to every complex object, even if they refer to it quite indeterminately, or as a mere 'something'.

It is clear, further, that even where a complex meaning refers to a complex object, no part of the object need correspond to each part of the meaning,

let alone the other way round. Bolzano's noteworthy example, *a land without mountains*, has indeed been disputed by Twardowski, but this is due to his identification of meaning with the direct, intuitive presentation of the subject, and to his total disregard of that notion of meaning which alone is fundamental in logic. This leads him to take constituents of the meaning (*without mountains*) as 'auxiliary presentations which resemble linguistic roots'.[3]

§3 Complexity of meanings and complexity of the concrete act of meaning. Implied meanings

There are, on the other hand, wide ranges of cases where doubt arises *whether a given meaning should count as complex or simple*. If we wish, e.g., to treat the meanings of proper names as simple, we face the objection that in a certain obviously good sense, we can say that a name like 'Schultze', when used of a person *known* to us, helps to present a certain human being, a being possessed of all the parts and attributes that we think proper to human beings, as well as many individual peculiarities which distinguish him from others. On the other hand, we hesitate to assign partial meanings within such 'proper meaning' to the successively stressed attributes of the thing the name uniquely stands for, the more or less clearly presented object, or even to identify such a 'proper meaning' with a complex meaning of the form 'an *A*, which is *a*, *b*, *c* . . .' which we build up step by step as we analyse the content of the idea Schultze objectively.

Closer consideration shows that we must here distinguish *two senses of simplicity and complexity*; simplicity in one sense does not exclude complexity in another. Undoubtedly we must refuse to look on a 'proper meaning' as an articulate, and so complex structure of meanings: we must nonetheless grant that our consciousness of meaning here shows a certain complexity, that surely stands in need of clarification. Everything that later explication and conceptualization coax out of the *Schultze* on whom we confer a name and a certain content, no doubt represents new meanings that were not really (*reell*) implicit as under-emphasized parts in our original meaning. Without doubt, the 'proper meaning' of *Schultze* was simple. It is plain, further, that the presentative content with which Schultze is presented when we name him, can change in many ways, while his proper name goes on performing the same significant role, always naming the same Schultze 'directly'. On the other hand, we are not here dealing with some *chance* presentational addition to our consciousness of meaning, but with facts of presentation that are necessary, even though variable in content; without them our actual meaning could not point to the object it means, and so not really *be* a meaning at all. Using the proper name significantly, we *must* present to ourselves the subject named, in this case the definite person Schultze, and as endowed with some definite content or other. However

impalpably, defectively, vaguely, indefinitely we may think of him, presentational content cannot be wholly lacking. The indefiniteness which is here to a large extent inevitable – for even the most intuitively vivid and rich presentation of a real thing (*Dingrealen*) must be in principle one-sided and incomplete – can never be entirely void of content. Its essence plainly involves possibilities of further determination, and these not in *any* direction whatsoever, but in connection with the identical man Schultze whom we mean, and no other. Or what is the same: our consciousness of meaning, taken in its full concreteness, has an essence which involves possibilities of fulfilment and coincidence with *certain* ranges of intuition and no others. This consciousness, even when wholly non-intuitive, must plainly have a certain intentional content, in virtue of which the individual is not given as a quite empty somewhat, but as somehow determinate and typically determinable – determinable whether as a physical thing, an animal, a human being etc. – even if not meant in such capacities.

The consciousness of meaning which attaches to proper names therefore has a certain double-sidedness: there are two directions in which one can here talk of complexity or simplicity. One side fixes the simplicity or complexity of the meaning itself, and here we have the pure essence of meaning as such; to it alone belongs the intentional essence of our concrete, complete meaning-consciousness which, regarded *in specie*, *is* the meaning. In our case of 'proper meanings' this side is simple. But it necessarily presupposes a wider intentional background of content, for the very reason that the same thing, referred to in the same sense (or univocally named by the same proper name) can be very differently presented, with a variable set of determining marks, and that it *must* be presented with some such set – while the variation and complexity of this set do not touch the meaning itself.

Here we have openings for expositions and for predicative interpretations of meaning, such as we give when we try to answer the question as to how, and as what, the object called 'Schultze' is presented in a given case. Such complicating developments stand in contrast with our original consciousness of meaning, and we must therefore first clarify the essence of our present distinction: the distinction between concrete, meaning-conferring experiences, which are complex or simple as regards their meaning conceived purely *as* meaning, and such experiences as are complex or simple only in a secondary respect, through the presentative content through which one is conscious of the object meant. Plainly, as pointed out above, the meanings which emerge in predicative expositions of what is presented as such, are newly conceived meanings, not in any way really (*reell*) implicit in our original meaning, in our intrinsically simple 'proper meanings'. The proper name *P* names the object, or its 'proper meaning' means the object, in a single 'ray' as it were, a 'ray' intrinsically uniform, and so not capable of differentiation in respect of the same intentional object. Explicative meanings such as *E which is a*, *Ea which is b*, *Eb which is a* etc., are many-rayed meanings, or are at least put

together in several steps and in varying forms, so that they can 'head for' the same object with varying content. Their plurality of levels does not disturb their *unity*: they are unified, complex meanings. The corresponding consciousness of meaning is, on its purely meaning-side, a single act, but also an act that is complex.

We assumed above that the proper name was that of a *known* person. This means that it is functioning normally, and not in the indirect sense of *a certain person called Schultze*. The latter meaning would, of course, be complex.

A similar problem and a similar attempted solution occur in many other substantial meanings, and also in certain adjectival and similar meanings: e.g. *human being*, *virtue*, *just* etc. We must observe further that *logical definition*, in which bounds are set to the difficulties of articulate analysis, and above all to shifts in verbal meanings, is of course merely a practical logical artifice, through which meaning cannot properly be said to be demarcated or inwardly articulated. Here, rather, a new meaning, articulate in content, is set over against the existent meaning, as a standard to govern judgements which rely on the meaning in question. To avoid logical dangers, we forbid all judgements in which meanings cannot be replaced by such standard equivalents, and recommend also, as far as possible, the regular use of such standard word-meanings in the work of knowing, or the regulation of the effect on knowledge of our actual meanings, by frequently measuring these latter against such standards and by appropriate habits of use.

Note. The duality of our meaning-intentions as treated in the first edition of this section has received a clearer, phenomenologically more profound treatment in the present edition. The writer had not plumbed the full sense and range of application of the distinction when he first conceived of this book. The careful reader will note that the Sixth Investigation does not give a proper account of it.

§4 The question of the meaningfulness of 'syncategorematic' components of complex expressions

The treatment of complex meanings leads at once to a new and fundamental division. Such meanings are, in general, only given to us as meanings of articulate word-complexes. Regarding these one may, however, ask whether each word in such a complex has its own correlated meaning, and whether all verbal articulation and form counts as expressing a corresponding semantic articulation and form. According to Bolzano, 'each word in speech stands for its own presentation, while some stand for entire propositions'.[4] He therefore, without further ado, attributes a peculiar meaning to every conjunction or preposition. On the other hand, one frequently hears of words and expressions that are merely 'synsemantic', i.e. that have no meaning by themselves, but acquire this only in conjunction with other meanings

or expressions. One distinguishes between complete and incomplete expressions of presentations, and likewise between complete and incomplete expressions of judgements and of the phenomena of feeling and will, and one bases on such a distinction the notion of the *categorematic* or *syncategorematic* sign. Marty applies the expression 'categorematic sign' (or 'name') to 'all verbal means of designation, that are not merely synsemantic (as, e.g., "the father's", "around", "nonetheless" etc.) but which yet do not themselves completely express a judgement (an assertion), or a feeling or voluntary decision etc. (requests, commands, questions etc.), but merely express a presentation. "The founder of ethics", "a son who has insulted his father" are names'.[5] Since Marty and other writers employ the terms 'syncategorematic' and 'synsemantic' in the same sense of signs 'which only have complete significance together with other parts of speech, whether they help to arouse concepts as mere parts of a name, or contribute to the expression of a judgement (i.e. to a statement) or to that of an emotion or act of will (i.e. to a request or command-sentence) etc.',[6] it would have been more consistent to interpret the notion of categorematic expression equally widely. This notion should have been made to cover all *independently significant* or complete expressions of any intentional experience (any 'psychic phenomenon' in Brentano's sense), and a division should have been made then between the categorematic expressions of presentations (i.e. names), the categorematic expressions of judgements (i.e. statements) etc. Whether such a coordination is justified, whether names, e.g., express presentations in the same sense that request-sentences express requests, wish-sentences express wishes etc., and likewise whether the things that names and sentences are said to 'express' are themselves experiences of meaning, or how they stand to meaning-intentions and meanings – all these are questions to which we shall have to devote earnest thought. However this may be, the distinction between categorematic and syncategorematic expressions, and the pleas for its introduction, certainly have justification, and so we are led to conceive syncategorematic words in a manner at variance with the above-mentioned doctrine of Bolzano. Since the distinction between categorematic and syncategorematic words is grammatical, it might seem that the situation underlying it is likewise 'merely grammatical'. We often use several words to express a 'presentation' – this, one might think, depends on chance peculiarities of one's language. The articulation of one's expression may bear no relation to the articulation of meaning. The syncategorematic words which help to build up this expression are, properly speaking, quite meaningless: only the whole expression really has a meaning.

The grammatical distinction, however, permits another interpretation, provided one decides to view the completeness or incompleteness of expressions as reflecting a certain completeness or incompleteness of meanings, the grammatical distinction as reflecting a certain essential semantic distinction. Language has not been led by chance or caprice to express presentations by

names involving many words, but by the need to express suitably a plurality of mutually cohering part-presentations, and dependent presentational forms, within the enclosed self-sufficiency of a presentational unity.[8] Even a non-independent moment, an intentional form of combination through which, e.g., two presentations unite in a third, can find semantic expression, it can determine the peculiar meaning-intention of a word or complex of words. Clearly we may say that if presentations, expressible thoughts of any sort whatever, are to have their faithful reflections in the sphere of meaning-intentions, then there must be a semantic form which corresponds to each presentational form. This is in fact an *a priori* truth. And if the verbal resources of language are to be a faithful mirror of all meanings possible *a priori*, then language must have grammatical forms at its disposal which give distinct expression, i.e. sensibly distinct symbolization, to all distinguishable meaning-forms.

§5 Independent and non-independent meanings. The non-independence of the sensory and expressive parts of words

This conception is plainly the only right one. We must not merely distinguish between categorematic and syncategorematic expressions but also between categorematic and syncategorematic *meanings*.[9] It is more significant to speak of *independent* and *non-independent* meanings. It is of course possible that meaning may so shift that an unarticulated meaning replaces one that was originally articulated, so that nothing in the meaning of the total expression now corresponds to its part-expressions. But in this case the expression has ceased to be genuinely complex, and tends, in developed speech, to be telescoped into one word. We no longer count its members as syncategorematic expressions, since we do not count them as expressions at all. We only call significant signs expressions, and we only call expressions complex when they are compounded out of expressions. No one would call the word 'king' a complex expression since it consists of several sounds and syllables. As opposed to this, many-worded expressions are admittedly complex, since it is part of the notion of a word to express something; the meaning of the word need not, however, be independent. Just as non-independent meanings may occur only as 'moments' of certain independent ones, so the linguistic expression of non-independent meanings may function only as formal constituents in expressions of independent meanings: they therefore become linguistically non-independent, i.e. 'incomplete' expressions.

Our first purely external impression of the difference between categorematic and syncategorematic expressions ranks the syncategorematic parts of expressions on a level with quite different parts of expressions, with the letters, sounds and syllables which are in general meaningless. I say 'in general', since there are many genuine syncategorematic expressions even among these,

such as the prefixes and suffixes used in inflexion. But, in the vast majority of cases, they are not parts of an expression *qua* expression, i.e. not its significant parts; they are only parts of the expression as a sensuous phenomenon. Syncategorematic expressions are therefore understood, even when they occur in isolation; they are felt to carry definite 'moments' of meaning-content, 'moments' that look forward to a certain completion which, though it may be indeterminate materially, is formally determined together with the content in question, and is circumscribed and governed by it. But where a syncategorematic expression functions normally, and occurs in the context of an independently complete expression, it has always, as illustration will testify, a *determinate* meaning-relation to our total thought; it has as its meaning a certain non-independent part of this thought, and so makes a definite contribution to the expression as such. That we are right becomes clear when we consider that the same syncategorematic expression can occur in countless compounds in which it always plays the same semantic role. For this reason, in cases of syncategorematic ambiguity, we can reasonably consider, doubt and dispute whether the same conjunction, predicate or relational expression has the same meaning in two contexts or not. To a conjunction like 'but', or to a genitive like 'father's', we can significantly attribute a meaning, but not to a verbal fragment like 'fu'. Both come before us as needing completion, but their needs of completion differ essentially: in the one case the need principally affects the thought rather than the mere expression, in the other case it affects the expression alone or rather the fragmentary expression. The hope is it may *become* an expression, a possible spur to thought. In the successive formation of a complex verbal structure its total meaning gradually gets built up,[10] in the successive formation of a word, the word alone gets built up; only when the word is completed does it house the fleeting thought. In its own way, of course, the verbal fragment evokes thoughts: that it is, e.g., a verbal fragment, and how it may be completed; these are not, however, its meaning. And according as we complete it in differing ways (fu–futile, fuming, fugitive, furry, refuge etc.) the meaning alters, without thereby revealing an element common to this multitude of meanings, that could be taken to be *the* meaning of this common fragment. We search in vain also for a structuring of the individual word-meaning which might in part depend upon the significance of this verbal fragment. It is quite meaningless.

§6 Other opposed distinctions. Unclosed, abnormally abbreviated and defective expressions

We must go on to a much-needed clarification of the difference between independent and non-independent meanings, fixing its character more precisely in relation to more general concepts, and connecting with it the dominant fact, the presiding rule in the whole field of meaning. Before we do this, however, it will be useful to separate off the grammatical distinction that formed our starting point from other distinctions confused with it.

Syncategorematic expressions, *qua* non-independent, require some sort of completion, and we therefore also call them 'incomplete expressions'. Talk of 'incompleteness' has, however, another sense, which is not to be confused with the need for completion which is here in question. To show this, we first observe that a division of meanings into independent and non-independent crosses the division into simple and complex. Meanings such as, e.g., *larger than a house; beneath God's own sky; in life's troubles; but, Lord, to give thy messengers due honour*, are non-independent meanings, *unitary* despite their plurality of discernible parts. Several non-independent meanings, or meanings partly non-independent and partly independent, can be accordingly associated *in relatively closed units*, which yet manifest, *as wholes*, a character of *non-independence*. This fact of complex non-independent meanings is grammatically registered in the relatively closed unity of complex syncategorematic expressions. Each of these is a single expression, because expressive of a single meaning, and it is a complex expression, because expressive part by part of a complex meaning. It is in relation to *this* meaning that it is a complete expression. If nonetheless we call it incomplete, this depends on the fact that its *meaning*, despite its unity, is in need of completion. Since it can only exist in a wider semantic context, its linguistic expression likewise points to a wider linguistic context, to a completion in speech that shall be independent and closed.

It is quite different in the case of an abnormally abbreviated expression, which gives to thought, whether independent or non-independent, an incomplete, though possibly in the circumstances quite intelligible, expression. We can here point to *defective expressions*, where syntactical members are omitted from a continuous sentential context, although a certain mutual belongingness of the *disjecta membra* remains recognizable. The need for completion of such defective utterances differs in kind from the need for the completion of the syncategorematica. Not because the pertinent meaning is non-independent, but because all unitary meaning is absent, such defective talk cannot serve as finished talk, not even as talk at all. If on deciphering a fragmentary inscription we read *Caesar . . . qui . . . duabus*, external indications may point to a certain sentential and semantic unity: this indirect thought is not, however, the meaning of the fragment before us. As it stands, it is without unitary meaning, and constitutes no expression: a loose assemblage of partially independent, partially non-independent meanings, together with a side-thought relative but also strange to them, that they may be part of a certain significant unity: that is all that is given.

Talk about expressions that are unclosed, incomplete and requiring completion, therefore plainly covers quite different things. On the one hand, it covers syncategorematic expressions: on the other hand, abnormally abbreviated and, in the limit, defective expressions, which are not so much

expressions as expressional fragments. These distinct notions cross one another. An abbreviated expression can be categorematic, a syncategorematic expression gapless etc., etc.

§7 The conception of non-independent meanings as founded contents

We have recognized that the seemingly indifferent distinction between categorematic and syncategorematic expressions corresponds to a fundamental division in the realm of meanings. We took the former as our starting-point, but the latter revealed itself as basic, as the prime foundation of the grammatical distinction.

The concept of the *expression*, or of the difference between the merely audible, or sensuous parts of an expression and its partial expressions in the true sense of the word, or, as we may say more pointedly, its *syntactical parts* (roots, prefixes, suffixes,[11] words, conjoined complexes of words), can only be fixed by recurring to a distinction among meanings. If these divide into simple and complex meanings, the expressions which fit them must also be simple or complex, and *this* complexity necessarily leads back to final significant parts, to syntactical parts and so once more to expressions. On the other hand, the analysis of expressions as mere sensuous phenomena also always yields mere sensuous parts, ones that no longer signify. The same is true of the superimposed distinction of expressions into categorematic and syncategorematic. It can at least be described by holding the former to be capable of serving as complete expressions, finished locutions by themselves, whereas the latter cannot. But if one wishes to limit the vagueness of this characterization, and to pin down the sense that is here relevant, as well as the inner ground that enables some expressions, and not others, to stand as finished locutions, one must, as we saw, go back to the semantic realm, and point out there the need of completion that attaches to certain non-independent meanings.

Having called syncategorematic meanings 'non-independent', we have already said where we think the essence of such meanings lies. In our enquiries into non-independent contents in general, we have given a general determination of the concept of non-independence: it is this same non-independence that we have to recognize in the field of meaning. Non-independent contents, we stated above (Inv. III, §§5–7), are contents not able to exist alone, but only as parts of more comprehensive wholes. This inability has its *a priori* governing ground in the specific essences of the contents in question. Each non-independence points to a law to the effect that a content of the sort in question, e.g. sort A, can exist only in the context of a whole $W(AB \ldots M)$, where $B \ldots M$ stand for *determinate* sorts of content. 'Determinate', we said, since no law merely asserts connection between the sort A, and any other sorts whatever, that an A only needs some completion, no matter

what. Law involves specific determinateness of context: dependent and independent variables have spheres limited by fixed generic or specific characters. We have mainly employed as examples the concrete things of sensuous intuition. We could, however, have brought in other fields, those of act-experiences and their abstract contents.

Here we are only interested in meanings. We conceived these as ideal unities, but our distinction naturally passed over from the real (*real*) to the ideal realm (see above Inv. III, §7a). In the concrete act of meaning something, there is a moment which corresponds to the meaning which makes up the essential character of this act, i.e. necessarily belongs to each concrete act in which the same meaning is 'realized'. In regard to the division of acts into simple and complex, a concrete act can involve several acts; such partial acts can live in the whole, whether as independent or non-independent parts. An act of meaning, in particular, can *as such* be complex, be made up of acts of meaning. A total meaning then belongs to the whole act, and to each partial act a partial meaning (a part of the meaning that is itself a meaning). A meaning, accordingly, may be called 'independent' when it can constitute the *full, entire meaning of a concrete act of meaning*, 'non-independent', when this is not the case. It can then only be realized in a non-independent part-act in a concrete act of meaning, it can only achieve concreteness in relation to certain other complementary meanings, it can only exist in a meaningful whole. The non-independence of meaning *qua* meaning thus defined determines, in our view, the essence of the syncategorematica.

§8 Difficulties of this conception. (*a*) Whether the non-independence of the meaning does not really only lie in the non-independence of the object meant

We must now consider the difficulties of our conception. We shall first discuss the relation between independence and non-independence of meanings, and independence and non-independence of objects meant. One might for the moment think the former distinction reducible to the latter.[12] Acts which lend meaning refer as 'presentations', as 'intentional' experiences, to objects. If some constituent of an object is non-independent, it cannot be 'presented' in isolation; the corresponding meaning therefore demands a completion, it is itself non-independent. The seemingly obvious principle emerges: categorematic expressions are directed to independent objects, syncategorematic expressions to non-independent ones.

Such a conception is readily seen to be erroneous. The very expression *non-independent moment* provides a decisive counter-example. It is a categorematic expression and yet presents a non-independent object. *Every non-independent object whatever can be made the object of an independent meaning*, and that directly, e.g. *Redness*, *Figure*, *Likeness*, *Size*, *Unity*, *Being*. These examples show that independent meanings correspond, not merely to

material moments of objects, but also to their *categorial forms*, meanings peculiarly directed to these forms and making them their objects: the latter are not for that reason self-existent in the sense of being independent. The possibility of independent meanings directed to non-independent 'moments' is not at all remarkable, when we reflect on the fact that a meaning 'presents' an object, but does not therefore have the character of picturing it, that its essence consists rather in a certain intention, which can be intentionally 'directed' to anything and everything, to what is independent as much as what is non-independent. Anything, everything can be objectified as a thing meant, i.e. can become an intentional object.

§9 (*b*) The understanding of isolated syncategorematica

A serious difficulty is occasioned by our understanding of syncategorematic expressions torn from all context. If our notion is right, there can be no such thing: for us the non-independent elements of categorematically closed speech (λόγος) cannot be isolated. How can we possibly treat such elements, as Aristotle treated them, apart from all connection? Under the headings of τὰ ἄνευ συμπλοκῆς, τὰ κατὰ μηδεμίαν συμπλοκὴν λεγόμενα he covers all classes of words, including the syncategorematica.

This objection can first be met by pointing to the distinction between 'authentic' and 'so-to-speak' presentations, or what is here the same, the difference between merely intending and fulfilling meanings. We may in fact say:

Isolated syncategorematica such as *equals, together with, and, or* can achieve no fulfilment of meaning, no intuitive understanding, except in the context of a wider meaning-whole. If we wish to 'be clear' what the word 'equals' means, we must turn to an intuitive equation, we must actually (genuinely) perform a comparison, and following upon this, bring to understanding and fulfilment a sentence of the form $a = b$. If we wish to be clear as to the meaning of the word 'and', we must actually carry out an act of collection, and bring to fulfilment in the aggregate thus genuinely presented a meaning of the form *a and b*. And so in every case. The non-independent status of the fulfilling meaning, which thus necessarily forms part of a fulfilling meaning of wider content, serves to base derived talk about the non-independent status of the intending meaning.[13]

Undoubtedly we have here a correct and valuable thought. We can also express it by saying that *no syncategorematic meaning, no act of non-independent meaning-intention, can function in knowledge outside of the context of a categorematic meaning*. Instead of 'meaning', we could of course say 'expression', in the normal sense of a unity of verbal sound and meaning or sense. But we have to ask whether, since there is a unity-of-coincidence between intending and fulfilling meaning in the state of fulfilment, we can look on a fulfilling meaning as non-independent, while an intending meaning

is independent. Can we, in other words, hold that talk of non-independence in the case of *intuitively unfulfilled* meanings is merely loose, conditional on non-independence in possible fulfilment? This seems scarcely thinkable, and so we are pushed back to holding that even empty meaning-intentions – the 'non-authentic', 'symbolic' presentations which give sense to an expression apart from any knowledge-function – reveal a difference between independence and non-independence. How can we explain the indubitable fact that isolated syncategorematica, e.g. the isolated word 'and', are understood? They are non-independent as regards their meaning-intention, and this surely means that such intentions can exist only in categorematic contexts: the isolated 'and', the particle torn from its context, ought therefore to be a hollow noise.

We can only resolve our difficulty in the following manner:

A syncategorematic expression torn from context either has not got the meaning it has in categorematic contexts, or it has got it, but has also undergone a *completion of meaning* quite indefinite in content, so that it is an incomplete expression of this momentarily activated, completed meaning. We understand an isolated 'and' either because the indirect, verbally unexpressed thought of *a certain familiar conjunction* gives it an unusual meaning, or because vague, unverbalized presentations of things help us to form a thought of the type *A and B*. In the latter case, the word 'and' is functioning normally to the extent that it is really only an aspect in a complete, inwardly performed meaning-intention, the same aspect as in a combination of categorematic expressions standing for a collection. It is functioning abnormally only in not being connected with other expressions, which give normal utterance to the complementary parts of the meaning here in question.

Our difficulties are thus removed. We may assume that the difference between independent and non-independent meanings affects the realm of meaning-intentions as it affects the realm of fulfilment. We *have* the situation which the possibility of an adequate fit between intention and fulfilment necessarily requires.

§10 *A priori* laws governing combinations of meanings

If we relate the distinction between independent and non-independent meanings to the more general distinction between independent and non-independent objects, we are really covering one of the most fundamental facts in the realm of meaning: *that meanings are subject to* a priori *laws regulating their combination into new meanings*. To each case of non-independent meaning, a law of essence applies – following the principle discussed by us in relation to all non-independent objects whatever – a law regulating the meaning's need of completion by further meanings, and so pointing to the forms and kinds of context into which it must be fitted. Since meanings cannot be combined to form new meanings without the aid of connective forms, which

are themselves meanings of a non-independent sort, there are obviously *a priori* laws of essence governing all meaning-combinations. The important fact here before us is not peculiar to the realm of meaning: it plays its part wherever combination occurs. All combinations whatever are subject to pure laws; this holds particularly of all material combinations limited to a single sphere of fact, where the results of combination must occupy the same sphere as the combining members. (This case is opposed to that of formal, 'analytic' combinations, e.g. collections, which are not bound up with the peculiarities of a sphere of fact, nor with the factual essence of their combining members.) In no sphere is it possible to combine items of any and every kind by way of any and every form: the sphere of items sets *a priori* limits to the number of combinatorial forms, and prescribes the general laws for filling them in. That this fact is general should not lessen our obligation to point out such general laws in each given field, and to pursue their unfolding into special laws.

As regards the field of meaning, the briefest consideration will show up our unfreedom in binding meanings to meanings, so that we cannot juggle at will with the elements of a significantly given, connected unity. Meanings only fit together in antecedently definite ways, composing other significantly unified meanings, while other possibilities of combination are excluded by laws, and yield only a heap of meanings, never a single meaning. The impossibility of their combination rests on a law of essence, and is by no means merely subjective. It is not our mere factual incapacity, the compulsion of our 'mental make-up', which puts it beyond us to realize such a unity. In the cases we here have in mind, the impossibility is rather objective, ideal, rooted in the pure essence of the meaning-realm, to be grasped, therefore, with apodictic self-evidence. The impossibility attaches, to be more precise, not to what is singular in the meanings to be combined, but to the essential *kinds*, the *semantic categories*, that they fall under. This or that meaning is, of course, itself a species, but, relative to a meaning-category, it only counts as an individual specification. In arithmetic, likewise, relatively to numerical forms and laws a numerically definite number is an individual specification. Wherever, therefore, we see the impossibility of combining given meanings, this impossibility points to an unconditionally general law to the effect that meanings belonging to corresponding meaning-categories, and conforming to the same pure forms, should lack a unified result. We have, in short, an *a priori* impossibility.

What we have just said holds of course of the *possibility* of significant combinations as it holds of their impossibility.

To consider an example. The expression 'This tree is green' has unified meaning. If we formalize this meaning (the independent logical proposition) and proceed to the corresponding pure form of meaning, we obtain 'This S is P', an ideal form whose range of values consists solely of independent (propositional) meanings. It is now plain that what we may call the

'materialization' of this form, its specification in definite propositions, is possible in infinitely many ways, but that we are not completely free in such specification, but work confined within definite limits. We cannot substitute any meanings we like for the variables 'S' and 'P'. Within the framework of our form we can change our example 'This tree is green' into 'This gold . . .', 'This algebraic number . . .', 'This blue raven etc., is green': any nominal material – in a wide sense of 'nominal material' – can here be inserted, and so plainly can any adjectival material replace the 'P'. In each case we have once more a meaning unified in sense, i.e. an independent proposition of the prescribed form, but if we depart from the categories of our meaning-material, the unitary sense vanishes. Where nominal material stands, any nominal material can stand, but not adjectival, nor relational, nor completed propositional material. But where we have materials from such other categories, other material of the same kind can be put, i.e. always material from the same category and not from another. This holds of all meanings whatsoever, whatever the complexity of their form.

In such free exchange of materials within each category, false, foolish, ridiculous meanings – complete propositions or elements of propositions – may result, but such results will necessarily be unified meanings, or grammatical expressions whose sense can be unitarily realized. When we transgress the bounds of categories, this is no longer true. We can string together words like 'This careless is green', 'More intense is round', 'This house is just like'; we may substitute 'horse' for 'resembles' in a relational statement of the form 'a resembles b', but we achieve only a word-series, in which each word is as such significant, or points to a complete, significant context, but we do not, in principle, achieve a closed unity of sense. This is above all the case when we seek arbitrarily to exchange parts which are themselves formed units within an articulated unit of meaning, or when we replace such parts by others taken at random from other meanings, as, e.g., when we try to replace the antecedent in a hypothetical proposition (a mere element in the total unity that we call '*the* hypothetical proposition') by a nominal element, or one of the members of a disjunction by a hypothetical consequent. Instead of doing this in the concrete, we may also attempt it in the corresponding pure forms of meaning, i.e. propositional forms. We are at once made aware, through *a priori* insight into law, that such intended combinations are ruled out by the very nature of the constituents of the pure patterns in question, that such constituents can only enter into definitely constituted meaning-patterns.

It is plain, finally, that the pure elements of form in a concrete unity of meaning can never change places with the elements to which they give form, and which also give our meaning its relation to things. The specification of unified meaning-forms such as 'An S is p', 'If S is p, Q is r' etc., cannot, in principle, so proceed that abstracted elements of form take the place of the 'terms', i.e. the materials in the meaning-pattern which relate to things. We

can construct verbal strings such as 'if the or is green', 'A tree is and' etc., but such strings have no graspable single meanings. It is an analytic truth that the forms in a whole cannot function as its materials, nor vice-versa, and this obviously carries over into the sphere of meanings.

In general we recognize, as we construct and think over such examples, that every concrete meaning represents a fitting together of materials and forms, that each such meaning falls under an ideal pattern that can be set forth in formal purity, and that to each such pattern an *a priori* law of meaning corresponds. This law governs the formation of unitary meanings out of syntactical materials falling under definite categories having an *a priori* place in the realm of meanings, a formation according to syntactical forms which are likewise fixed *a priori*, and which can be readily seen to constitute a fixed system of forms. Hence arises the great task equally fundamental for logic and for grammar, of setting forth the *a priori* constitution of the realm of meanings, of investigating the *a priori* system of the formal structures which leave open all material specificity of meaning, in a 'theory of the forms of meanings'.

§11 Objections. Modifications of meaning which are rooted in the essence of expressions or meanings

We must now take account of possible objections. One must not be led astray by the fact that meanings of any category, even syncategorematic forms like *and*, can be put into the subject-position otherwise occupied by substantival meanings. If one looks closely, one sees that this happens by a *modification of meaning*, so that what replaces a name is itself really nominal: a meaning differing in syntactical type (an adjectival or merely formal meaning) has not been simply transplanted. We have such a case, e.g., in statements like '*If* is a conjunction', '*And* is a non-independent meaning'. The *words* certainly occupy the subject-position, but their meaning is plainly not the same as they have in an ordinary context. That each word and expression can, by a *change of meaning*, come to occupy every place in a categorematic whole, is not remarkable. What we have in mind here is not a verbal but a semantic compounding, or a compounding of words in which meanings remain constant. Logically considered, all shifts of meaning are to be adjudged abnormal. Our logical interest, oriented towards unitary selfsameness of meaning, demands constancy in the meaning-function. It naturally happens, however, that *certain meaning-transformations belong to the grammatically normal stock-in-trade of every language*. Verbal context will at least make a modified meaning readily intelligible, and, if the motives for modification are pervasively general, rooted, e.g., in the general character of expressions, or in the pure essence of the realm of meanings, then such abnormalities will recur regularly, and their logical abnormality will win a grammatical sanction.

Here belongs the *suppositio materialis* of scholastic parlance. Every expression, whether its normal meaning is categorematic or syncategorematic, can also function as its own name, i.e. it will name itself as a grammatical phenomenon. If we say '"The earth is round" is a statement', our subject-presentation is not the meaning of the statement, but a presentation of the statement as such. We do not judge about the *state of affairs* that the earth is round, but about the *indicative sentence*: this sentence itself functions abnormally as its own name. If we say '"And" is a conjunction', the nuance of meaning normally corresponding to the word 'and' is not put into the position of subject: this is occupied by an independent meaning directed to the *word* 'and'. In this abnormal reading, 'and' is not really a syncategorematic, but a categorematic expression: it names itself as a word.

We have an exact analogue of *suppositio materialis* when an expression has, *instead of its normal meaning, a presentation of this meaning* (i.e. a meaning directed to this meaning as object). This is the case, e.g., if we say '*And, but, greater than* are non-independent meanings'. Here we should generally say that the meanings of the *words* 'and', 'but', 'greater than' are non-independent. Just so in the utterance '*Man, table, house*, are thing-concepts', presentations of these concepts function as subjects, and not the concepts themselves. In these, as in the previous cases, the change of meaning regularly shows itself in our written expression: quotation marks, or what may be suitably called other *hetero-grammatical modes of expression*, are employed. All expressions to which 'modifying' rather than 'determining' predicates attach, function abnormally in the above described or some similar sense: the normal sense of our utterance is to be replaced by another, in a more or less complex fashion, so that, however it may otherwise be built up, its apparent subject (on a normal interpretation) is replaced by some sort of *presentation* of itself, an ideal presentation, perhaps, in the sense of pure logic, or an empirical-psychological one, or a purely phenomenological one. We say, e.g., 'The centaur is a poetic fiction'. With a little circumlocution we can instead say: 'Our ideas of centaurs, i.e. subjective presentations with the meaning-content *centaur*, are poetic fictions'. The predicates 'is', 'is not', 'is true', 'is false' modify meaning. They do not express properties of the apparent subject, but of the corresponding subject-meaning. 'That $2 + 2 = 5$ is false' means that the thought is a false thought, the proposition a false proposition.

Leaving aside the examples in the last paragraph, where the modifying presentation is subjective in a psychological or a phenomenological sense, and understanding our analogue of *suppositio materialis* with its previously stated limitations, we note that we are here dealing with alterations in the content, or rather *act of meaning, that have their roots in the ideal nature of the meaning-realm itself*. They have their roots in changes of meaning, in a certain other sense of 'meaning' that abstracts from expressions, but which is not unlike that of arithmetical talk of 'transforming' arithmetical patterns.

In the realm of meaning there are *a priori* laws allowing meanings to be transformed into new meanings while preserving an essential kernel. Here belongs the transformation that any meaning can undergo, by an *a priori* rule, when there is a 'direct presentation' of it, i.e. an intrinsic reference to its original meaning. Its verbal expression will then function, with modified meaning, as a 'proper name' of its original meaning. This modification, having *a priori* universality, conditions a large class of equivocations in *general grammar*, changes in the verbal act of meaning which go far beyond the peculiarities of empirical languages. In our further Investigations we shall have more chances of meeting similar modifications rooted in the essence of meanings, the important cases, e.g., where whole statements are 'nominalized' so as to appear in the subject-position, and so too in any position that requires nominal members. We may point to cases where adjectival predicates or attributes are 'nominalized', so as to dispel any doubt aroused by things said in our previous section. An adjective has, as it were, a predicative and, in consequence, an attributive role; it functions normally, in its 'original', unmodified meaning in, e.g., our above example 'This tree is green'. It remains intrinsically unchanged – apart from its syntactical role – if we say 'This green tree'. Such a change in form as opposed to the stuff of syntax, which occurs also when, e.g., a nominal presentation functioning as subject takes on the object-role, or a proposition functioning as antecedent takes on the role of a consequent, must first be pinned down: it is a central theme in describing pervasive structures in the meaning-realm. But an adjectival meaning, in the sense of syntactical material not affected by changing from a predicative to an attributive role, can yet undergo a modification when, from functioning merely as an attributive aspect of some nominal meaning, it is itself nominalized, i.e. made into a name, as, e.g., in 'Green is a colour' and 'Being green (Greenness) is a differentiation of Being coloured (of Colour)'. These two modes of speech do not mean quite the same, despite shifting ambiguities, since in one case a non-independent side of a concrete object's content may be meant, while in the other case we mean a nominalization of the being which is the correlate of the predicativity attaching to the predicate member of a categorical predication and applied to its positing of the subject. The same word 'green' therefore changes its meaning in such nominalizations: its written expression [in German] with its initial capital, indicates what is common to such modifications, which capital is by no means logically or grammatically pointless. The original and the nominalized meaning (*green* and *Green, is green* and *Being-green*) plainly have an essential moment, an identical kernel, in common. This kernel is an abstractum having several forms *qua* kernel: these forms are to be distinguished from the syntactical forms which already presuppose kernels, together with their forms *qua* kernels, as their syntactical materials. If the form *qua* kernel of an adjectival kernel or kernel-content yields syntactical material of nominal type, then such determinately constructed nominal

meanings can perform every syntactical function which requires nominal meanings for its syntactical materials in accordance with formal meaning-laws. This will suffice as an indication. Closer treatment belongs in a systematic setting forth of our theory of forms.

§12 Nonsense and absurdity

One must, of course, distinguish the law-governed incompatibilities to which the study of syncategorematica has introduced us, from the other incompatibilities illustrated by the example of 'a round square'. As said in our *First Investigation*,[14] one must not confound the senseless (or nonsensical) with the absurd (or 'counter-sensical'), though we tend to exaggerate and call the latter 'senseless', when it is rather a sub-species of the significant. The combination 'a round square' really yields a unified meaning, having its mode of 'existence' or being in the *realm of ideal meanings, but it is apodictically evident* that no existent object can correspond to such an existent meaning. But if we say 'a round or', 'a man and is' etc., there exist no meanings which correspond to such verbal combinations as their expressed sense. The coordinated words give us the indirect idea of *some* unitary meaning they express, but it is apodictically clear that no such meaning can exist, that significant parts of these sorts, thus combined, cannot consist with each other in a unified meaning. This indirect notion would not itself be accepted as the meaning of such verbal complexes. When an expression functions normally, it evokes its meaning: when understanding fails, its sensuous similarity to understood, meaningful speech will evoke the inauthentic notion of a 'certain' pertinent meaning, since the meaning itself is what is precisely missing.

The difference between the two incompatibilities is plain. In the *one* case certain partial meanings fail to assort together in a unity of meaning as far as the objectivity or truth of the total meaning is concerned. An object (e.g. a thing, state of affairs) which unites all that the unified meaning conceives as pertaining to it by way of its 'incompatible' meanings, neither exists nor can exist, though the meaning itself exists. Names such as 'wooden iron' and 'round square' or sentences such as 'All squares have five angles' are names or sentences as genuine as any. In the *other* case the possibility of a unitary meaning itself excludes the possible coexistence of certain partial meanings in itself. We have then only an indirect idea, directed upon the synthesis of such partial meanings in a single meaning, and at the same time see that no object can ever correspond to such an idea, i.e. that a meaning of the intended sort cannot exist. The judgement of incompatibility is in one case connected with presentations, in another with objects; presentations of presentations enter the former unity of judgement, whereas plain presentations enter the latter.

The *grammatical* expression of the *a priori* incompatibilities and compatibilities here in question, as of the pertinent laws governing

meaning-combinations, must in part be found in the grammatical rules governing the parts of speech. If we ask why our language allows certain verbal combinations and disallows others, we are to a large extent referred to contingent linguistic habits, to matters of mere fact concerning language, which develop in one way in one speech-community and another way in another. In part, however, we encounter the essential difference of independent and non-independent meanings and, closely involved therewith, the *a priori* laws of the combination and transformation of meanings, laws which must be more or less revealed in every developed language, both in its grammar of forms and in the related class of grammatical incompatibilities.

§13 The laws of the compounding of meanings and the pure logico-grammatical theory of forms

The task of an accomplished science of meanings would be to investigate the law-governed, essence-bound structure of meanings and the laws of combination and modification of meaning which depend upon these, also to reduce such laws to the least number of independent elementary laws. We should obviously also need to track down the primitive meaning-patterns and their inner structures, and, in connection with these, to fix the pure categories of meaning which circumscribe the sense and range of the indeterminates – the 'variables' in a sense quite close to that of mathematics – that occur in such laws. What formal laws of combination may achieve, can be made fairly plain by arithmetic. There are definite forms of synthesis, through which, quite in general or in certain definite conditions, two numbers give rise to new numbers. The 'direct operations' $a + b$, ab, a^b yield resultant numbers unrestrictedly, the 'inverse operations, $a - b$, a/b, $\sqrt[b]{a}$, $\log_b a$, only in certain conditions. That this is the case must be laid down by an *assertion* or rather a *law of existence*, and perhaps proved from certain primitive axioms. The little we have so far been able to indicate has made plain that there are similar laws governing the existence or non-existence of meanings in the semantic sphere, and that in these laws meanings are not free variables, but are bound down to the range of varying categories, all arising out of the nature of the sphere in question.

In the pure logic of meanings, whose higher aim is the laws of objective validity for meanings (to the extent that such validity depends purely on semantic form), the theory of the essential meaning-structures, and the laws of their formal constitution, provide the needed foundation. Traditional logic, with its theories of concepts and judgements, offers us a few isolated starting-points, without being clear as to the end to be aimed at, either in general or in respect of the pure Idea of meaning. Plainly the theory of the elementary structures and the concrete patterns of 'judgement' – here understood as 'propositions' – will comprise the whole form-theory of meanings, each concrete meaning-pattern being either a proposition or a possible element

in propositions. We must note that the exclusion of the 'material of knowledge', to which pure logic is by its very sense committed, obliges us to keep out everything which could give semantic forms (types, patterns) a definite relation to factual spheres of being. Everywhere indefinitely general presentations of factual material, definitely determined only in respect of semantic category, e.g. nominal, adjectival, propositional etc., must do duty for contentful concepts and even for the highest of such concepts, e.g. physical thing, spatial thing, mental thing etc.

Our first task, therefore, in a purely logical form-theory of meanings, is to lay down the *primitive* forms of meaning with the requisite purity just described. *We must fix the primitive forms of independent meanings, of complete propositions with their internal articulations, and the structures contained in such articulations.* We must fix, too, the primitive forms of *compounding* and *modification* permitted by the essence of different categories of possible elements. (We must note that complete propositions can become members of other propositions.) After this, we must systematically survey a boundless multitude of further forms, all derivable by way of repeated compounding or modification.

The forms to be established are naturally 'valid', which here means that, however specified, they will yield real meanings, meanings real as meanings. To each such primitive form there belongs, therefore, *an* a priori *law of existence*, to the effect that each meaning-combination conforming to such a form genuinely yields a unified meaning, provided only that its terms, the Form's indeterminates or variables, belong to certain semantic categories. The *deduction of derived forms* must also *pro tanto* be a deduction of their validity, and laws of existence will, therefore, also relate to these, but they will be deduced from those relating to the primitive forms. Any two propositions yield, when combined in the form *M and N*, another proposition, any two adjectives another adjective (again one meaning that can stand as a complex but unitary attribute or predicate). To any two propositions, *M*, *N*, there belong, likewise, the primitive connective forms *If M then N*, *M or N*, so that the result again is a proposition. To any nominal meaning *S*, and any adjectival meaning *p*, there belongs the primitive form *Sp* (e.g. *red house*), the result being a new meaning fixed by law in the category of nominal meaning. We could in this manner give many other examples of primitive connective forms. We must remember, in stating all the laws that hold here, and in conceiving categorial Ideas of *proposition, nominal presentation, adjectival presentation*, which determine the variables of the laws, to abstract from the changing syntactical forms that such meanings have in given cases, and that they have to have in some determinate form. We speak of the same name, whether it occupies the subject-position or serves as a correlated object, of the same adjective, whether used predicatively or attributively, of the same proposition, whether used as a free unit or as a conjunctive, disjunctive, or hypothetical antecedent or consequent, or whether

occupying this or that place as a member in a complex propositional unity. We thus fix plainly the much used, but never scientifically clarified, talk about *terms* in traditional logic. In the formal laws which enter the purview of this logic,[15] as in our own laws of structures, such 'terms' function as variables; the categories circumscribing the range of their variability are categories of terms. The scientific pinning down of these categories is plainly one of the first tasks of our doctrine of forms.

If we now make gradual substitutions in the primitive forms set forth, and for a simple term repeatedly substitute a combination exemplifying the same forms, and if we always reapply our primitive existential law, we arrive at ever new forms, of deductively proven validity, encapsulated in one another with any degree of complexity. Thus for the conjunctive combination of propositions one can substitute:

(M and N) and P
(M and N) and (P and Q)
{(M and N) and P} and Q

etc., etc., and so for the disjunctive and hypothetical combination of propositions, and for other modes of combinations in any other semantic categories. We see at once that the compoundings go on *in infinitum*, in a manner permitting comprehensive oversight, that each new form remains tied to the same semantic category, the same field of variability as its terms, and that, as long as we stay in this field, all framable combinations of meanings necessarily *exist*, i.e. must represent a unified sense. We see also that the relevant existential propositions are obvious deductive consequences of an existential proposition with the primitive form. Instead of constantly reapplying the same mode of combination, we can plainly vary our procedure at will, and combine different forms of combination in our construction, always within legally allowed limits, and so conceive an infinity of complex forms legally engendered. As we formulate these facts in consciousness, we gain insight *into the* a priori *constitution of the meaning-realm in respect of all those forms which have their* a priori *origin in its basic forms.*

This insight, and the final comprehensive insight into the formal constitution of the *whole* semantic realm, is, of course, the one aim of such investigations. It would be stupid to hope for worthwhile rules for the compounding of meanings (or rules for the grammatical compounding of expressions) from the formulation of semantic types, and the existential laws relating to them. There is no temptation here to depart from the line of correctness, hence no practical interest in determining it scientifically. *Nonsense* stands so immediately revealed, with each deviation from normal forms, that we hardly fall into such deviations in the practice of thought and speech. The theoretical interest of the systematic investigation of all possible meaning-forms and primitive structures, is all the greater. We, in fact, rise to the insight that all possible meanings are subject to a fixed *typic* of categorial

structures built, in *a priori* fashion, into the general Idea of meaning, that *a priori* laws govern the realm of meaning, whereby all possible concrete meaning-patterns systematically depend on a small number of primitive forms, fixed by laws of existence, out of which they flow by pure construction. This last generalization, through its *a priori*, purely categorial character, brings to scientific awareness a basic chapter in the constitution of 'theoretical reason'.

Additional note. I talked above of compounding and *modification*. The rules of modification also have a place in the sphere we must define. What we mean is shown by the analogue of *suppositio materialis* considered above. Other instances are differences of contextual functioning, of *a priori* syntactical position, as when a name functioning as subject shifts to the object-place. These differences are not easy to elucidate: they are mixed up with empirical factors, and terminate in case-forms and syntactical forms of grammar. The difference between the attributive and predicative functioning of adjectival meanings, as well as similar matters, have here their place. (The investigations of the form-doctrine of meanings announced in our First Edition, and since expounded with many improvements in my lectures at Göttingen since 1901, will shortly, I hope, be laid before a wider public in my *Jahrbuch für Philosophie und phänomenologische Forschung.*)

§14 Laws which discourage nonsense and laws which discourage absurdity. The Idea of a purely logical grammar

The formal laws of meaning just discussed, which serve merely to separate the realms of sense and nonsense, must in an extended sense certainly count as laws of formal logic. They will, however, be the last things one will think of where 'logical laws' are in question: this term only suggests the quite different laws, infinitely more interesting in our cognitive practice, that are concerned only with significant (i.e. not-nonsensical) meanings, and with their objective possibility and truth. Let us look into the relation of these two types of law.

The *a priori* laws pertinent to the constitution of the essential forms of meaning, leave quite open whether meanings built on such forms have objects or not, or whether (when they are propositional forms) they yield possible truth or not. As said above, these laws have the mere function of separating sense from nonsense. The word 'nonsense' – let us stress it again – must be understood in its literal, strict sense. A heap of words like 'King but or like and' cannot be understood as a unit: each word has sense in isolation, but the compound is senseless. These laws of sense, or, normatively put, laws of the avoidance of nonsense, *direct logic to the abstractly possible forms of meaning, whose objective value it then becomes its first task to determine.* This logic does by setting up the *wholly different* laws which distinguish a formally consistent from a formally inconsistent, i.e. absurd, sense.

The consistency or absurdity of meanings expresses *objective*, i.e. *a priori*, possibility (consistency, compatibility) as opposed to objective impossibility (incompatibility); it expresses, in other words, the possibility or impossibility *of the being of the objects meant* (compatibility or incompatibility of the objective determinations meant) to the extent that this depends on the intrinsic essence of meanings, and is seen from this essence with apodictic evidence. This contrast between objectively, semantically consistent sense and absurdity, has been notionally opposed and set apart from the contrast between sense and nonsense, but we must observe that, in loose, common speech, the two contrasts are confused, and every absurdity, even every affront to empirical truth, is readily called 'nonsense'. We have also to draw a line between *material* (*synthetic*) absurdity and *formal, analytic absurdity*. In the former case, concepts with content (first-order material kernels of meaning) must be given, as is the case, e.g., in the proposition 'A square is round' and in all false propositions of pure geometry, while the latter covers every purely formal, objective incompatibility, grounded in *the pure essence of the semantic categories*, without regard to any material content of knowledge. (There is an analogous division within the contrasted concept of a consistent sense.) Laws such as that of Contradiction, Double Negation or the Modus Ponens are, normatively restated, *laws of the avoidance of formal absurdity*. They show us what holds for objects in general in virtue of their pure 'thought-form', i.e. what can be said regarding the objective validity of meanings on a basis purely of the meaningful form in which we think them, and in advance of all objective matters signified. These laws may not be violated if falsehood is not to result, even before objects in their factual particularity have been taken into account. They are, in the sense of our *Third Investigation* (111, §§11 *f.*) 'analytic' laws, as opposed to the synthetic *a priori* laws which contain non-formal concepts, and depend on these for their validity. In the sphere of analytic laws as such, these formal laws, with their objective validity reposing on pure categories of meaning, are distinct from ontological-analytic laws, which rest on formal-ontological categories (such as object, property, plurality etc.) and they define sharply a second, narrower notion of the analytic. We may call it the *apophantic analytic*, the analytic of *apophantic logic*. In part, but only in part, relations of equivalence link the two sets of laws, but we cannot go into this further here.

If we now abstract from all questions of objective validity, and confine ourselves to the *a priori* which has its roots purely in the generic essence of meaning as such, if we confine ourselves to the discipline that our present Investigation has illuminated, in its probing of primitive meaning-structures, primitive articulations and combinations, as well as in the operational laws of meaning-compounding and meaning-modification which rest on these – we recognize the undoubted soundness of the idea of a *universal grammar* conceived by the rationalists of the seventeenth and eighteenth century. What has been hinted at in this regard in our *Introduction*, scarcely needs

fuller exposition. The older grammarians instinctively concentrated attention on this sphere of laws, even if they were unable to bring it to full clarity. Even in the sphere of grammar there are fixed standards, *a priori* norms that may not be transgressed. As in the proper sphere of logic, the *a priori* element separates itself off from the empirically and practically logical, so in the grammatical sphere the so-called purely grammatical, i.e. the *a priori* element or 'idealized form of speech', as it is well called, separates itself off from the empirical element. In both cases the empirical element is in fact determined by universal, yet merely factual traits of human nature, partly by chance peculiarities of race, nationality and national history, or by peculiarities of the individual and his life-experience. The *a priori* in either case is, at least in its primitive forms, obvious, even trivial, but its systematic demonstration, theoretical pursuit and phenomenological clarification remains of supreme scientific and philosophical interest, and is by no means easy.

The notion of universal grammar can of course be carried beyond the *a priori* sphere, if the somewhat vague sphere of the universally human (in the empirical sense) is brought in. There can, and must, be a universal grammar in this widest of senses, and that this extended sphere is 'rich in important and well-established findings' (as A. Marty observes on page 61 of his *Untersuchungen z. Grundlegung* etc., under the strange impression that he is contradicting me) is something I do not, and never did, doubt. But here, as elsewhere where philosophical interests are concerned, it is important to separate the *a priori* sharply from the empirical, and to recognize that, within this widely conceived discipline, the findings of formal semantics relevant for grammarians have a peculiar character: they belong to an *a priori* discipline that should be kept apart in its purity. Here as elsewhere, one must subscribe to a great Kantian insight, and steep oneself in its sense: that one does not enrich, but rather subverts, the sciences if one blurs their boundaries. One must realize that a universal grammar in this widest sense is a concrete science which, like all concrete sciences, frequently brings together for explanatory purposes findings whose theoretical place lies in essentially different theoretical sciences, in empirical sciences, on the one hand, and in *a priori* sciences, on the other. Our age, oriented towards natural science, sees to it that generalizing, empirical investigations are not neglected in the grammatical field, nor in any other. What is *a priori* is not so favoured; even though all basic insights lead back to the *a priori*, our age's sense for it almost threatens to wither away. I therefore fairly take up the cudgels for the old doctrine of a *grammaire générale et raisonnée*, a philosophical grammar, for its obscure, undeveloped intention aiming at the 'rational' in speech, in the true sense of the word, and in particular at the 'logic' of speech or its semantic *a priori*.[16]

If I am right, it is of basic importance for linguistic investigations that they should become clear as to the distinctions provisionally shadowed forth

here. They should possess themselves of the insight that the foundations of speech are not only to be found in physiology, psychology and the history of culture, but also in the *a priori*. The latter deals with the essential meaning-forms and their *a priori* laws of compounding or modification, and no speech is conceivable that is not in part essentially determined by this *a priori*. Every investigator of language operates with notions stemming from this field, whether he is clear on the matter or not.

We may finally say: within pure logic one must separate off what, considered in itself, forms a first, basic sphere, the pure theory of meaning-forms. Considered from the standpoint of grammar, it must lay bare an ideal framework which each actual language will fill up and clothe differently, in deference either to common human motives or to empirical motives that vary at random. To whatever extent the actual content and grammatical forms of historical languages are thus empirically determined, each is bound to this ideal framework: theoretical research into this framework must accordingly be one of the foundations of the final scientific clarification of all language as such. The main point to be kept in mind is this: all semantic types set forth in pure, formal semantics, and systematically explored in their articulations and structures – the basic forms of propositions, the categorical proposition with its many particular patterns and forms of members, the primitive types of propositionally complex propositions, e.g. the conjunctive, disjunctive and hypothetical propositional unities, the differences of universality and particularity, on the one hand, and of singularity, on the other, the syntactical forms of plurality, negation, the modalities etc. – all these matters are entirely *a priori*, rooted in the ideal essence of meanings as such. The same applies to the semantic formations to be conjured up by operational laws of compounding and modification out of these primitive forms. They hold prime place over against their empirical-grammatical expressions, and resemble an absolutely fixed ideal framework, more or less perfectly revealed in empirical disguises. One must have this in mind in order to be able to ask significantly: How does German, Latin, Chinese etc., express 'the' existential proposition, 'the' categorical proposition, 'the' antecedent of a hypothetical, 'the' plural, 'the' modalities of possibility and probability, 'the' negative etc? It is no matter of indifference whether the grammarian is content with a prescientific personal opinion on meaning-forms, or with notions empirically contaminated by historical, e.g. by Latin grammar, or whether he keeps his eyes on a scientifically fixed, theoretically coherent system of pure meaning-forms, i.e. on our own form-theory of meanings.

Considering the fact that in this lowest field of logic questions of truth, objectivity, objective possibility are not yet relevant, and considering too its just described role of rendering intelligible the ideal essence of all speech as such, one might give this basic field of pure logic the name of pure logical grammar.

Notes

Note 1 In the First Edition I spoke of 'pure grammar', a name conceived and expressly devised to be analogous to Kant's 'pure science of nature'. Since it cannot, however, be said that pure formal semantic theory comprehends the entire *a priori* of general grammar – there is, e.g., a peculiar *a priori* governing relations of mutual understanding among minded persons, relations very important for grammar – talk of pure logical grammar is to be preferred.

Note 2 After what has been said, no one will imagine that there could be a universal grammar in the sense of a universal science comprehending all particular grammars as contingent specifications, just as a universal mathematical theory contains all possible cases *a priori* in itself, and settles them all 'in one go'. Naturally we speak of a general or purely logical grammar in a sense analogous to that in which we speak of general linguistic science. Just as the latter deals with the universal principles that can be placed before the sciences of particular languages, and mainly, therefore, with the presuppositions and foundations equally relevant to all such languages, so pure logical grammar in its *narrower* sense explores only *one* of these foundations, which has pure logic for its theoretical home-territory. Its inclusion in linguistic science naturally only serves interests of application just as, in another direction, linguistic science itself satisfied similar interests in many chapters of psychology.

Marty of course disagrees with me on these points, as also generally in regard to a theoretical classification into *a priori* and empirical researches (cf. loc. cit. §21, pp. 63 *ff.*). In the note to page 67, he holds that the logico-grammatical findings I credit to pure logic 'have, theoretically, their natural home in the psychology of language. Logic, and the nomothetic part of linguistic psychology, borrow from this what serves and suits their purpose'. To me Marty's conception is basically mistaken. On it, we should ultimately have to class arithmetic, as well as all other formal disciplines in mathematics in – psychology, if not in linguistic psychology. For pure logic in the narrower sense, i.e. the doctrine of the validity of meanings, and the connected pure theory of meaning-forms, is, I hold, essentially one with these disciplines (cf. the final chapter of the *Prolegomena*). In the essential unity of a *mathesis universalis* all these sciences must be treated, and certainly be kept quite apart from all empirical sciences, whether styled 'physics' or 'psychology'. Mathematicians in fact do this, even if in naïvely dogmatic fashion, turning their back on specifically philosophical problems, and not worrying about philosophical objections – to the great profit, in my view, of their science.

Note 3 Nothing has so much confused discussions of the question of the right relation of logic to grammar, as the constant confusion of two logical

spheres, sharply distinguished by us as lower and upper, and characterized by way of their negative counterparts – the spheres of nonsense and of formal absurdity respectively. The logical sphere, in the sense of the upper sphere oriented towards formal truth and objectivity, is certainly irrelevant to grammar. This is not true of all logic whatever. If, however, one tried to discredit the lower logical sphere on account of its supposed narrow obviousness and practical uselessness, one would have to say that it ill befits the philosopher, the dedicated representative of purely theoretical interests, to let himself be guided by considerations of practical use. He must surely also know that it is precisely behind the obvious that the hardest problems lie hidden, that this is so much so, in fact, that philosophy may be paradoxically, but not unprofoundly, called the science of the trivial. In the present case at least what seems at first quite trivial, reveals itself, on closer examination, as the source of deep-lying, widely ramifying problems. These problems, though intrinsically prior in the sense of Aristotle, are not the first to make themselves felt by logicians, concerned as these are with objective validity: it is not, therefore, remarkable that, till this day, no logicians, not even Bolzano, have even formulated these problems scientifically, have formed the idea of a purely logical theory of forms. Logic accordingly lacks its prime foundation; it lacks a scientifically strict, phenomenologically clarified distinction of primitive meaning-elements and structures, and a knowledge of relevant laws of essence. We may thus explain how, in particular, the many theories of 'the concept' or 'the judgement', which in certain of their aspects belong in this field, have produced so few tenable results. This is to a large extent due to a lack of correct aims and viewpoints, to confusions of radically distinct layers of problems, and to a psychologism operative openly or in manifold disguises. Since the eye of the logician is ever on form, these defects also point to difficulties inherent in these matters themselves.

Note 4 For related but opposed conceptions one may refer to H. Steinthal's *Einleitung in die Psychologie und Sprachwissenschaft* (Introduction IV, 'Sprechen und Denken, Grammatik und Logik', pp. 44 *ff.*). I refer especially to his beautifully precise statement of the notion of W. v. Humboldt (loc. cit. pp. 63 *ff.*), from which it would seem that the views stated here are in some points close to those of the great thinker, whom Steinthal also respects. Steinthal himself sides against us, and raises many objections to our views, but our distinctions would seem to have disposed of these all so clearly, that no thoroughgoing criticism is required here.

Investigation V

On intentional experiences and their 'contents'

Introduction

In our Second Investigation we clarified the general sense of the ideality of the Species and, together with it, the sense of the ideality of meanings with which pure logic is concerned. As with all ideal unities, there are here real possibilities, and perhaps actualities, which correspond to meanings: to meanings *in specie* correspond acts of meaning, the former being nothing but ideally apprehended aspects of the latter. New questions now arise regarding the kind of experiences in which the supreme genus Meaning has its originative source, and likewise regarding the various sorts of experiences in which essentially different sorts of meaning unfold. We wish to enquire into the originative source of the concept of Meaning and its essential specifications, so as to achieve a deeper-going, more widely ranging answer to our question than our investigations have so far given us. In very close connection with this question, certain other questions arise: meanings have to be present in meaning-intentions that can come into a certain relation to intuition. We have often spoken of the *fulfilment* of a meaning-intention through a corresponding intuition, and have said that the highest form of such fulfilment was that of self-evidence. It is therefore our task to describe this remarkable phenomenological relationship, and to lay down its role, and so to clarify the notions of knowledge which presuppose it. For an analytical investigation these tasks are not really separable from our earlier work on the essence of meaning (particularly as this last relates to the logical presentation and the logical judgement).

The present investigation will not yet embark on these tasks, since we cannot enter upon them without first performing a much more general phenomenological investigation. Experiences of meaning are classifiable as 'acts', and the meaningful element in each such single act must be sought in the act-experience, and not in its object; it must lie in that element which makes the act an 'intentional' experience, one 'directed' to objects. The essence of the fulfilling intuition likewise consists in acts, for thinking and intuiting must be different *qua* acts. Naturally, too, self-fulfilment must be reckoned a relation especially bound up with the characters of acts. No term in descriptive psychology is, however, more controversial than the term

'act', and doubt, if not quick rejection, may have been aroused by all passages in our previous Investigations where we made use of the notion of 'act' to characterize or express our conception. It is therefore important, and a precondition for carrying out all our tasks, that this concept should be clarified before all others. It will appear that the concept of act, *in the sense of an intentional experience*, circumscribes an important generic unity in the sphere of experiences (apprehended in its phenomenological purity), and that to put meaning-experiences into this genus enables us to characterize them in a truly worthwhile manner.

It is of course part of phenomenological research into the essence of acts as such, that we should clear up the difference between the *character* and the *content* of acts, and that, as regards the latter, we should point out the fundamentally different senses in which the 'content' of an act has been talked about.

The nature of acts as such cannot be satisfactorily discussed unless one goes fairly fully into the phenomenology of 'presentations'. The intimate relevance of this topic is recalled by the well-known statement, that every act is either a presentation or is founded upon presentations. We must, however, ask which of the very many concepts of 'presentation' is here the required one: to separate the closely confused phenomena underlying the ambiguities of this word thus becomes an essential part of our task.

The treatment of the problems thus roughly outlined (to which certain others will be intimately linked) is suitably connected by us with the many concepts of consciousness which are always being distinguished, and are always shading into one another in descriptive psychology. Mental acts are often called 'activities of consciousness', 'relations of consciousness to a content (object)', and 'consciousness' is, in fact, at times defined as a comprehensive expression covering mental acts of all sorts.

Chapter 1

Consciousness as the phenomenological subsistence of the ego and consciousness as inner perception

§1 Varied ambiguity of the term 'consciousness'

In psychology there is much talk of 'consciousness', and likewise of 'conscious contents' and 'conscious experiences': the latter are generally abbreviated to 'contents' and 'experiences'. This talk is mainly connected with the division between psychical and physical phenomena; the former being those phenomena which belong to the sphere of psychology, the latter to the sphere of the natural sciences. *Our* problem, that of circumscribing the concept of 'mental act' in its phenomenological essence, is closely connected with *this* problem of division, since the concept arose precisely in this context, as supposedly marking off the psychological sphere. *One* concept of consciousness is justifiably employed in effecting this demarcation correctly, *another* yields us the definition of a mental act. We must, in either case, distinguish between several thematically cognate, and so readily confounded, notions.

We shall, in what follows, discuss three concepts of consciousness, as having interest for our purposes:

1. Consciousness as the entire, real (*reelle*) phenomenological being of the empirical ego, as the interweaving of psychic experiences in the unified stream of consciousness.
2. Consciousness as the inner awareness of one's own psychic experiences.
3. Consciousness as a comprehensive designation for 'mental acts', or 'intentional experiences', of all sorts.

It need hardly be said that we have not exhausted *all* ambiguities of the term in question. I particularly recall, e.g., modes of speech current in non-scientific parlance such as 'entering consciousness', 'coming to consciousness', 'heightened' or 'reduced' self-consciousness, the 'awakening of self-consciousness' (the last expression quite differently used in psychology from the sense given it in ordinary life), and so forth.

Since *all* terms at all relevant for terminological differentiation are ambiguous, an unambiguous fixing of the concepts which here distinguish themselves can only be done indirectly: we must put together equivalent

expressions, and oppose them to expressions to be kept apart from them, and we must employ suitable paraphrases and explanations. We shall therefore have to make use of these aids.

§2 First sense: Consciousness as the real phenomenological unity of the ego's experiences. The concept of an experience

We begin with the following summary statement. The modern psychologist defines (or could define) his science as the science of 'psychic individuals' considered as concrete conscious unities, *or* as the science of the conscious experiences of experiencing individuals; the juxtaposition of these terms in this context determines a certain concept of consciousness and, at the same time, certain concepts of experience and content. These latter terms, 'experience' and 'content', mean for the modern psychologist the real occurrences (Wundt rightly calls them 'events') which, in flux from one moment to the next, and interconnected and interpenetrating in manifold ways, compose the real unity-of-consciousness of the individual mind. In this sense, percepts, imaginative and pictorial presentations, acts of conceptual thinking, surmises and doubts, joys and griefs, hopes and fears, wishes and acts of will etc., are, just as they flourish in our consciousness, 'experiences' or 'contents of consciousness'. And, with these experiences in their total and concrete fulness, their component parts and abstract aspects are also *experienced*: they are real contents of consciousness. Naturally, it is irrelevant whether these parts are in some manner inwardly articulated, whether they are marked off by special acts directed upon themselves, and whether, in particular, they are themselves objects of an 'inner' perception, which seizes them as they are in consciousness, and even whether they can be such objects or not.

We may now point out that *this concept of consciousness can be seen in a purely phenomenological manner*, i.e. a manner which *cuts out all relation to empirically real existence* (to persons or animals in nature): experience in the descriptive-psychological or empirically-phenomenological sense then becomes experience in the sense of pure phenomenology.[1] The clarifying illustrations that we now append may and must lead to the conviction that the required exclusion lies always in our power, and that the descriptive-psychological treatments that we have first applied or might first apply to such illustrations, are to be interpreted 'purely' in the manner sketched above, and to be understood in what follows as pure, *a priori* insights into essence. The same, of course, holds in all parallel cases.

The sensational moment of colour, e.g., which in outer perception forms a real constituent of my concrete seeing (in the phenomenological sense of a visual perceiving or appearing) is as much an 'experienced' or 'conscious' content, as is the character of perceiving, or as the full perceptual appearing of the coloured object. As opposed to this, however, this object, though

perceived, is not itself experienced nor conscious, and the same applies to the colouring perceived in it. If the object is non-existent, if the percept is open to criticism as delusive, hallucinatory, illusory etc., then the visually perceived colour, that of the object, does not exist either. Such differences of normal and abnormal, of veridical and delusive perception, do not affect the internal, purely descriptive (or phenomenological) character of perception. While the seen colour, i.e. the colour appearing upon and with the appearing object of visual perception, and seen as its property, and one with it in its present being – while this colour certainly does not exist as an experience, there is a real part (*reelles Bestandstück*) of our experience, of this appearing to perception, which corresponds to it. Our colour-sensation corresponds to it, that qualitatively determinate phenomenological colour-aspect, which receives an 'objectifying interpretation' in perception, or in an intrinsic aspect of such perception (the 'appearance of the object's colouring'). These two, the colour-sensation and the object's objective colouring, are often confounded. In our time people have favoured a form of words according to which both are the same thing, only seen from a different standpoint, or with a different interest: psychologically or subjectively speaking, one has a sensation, physically or objectively speaking, one has a property of an external thing. Here it is enough to point to the readily grasped difference between the red of this ball, objectively seen as uniform, and the indubitable, unavoidable projective differences among the subjective colour-sensations in our percept, a difference repeated in *all* sorts of objective properties and the sensational complexes which correspond to them.

What we have said about single properties carries over to concrete wholes. It is phenomenologically false to say that the difference between a conscious content in perception, and the external object perceived (or perceptually intended) in it, is a mere difference in mode of treatment, the *same appearance* being at one time dealt with in a subjective connection (in connection with appearances which relate to an ego), and at another time in an objective connection (in connection with the things themselves). We cannot too sharply stress the equivocation which allows us to use the word *'appearance' both of the experience in which the object's appearing consists* (the concrete perceptual experience, in which the object itself seems present to us) and of *the object which appears as such*. The deceptive spell of this equivocation vanishes as soon as one takes phenomenological account as to how little of the object which appears is as such to be found in the experience of its appearing. The appearing of the thing (the experience) is not the thing which appears (that seems to stand before us *in propria persona*). As belonging in a conscious connection, the appearing of things is experienced by us, as belonging in the phenomenal world, things appear before us. The appearing of the things does not itself appear to us, we live through it.

If we ourselves appear to ourselves as members of the phenomenal world,[2] physical and mental things (bodies and persons) appear in physical and

mental relation to our phenomenal ego. *This relation of the phenomenal object* (that we also like to call a 'conscious content') *to the phenomenal subject* (myself as an empirical person, a thing) must naturally be *kept apart from the relation of a conscious content, in the sense of an experience, to consciousness in the sense of a unity of such conscious contents* (the phenomenological subsistence of an empirical ego). There we were concerned with the relation of two appearing things, here with the relation of a single experience to a complex of experiences. Just so, conversely, we must of course distinguish the relation of the appearing person I to the externally appearing thing, from *the relation of the thing's appearing* (*'qua' experience*) *to the thing which appears*. If we speak of the latter relation, we only make clear to ourselves that the experience is not itself what is intentionally present 'in' it: we can, e.g., make plain that what is predicated of a thing's appearing is not also predicated of the thing that appears in it. And yet another relation is the *objectifying relation* ascribed by us to the *sense-complex experienced by us when something appears to us, a relation in which the complex stands to the object which appears to us*. We concede that such a complex is experienced in the act of appearing, but say that it is in a certain manner 'interpreted' or 'apperceived', and hold that it is in the phenomenological character of such an animating interpretation of sensation that what we call the appearing of the object consists.[3]

Similar distinctions of essence to those needed by us in the case of perception, when we sought to separate off what is really 'experience' in it and really composes it, from what is only 'in' it in an 'improper' or intentional sense, will have soon to be drawn in the case of other 'acts' as well. We shall soon have to deal with such distinctions more generally. Here it is only important to guard from the start against certain misleading thought-tendencies, which might obscure the plain sense of the notions to be elucidated.

§3 The phenomenological and the popular concept of experience

A similar aim leads us to point out that *our concept of experience does not tally* with the popular notion; here the distinction just sketched, between real (*reellem*) and intentional content, has its part to play.

If someone says he 'experienced' the wars of 1866 and 1870, then what he has been said to have 'experienced' in this sense, is a complex of outer events, and 'experiencing' consists here in perceptions, judgements and other acts, in which these events appear as objects, and often as objects of certain assertions which relate them to the empirical ego. The experiencing ego, in the phenomenologically paradigmatic sense, has naturally not got these events in itself as things mentally lived through, as its real constituents or contents, in the way in which these events are in the things concerned in them. What it finds in itself, what are present in it as realities, are the relevant acts of

perceiving, judging etc., with their variable sense-material, their interpretative content, their assertive characters etc. Experiencing in the latter sense is quite different from experiencing in the former sense. To experience outer events meant to *have* certain acts of perception, of this or that type of knowledge, directed upon them. This 'having' at once furnishes an instance of the quite different 'experiencing' in the sense of phenomenology. This merely means that certain contents help to constitute a unity of consciousness, enter into the phenomenologically unified stream of consciousness of an empirical ego. This itself is a real whole, in reality made up of manifold parts, each of which may be said to be 'experienced'. It is in this sense that what the ego or consciousness experiences, are its experience: there is no difference between the experience or conscious content and the experience itself. What is sensed is, e.g., no different from the sensation. If, however, an experience 'directs itself' to an object distinguishable from itself, as, e.g., external perception directs itself to a perceived object, a nominal presentation to an object named etc., such an object is not experienced or conscious in the sense to be established here, but perceived, named etc.

The situation justifies talk of 'contents', which is here entirely *proper*. The normal sense of the word 'content' is relative: it refers quite generally to a comprehensive unity which has its content in the sum total of its component parts. Whatever can be regarded as a part of a whole, and as truly constituting it in real fashion (*reell*), belongs to the content of that whole. In our current descriptive-psychological talk of contents, the tactitly assumed relational focus, i.e. the corresponding whole, is the real unity of consciousness. Its content is the sum total of present experiences, and 'contents' in the plural means these experiences themselves, i.e. all that as real parts constitute any phenomenological stream of consciousness.

§4 The relation between experiencing consciousness and experienced content is no phenomenologically peculiar type of relation

The foregoing exposition has made clear that the relation in which experiences are thought to stand to an experiencing consciousness (or to an experiencing 'phenomenological ego')[4] points to *no peculiar phenomenological situation*. The ego in the sense of common discourse is an empirical object, one's own ego as much as someone else's, and each ego as much as any physical thing, a house or a tree etc. Scientific elaboration may alter our ego-concept as much as it will, but, if it avoids fiction, the ego remains an individual, thinglike object, which, like all such objects, has phenomenally no other unity than that given it through its unified phenomenal properties, and which in them has its own internal make-up. If we cut out the ego-body from the empirical ego, and limit the purely mental ego to its phenomenological content, the latter reduces to a unity of consciousness, to a real

experiential complex, which we (i.e. each man for his own ego) find in part evidently present, and for the rest postulate on good grounds. The phenomenologically reduced ego is therefore nothing peculiar, floating above many experiences: it is simply identical with their own interconnected unity. In the nature of its contents, and the laws they obey, certain forms of connection are grounded. They run in diverse fashions from content to content, from complex of contents to complex of contents, till in the end a unified sum total of content is constituted, which does not differ from the phenomenologically reduced ego itself. These contents have, as contents generally have, their own law-bound ways of coming together, of losing themselves in more comprehensive unities and, in so far as they thus become and are one, the phenomenological ego or unity of consciousness is already constituted, without need of an additional, peculiar ego-principle which supports all contents and unites them all once again. Here as elsewhere it is not clear what such a principle would effect.[5]

§5 Second sense. 'Inner' consciousness as inner perception

Our sense of the terms 'consciousness', 'experience', 'content', has been fixed in the treatments of the last three sections, a descriptive-psychological sense which, with phenomenological 'purification', becomes *purely* phenomenological. We wish to adhere to this sense in future, but only when other concepts have been expressly indicated.

A second concept of consciousness is expressed by talk of 'inner consciousness'. This is that 'inner perception' thought to accompany actually present experiences, whether in general, or in certain classes of cases, and to relate to them as its objects. The 'self-evidence' usually attributed to inner perception, shows it to be taken to be an *adequate* perception, one ascribing nothing to its objects that is not intuitively presented, and given as a real part (*reell*) of the perceptual experience, and one which, conversely, intuitively presents and posits its objects just as they are in fact experienced in and with their perception. Every perception is characterized by the intention of grasping its object as present, and *in propria persona*. To this intention perception corresponds with complete perfection, achieves *adequacy*, if the object in it is itself actually present, and in the strictest sense present *in propria persona*, is exhaustively apprehended as that which it is, and is therefore itself a real (*reell*) factor in our perceiving of it. It is accordingly clear, and evident from the mere essence of perception, that adequate perception can only be 'inner' perception, that it can only be trained upon experiences simultaneously given, and belonging to a single experience with itself. This holds, precisely stated, only for experiences in the purely phenomenological sense. One cannot, however, at all concur with the converse opinion and say, in psychological language, that each percept directed upon one's own

inner experience (which would be called an 'inner' percept in the natural sense of the word) need be adequate. In view of the just exposed ambiguity of the expression 'inner perception', it would be best to have different terms for inner perception, as the perception of one's own experiences, and adequate or evident perception. The epistemologically confused and psychologically misused distinction of inner and outer perception would then vanish; it has been put in the place of the genuine contrast between *adequate* and *inadequate* perception which has its roots in the *pure* phenomenological essences of such experiences. [On this point, see the Appendix on internal and external perception.]

Many thinkers, as, e.g., Brentano, are led to posit a close connection between the two concepts of consciousness so far discussed, because they think that they may regard the consciousness, or the being-experienced, of contents, in the first sense, as at the same time a consciousness in the second sense. The equivocation which pushes us to treat consciousness as a sort of knowing, and in fact of intuitive knowing, may here have recommended a conception fraught with too many grave difficulties. I recall the infinite regress which sprung from the circumstance that inner perception is itself another experience, which requires a new percept, to which the same again applies etc., a regress which Brentano sought to avoid by distinguishing between a primary and a secondary direction of perception. Since our concern is here with purely phenomenological asseverations, we must leave theories of this sort on one side, so long, that is, as the need to assume the unbroken activity of inner perception cannot be phenomenologically demonstrated.

§6 Origin of the first concept of consciousness out of the second

Undeniably the second concept of consciousness is the more 'primitive': it has an 'intrinsic priority'. The following considerations would enable us to pass in scientific order from this last narrower concept to our former, broader one. If we consider the self-evidence of the *Cogito, ergo sum*, or rather of its simple *sum*, as one that can be sustained against all doubts, then it is plain that what here passes as ego cannot be the empirical ego. But since, on the other hand, we cannot allow the self-evidence of the proposition 'I am' to depend on the knowledge and acceptance of philosophical ideas about the ego which have always remained questionable, we can at best say: In the judgement 'I am' self-evidence attaches to a certain central kernel of our empirical ego-notion which is not bounded by a perfectly clear concept. If we now ask what could belong to this conceptually undemarcated and therefore unutterable kernel, what may constitute the self-evidently certain, given element in the empirical ego at each moment, it comes easy to refer to judgements of inner (i.e. adequate) perception. Not only is it self-evident that I am: self-evidence also attaches to countless judgements of the form

I perceive this or that, where I not merely think, but am also self-evidently assured, that what I perceive is given as I think of it, that I apprehend the thing itself, and for what it is – this pleasure, e.g., that fills me, this phantasm of the mind that float before me etc. All these judgements share the lot of the judgement 'I am', they elude complete conceptualization and expression, they are evident only in their living intention, which cannot be adequately imparted in words. What is adequately perceived, whether expressed thus vaguely or left unexpressed, constitutes the epistemologically primary, absolutely certain focus yielded by the reduction, at any given moment, of the phenomenal empirical ego to such of its content as can be grasped by the pure phenomenologist. It is also true, conversely, that in the judgement 'I am', it is the kernel of what is adequately perceived which, ranged under the ego, first makes possible and provides a ground for this 'I am's' evidence.[6] To this primary focus more territory is added when we reduce to its past phenomenological content all that retention, essentially attached to perception, reports as having been recently present, and also all that recollection reports as having belonged to our earlier actual experience, and when we then go back through reflection to what 'in' retention and remembrance is reproductively phenomenological. We proceed similarly with what can be assumed on empirical grounds to coexist with what at each instant we adequately perceive, or with what can be assumed to have coexisted with what now forms the reflective substance of retention and recollection, and can be assumed to have cohered continuously with it in unity. When I say 'cohered continuously with it in unity', I refer to the unity of the concrete phenomenological whole, whose parts are either *abstract aspects*, mutually founded upon, and requiring each other in their coexistence, or *pieces* from whose nature spring forms of coexistent unity, forms which actually contribute to the content of the whole as real indwelling aspects. These 'unities of coexistence' pass continuously into one another from one moment to the next, composing a unity of change, of the stream of consciousness, which in its turn demands the continuous persistence, or no continuous change, of at least one aspect essential for its total unity, and so inseparable from it as a whole. This part is played by the presentative form of *time* which is immanent in the stream of consciousness, which latter appears as a unity in time (not in the time of the world of things, but in the time which appears together with the stream of consciousness itself, and in which the stream flows). Each instant of this time is given in a continuous projective series of (so-to-speak) 'time-sensations'; in each actual phase of the stream of consciousness the *whole* time-horizon of the stream is presented, and it thereby possesses a form overreaching all its contents, which remains the same form continuously, though its content steadily alters.

This accordingly forms the phenomenological content of the ego, of the empirical ego in the sense of the psychic subject. Phenomenological reduction yields the really self-enclosed, temporally growing unity of the stream of

experience. The notion of experience has widened out from what is inwardly perceived, and that is in *this* sense conscious, to the notion of the 'phenomenological ego', by which the empirical ego is intentionally constituted.

§7 Reciprocal demarcation of psychology and natural science (first edition)

(Paragraph from the First Edition, excised by Husserl from the Second Edition as being unclear and irrelevant.)

Psychology's task – descriptively – is to study the ego-experiences (or conscious contents) in their essential species and forms of combination, in order to explore – genetically – their origin and perishing, and the causal patterns and laws of their formation and transformation. For psychology, conscious contents are contents of an ego, and so its task is to explore the real essence of the ego (no mystical thing-in-itself but one only to be demonstrated empirically), to explore the interweaving of psychic elements in the ego, and their subsequent development and degeneration.

To empirical egos stand opposed empirical, physical things, non-egos, unities of coexistence and succession, having a claim to exist as things. To us, who are egos, they are only given as intentional unities, as things referred to in psychical experiences, as unities presented or judged about. They are not for this reason themselves mere presentations, any more than the same is true of the egos alien to ourselves. Physical things are given to us, they stand before us, they are objects – this means that we have certain percepts and judgements fitted to them which are 'directed to these objects'. To the system of all such percepts and judgements corresponds its intentional correlate, the physical world. As we deal with the system of such judgements in individuals, or as the common judgement-system of a community of individuals, or in the unity of science, we should draw more precise distinctions between the world of the individual, the world of the empirical, social community, and perhaps the world of an ideal community of knowers, the world of (ideally perfected) science, the world in itself. Psychical experiences and the ego likewise document their being and their law-governed connections only in science as a system of objectively valid presentations and judgements, and they are given only as targets of intentional acts in the ego. But they are given, truly and as what they are, though in a somewhat narrower sphere than that of their being, while this never happens in the case of physical things. The doctrine of Berkeley and Hume, which reduces phenomenal bodies to bundles of ideas, fails to do justice to the fact that, even if the elementary ideas in these bundles are psychically realizable, the bundle itself, the intended complexes of elements, are never present in real fashion (*reell gegenwärtig*) in any human consciousness and never will be. No body can be inwardly perceived – not because it is 'physical',

but because, e.g., its three-dimensional spatiality cannot be adequately intuited in any consciousness. But adequate intuition is the same as internal perception. It is the fundamental defect of phenomenalistic theories that they draw no distinction between appearance (*Erscheinung*) as intentional experience, and the apparent object (the subject of the objective predicates), and therefore identify the experienced complex of sensation with the complex of objective features. In any case the objective unities of psychology and those of natural science are not identical, at least not, as in the position of first data, they await scientific elaboration. Whether the two sciences in their full development will still be separated, depends on whether they really concern separate, or at least relatively self-sufficient realities in their mutual relation. (Such self-sufficiency does not of course entail necessary separation of the two realities by any mystical abysses.) We can turn the matter round and say: If there is such a separation, we can only learn of it as both sciences develop. It is sure, at least, that their points of origin, the original spheres of facts that they attempt to elaborate, are to a large extent mutually independent, and that this is true, further, as regards their advancing growth.

We can indeed not exclude the possibility which is presented by phenomenalism as a proven theory – to me phenomenalism has not advanced beyond vague, if by no means worthless lines of thought – that the objective bases of all talk of physical things and happenings lie merely in law-governed correlations established among the psychical experiences of many consciousnesses. The acceptance of such a theory would not, however, remove the separation of the sciences. The distinction between lived experiences, conscious contents, and the non-experiences presented in such experiences (and perceived in them or judged to exist) would remain as before the foundation for the division of the sciences as departments of reason. It would therefore be the foundation for the sort of division that alone is in question at the present stage of development of the sciences. With the demand of a 'psychology without a soul', i.e. a psychology that abandons all metaphysical presumptions in regard to the soul – and does so because they could only become insights when science was perfected – corresponds the demand of a 'natural science without bodies', i.e. a natural science that begins by rejecting all theories as to the metaphysical nature of the physical. Such a theory which puts metaphysics in bondage from the outset, is what we have in phenomenalism. But it ought not to anticipate the answer to the question as to the division of the two sciences. The division must rest on purely phenomenological ground, and I think that, in this respect, our discussions above were well suited to resolve the much-debated question in a satisfactory manner. They only make use of the most fundamental phenomenological distinctions, those between the descriptive content and the intended object of our percepts and of our 'acts' in general.

This distinction has naturally not escaped the psychologists. We find it in Hobbes, Descartes and Locke. One can say that all the greater modern thinkers have at times touched on it or treated of it. It is only a pity that

they merely do so at times, instead of starting with the distinction, and taking the closest account of it at every step, instead, that is, of making it the *foundation of scientific epistemology and psychology*. Only in this manner can there be scientific correctness in our way of speech and thought, although it may make this last very prolix and inconvenient.

What we are conscious of, in the narrower sense, is something apparent and, if one wishes to speak of such a thing, in the usual way, as a 'phenomenon', a psychic *phenomenon*. As against this, far the greater part of what we are conscious of, in the wider sense of the word, is not, properly speaking, apparent. For one would certainly not wish to assert that all psychic being is perceived, or is even perceptible (i.e. in the sense of a real possibility). The definition of psychology as the science of psychic *phenomena* must therefore be understood just as we understand the definition of natural science as the science of physical phenomena. The phenomena in question do not mean an objective scientific field which they are to exhaust, but only the nearest points of attack for our scientific researches. So understood, these definitions raise no objections.

§8 The pure ego and awareness ('*Bewusstheit*')

We have not so far referred to the pure ego (the ego of 'pure apperception') which for many Kantians, and likewise for many empirical investigators, provides the unitary centre of relation, to which all conscious content is as such referred in a wholly peculiar fashion. To the fact of 'subjective experience' or consciousness, this pure ego is accordingly held to pertain essentially. 'Consciousness is relation to the ego', and whatever stands in this relation is a content of consciousness. 'We *call* anything content if it is related to an ego in consciousness: its other properties are irrelevant.' 'This relation is plainly one and the same despite manifold variation of content: it constitutes, in fact, what is common and specific to consciousness. We mark it off', says Natorp (whom we are continuously quoting),[7] 'by the special expression "awareness" (*Bewusstheit*) to distinguish it from the total fact of consciousness.'

> *The ego as subjective centre of relation* for all contents in my consciousness, cannot be compared to what are contrasted with it, it is not relative to them as they are to it, it is not consciously given to its contents as they are given *to* it. It reveals itself as *sui generis* in its incapacity to be in anything else's consciousness, while other things are in *its* consciousness. It cannot itself be a content, and resembles nothing that could be a content of consciousness. For this reason, it can be no further described, since all descriptive terms we might seek to employ, could be drawn only from the content of consciousness, and could not therefore hit off the ego, or a relation to the ego. Otherwise put: each *idea* we could make of the ego would turn it into an *object*, but we have ceased

to think of it as an ego, if we think of it as an object. To be an ego is not to be an object, but to be something opposed to all objects, for which they are objects. The same holds of their relation to the ego. Being-in-consciousness means being-objective for an ego: such being-objective cannot in its turn be made into an object.

The fact of awareness, while it is the basic fact of psychology, can be acknowledged and specially emphasized, but it can neither be defined nor deduced from anything else.

These statements are impressive, but closer consideration fails to substantiate them. How can we assert such a 'basic fact of psychology', if we are unable to think it, and how can we think it, if not by making the ego and consciousness, both subject-matters of our assertion, into 'objects'? This might be done if we thought of this fact only in indirect, symbolic fashion. Natorp, however, wants it to be a 'basic fact', which must as such surely be given in direct intuition. He in fact tells us that it 'can be acknowledged and specially emphasized'. Surely what is acknowledged or emphasized will be content? Surely it will be made into an object? Perhaps, indeed, some narrower concept of object is excluded, but the wider concept is here relevant. A taking note of a thought, a sensation, a stirring of displeasure etc., makes these experiences objects of inner perception, without making them objects in the sense of things, just so, the ego as relational centre, and any particular relation of the ego to some content, will, if taken note of, be objectively given.

I must frankly confess, however, that I am quite unable to find this ego, this primitive, necessary centre of relations.[8] The only thing I can take note of, and therefore perceive, are the empirical ego and its empirical relations to its own experiences, or to such external objects as are receiving special attention at the moment, while much remains, whether 'without' or 'within', which has no such relation to the ego.

I can only clarify this situation by subjecting the empirical ego, with its empirical relation to objects, to phenomenological analysis, from which the above conception necessarily results. We excluded the body-ego, whose appearances resemble those of any other physical thing, and dealt with the mind-ego, which is empirically bound up with the former, and appears as belonging to it. Reduced to data that are phenomenologically actual, this yields us the complex of reflectively graspable experiences described above, a complex which stands in the same sort of relation to the mental ego as the side of a perceived external thing open to perception stands to the whole thing. The conscious intentional relation of the ego to its objects means for me simply that intentional experiences whose intentional objects are the ego-body, the personal ego-mind and therefore the entire empirical ego-subject or human person, are included in the total phenomenological being of a unity of consciousness, and that such intentional experiences also constitute an essential phenomenological kernel in the phenomenal ego.

This brings us to our *third* concept of consciousness, defined in terms of 'acts' or 'intentional experiences', which will be analysed in our next chapter. If the peculiar character of intentional experiences is contested, if one refuses to admit, what for us is most certain, that being-an-object consists phenomenologically in certain acts in which something appears, or is thought of as our object, it will not be intelligible how being-an-object can itself be objective to us. For us the matter is quite clear: there are acts 'trained upon' the character of acts in which something appears, or there are acts trained upon the empirical ego and its relation to the object. The phenomenological kernel of the empirical ego here consists of acts which bring objects to its notice, acts in which the ego directs itself to the appropriate object.

I am unable, further, to grasp the view that the relation of the ego to conscious content is bare of all difference. For if by 'content' we mean the *experience* which forms the real side of the phenomenological ego, surely the way in which contents enter the unity of experience will depend throughout on their specific nature, which is true of all parts that enter into wholes? But, if by 'content' we mean some object upon which consciousness 'directs itself', whether perceivingly, imaginingly, retrospectively, expectantly, conceptually or predicatively etc., then it plainly involves many differences, obvious even in running through the expressions just used.

Objection may be raised to our previous assertion that the ego appears to itself, enjoys a consciousness and, in particular, a perception of itself. Self-perception of the empirical ego is, however, a daily business, which involves no difficulty for understanding. We perceive the ego, just as we perceive an external thing. That the object does not offer all its parts and sides to perception is as irrelevant in this case as in that. For perception is essentially the presumptive apprehension of some object, not its adequate intuition. Perception itself, though part of the ego's phenomenological being, naturally falls, like so much else in consciousness that evades notice, beyond the glance of perception, much as ungrasped, yet apparent, aspects of a perceived external thing are not themselves perceived. Ego and thing are in either case said to be perceived, and perceived they indeed are, and in full, 'bodily' presence.

Additional Note to the Second Edition. I must expressly emphasize that the attitude here taken up to the question of the pure ego – an attitude I no longer endorse, as remarked before – *is irrelevant to the investigations of this volume.* Important as this question may be, phenomenologically or in other respects, there remain wide fields of phenomenological problems, relating more or less generally to the real content of intentional experiences, and to their relation of essence to intentional objects, which can be systematically explored without taking up any stance on the ego-issue. The present investigations are entirely confined to such problems. But since such an important work as volume I of P. Natorp's Second Edition of his *Einleitung in die Psychologie* concerns itself with what I have said above, I have not simply struck it out.

Chapter 2

Consciousness as intentional experience

We must now embark upon a fuller analytic discussion of our third concept of consciousness, which ranges over the same phenomenological field as the concept of 'mental act'. In connection with this, talk of conscious contents, talk in particular concerning contents of presentations, judgements etc., gains a variety of meanings, which it is all-important to sort out and to subject to the sharpest scrutiny.

§9 The meaning of Brentano's demarcation of 'psychic phenomena'

Among the demarcations of classes in descriptive psychology, there is none more remarkable nor more important philosophically than the one offered by Brentano under his title of 'psychical phenomena', and used by him in his well-known division of phenomena into psychical and physical. Not that I can approve of the great thinker's guiding conviction, plain from the very terms that he uses, that he had achieved an exhaustive classification of 'phenomena' through which the field of psychological research could be kept apart from that of natural science, and through which the vexed question of the right delimitation of the fields of these disciplines could be very simply solved. Possibly a good sense can be given to defining psychology as the science of psychical phenomena, and to the coordinated definition of natural science as the science of physical phenomena, but there are good reasons for disputing the view that the concepts which occur in Brentano's division are those found under like names in the definitions in question. It can be shown that not all 'psychical phenomena' in the sense of a possible definition of psychology, are psychical phenomena (i.e. mental acts) in Brentano's sense, and that, on the other hand, many genuine 'psychical phenomena' fall under Brentano's ambiguous rubric of 'physical phenomena'.[1] The value of Brentano's conception of a 'psychical phenomenon' is, however, quite independent of the aims that inspired it. A sharply defined class of experiences is here brought before us, comprising all that enjoys mental, conscious existence in a certain *pregnant* sense of these words. A real being deprived of

such experiences, merely having[2] contents inside it such as the experiences of sensation, but unable to interpret these objectively, or otherwise use them to make objects present to itself, quite incapable, therefore, of referring to objects in further acts of judgement, joy, grief, love, hatred, desire and loathing – such a being would not be called 'psychical' by anyone. If one doubts whether it is at all possible to conceive of such a being, a mere complex of sensations, one has but to point to external phenomenal things, present to consciousness through sensational complexes, but not appearing as such themselves, and called by us 'bodies' or 'inanimate things', since they lack all psychical experiences in the sense of our examples. Turning aside from psychology, and entering the field of the philosophical disciplines proper, we perceive the fundamental importance of our class of experiences, since only its members are relevant in the highest ranks of the normative sciences. They alone, seized in their phenomenological purity, furnish concrete bases for abstracting the fundamental notions that function systematically in logic, ethics and aesthetics, and that enter into the ideal laws of these sciences. Our mention of logic recalls the particular interest which has inspired our whole probing into such experiences.

§10 Descriptive characterization of acts as 'intentional' experiences

We must now dig down to the essence of Brentano's demarcation of phenomenal classes, of his concept of consciousness in the sense of psychical act. Moved by the interest in classification just mentioned, Brentano conducts his enquiry in the form of a two-edged separation of the two main classes of 'phenomena' that he recognizes, the psychical and the physical. He arrives at a sixfold differentiation in which only two heads are relevant for our purpose, since in all the others misleading ambiguities do their destructive work, rendering untenable his notion of 'phenomenon' in general and of 'physical phenomenon' in particular, as well as his concepts of internal and external perception.[3]

Of his two principal differentiations, one directly reveals the *essence* of psychical phenomena or acts. This strikes us unmistakably in any illustration we choose. In perception something is perceived, in imagination, something imagined, in a statement something stated, in love something loved, in hate hated, in desire desired etc. Brentano looks to what is graspably common to such instances, and says that 'every mental phenomenon is characterized by what the mediaeval schoolmen called the intentional (or mental) inexistence of an object, and by what we, not without ambiguity, call the relation to a content, the direction to an object (by which a reality is not to be understood) or an immanent objectivity. Each mental phenomenon contains something as object in itself, though not all in the same manner'.[4] This 'manner in which consciousness refers to an object' (an expression used by Brentano

in other passages) is presentative in a presentation, judicial in a judgement etc. etc. Brentano's attempted classification of mental phenomena into presentations, judgements and emotions ('phenomena of love and hate') is plainly based upon this 'manner of reference', of which three basically different kinds are distinguished (each admitting of many further specifications).

Whether we think Brentano's classification of 'psychical' phenomena successful, and whether we think it basically significant for the whole treatment of psychology, as Brentano claims it is, does not matter here. Only one point has importance for us: that there are essential, specific differences of intentional relation or intention (the generic descriptive character of 'acts'). The manner in which a 'mere presentation' refers to its object, differs from the manner of a judgement, which treats the same state of affairs as true or false. Quite different again is the manner of a surmise or doubt, the manner of a hope or a fear, of approval or disapproval, of desire or aversion; of the resolution of a theoretical doubt (judgemental decision) or of a practical doubt (voluntary decision in the case of deliberate choice); of the confirmation of a theoretical opinion (fulfilment of a judgemental intention), or of a voluntary intention (fulfilment of what we mean to do). Most, if not all, acts are complex experiences, very often involving intentions which are themselves multiple. Emotional intentions are built upon presentative or judging intentions etc. We cannot, however, doubt that to resolve such complexes is always to come down on primitive intentional characters whose descriptive essence precludes reduction into other types of experience, and that the unity of the descriptive genus 'intention' ('act-character') displays specific differences, flowing from its pure essence, which take *a priori* precedence over empirical, psychological matters-of-fact. There are essentially different species and subspecies of intention. We cannot, in particular, reduce all differences in acts into differences in the presentations or judgements they involve, with help only from elements not of an intentional kind. Aesthetic approval or disapproval, e.g., is evidently and essentially a peculiar mode of intentional relation as opposed to the mere presentation or theoretical assessment of the aesthetic object. Aesthetic approval and aesthetic predicates may be asserted, and their assertion is a judgement, and as such includes presentations. But the aesthetic intention and its objects are then *objects* of presentations and judgements: it remains essentially distinct from these theoretical acts. To evaluate a judgement as valid, an emotional experience as elevated etc., presupposes analogous, closely related, not specifically identical intentions. Just so in comparisons of judgemental with voluntary decisions etc.

We take intentional relation, understood in purely descriptive fashion as an inward peculiarity of certain experiences, to be the essential feature of 'psychical phenomena' or 'acts', seeing in Brentano's definition of them as 'phenomena intentionally containing objects in themselves' a circumscription of essence, whose 'reality' (in the traditional sense) is of course ensured

by examples.[5] Differently put in terms of pure phenomenology: Ideation performed in exemplary cases of such experiences – and so performed as to leave empirical-psychological conception and existential affirmation of being out of account, and to deal only with the real phenomenological content of these experiences – yields us the pure, phenomenological generic Idea of *intentional experience* or *act*, and of its various pure species.[6] That not all experiences are intentional is proved by sensations and sensational complexes. Any piece of a sensed visual field, full as it is of visual contents, is an experience containing many part-contents, which are neither referred to, nor intentionally objective, in the whole.

The discussions which follow will give precision and clarity to the fundamentally different uses of the word 'content'. Everywhere it will appear that what one grasped in the analysis and comparison of instances of the two sorts of contents, can be ideationally seen as a pure distinction of essence. The phenomenological assertions we aim at, are all meant by us (even without special pointing) as assertions of essence.

A second characterization of mental phenomena by Brentano that has value for us is the formula 'that they are either presentations or founded upon presentations'.[7] 'Nothing can be judged about, nothing can likewise be desired, nothing can be hoped or feared, if it is not presented.'[8] In this characterization the term 'presentation' does not of course mean the presented content or object, but the act of presenting this.

This characterization does not seem a suitable starting-point for our researches, since it presupposes a concept of 'presentation' that has yet to be worked out: it is hard to draw distinctions among the word's highly ambiguous uses. The discussion of the concept of 'act' will lead us naturally on to this. But the characterization is an important utterance, whose content prompts further investigations: we shall have to come back to it later.

§11 Avoidance of verbally tempting misunderstandings. (a) The 'mental' or 'immanent' object

While we adhere to Brentano's essential characterization, our departures from his opinions force us to abandon his terminology. It will be as well to drop talk of 'psychical phenomena', or of 'phenomena' at all, where we are dealing with experiences of the class in question. 'Psychical phenomena' is a justifiable phrase only on Brentano's view that it fairly circumscribes the psychological field of research: on our view all experiences are in this respect on a level. The term 'phenomenon' is likewise fraught with most dangerous ambiguities, and insinuates a quite doubtful theoretical persuasion, expressly professed by Brentano, that each intentional experience is a phenomenon. As 'phenomenon' in its dominant use (which is also Brentano's) means an appearing object as such, this implies that each intentional experience is not only directed upon objects, but is itself the object of certain intentional

experiences. One thinks here, mainly, of the experiences in which things 'appear' in the most special sense, i.e. perceptions: 'every psychical phenomenon is an object of inner consciousness'. We have already mentioned the grave misgivings that keep us from assenting to this.

Further objections surround the expressions used by Brentano as parallel with, or roughly circumscribing, his term 'psychical phenomenon', and which are also in general use. It is always quite questionable, and frequently misleading, to say that perceived, imagined, asserted or desired objects etc., 'enter consciousness' (or do so in perceptual, presentative fashion etc.), or to say conversely that 'consciousness', 'the ego' enters into this or that sort of relation to them, or to say that such objects 'are taken up into consciousness' in this or that way, or to say, similarly, that intentional experiences 'contain something as their object in themselves' etc. etc.[9] Such expressions promote *two misunderstandings*: first, that we are dealing with a real (*realen*) event or a real (*reales*) relationship, taking place between 'consciousness' or 'the ego', on the one hand, and the thing of which there is consciousness, on the other; secondly, that we are dealing with a relation between two things, both present in equally real fashion (*reell*) in consciousness, an act and an intentional object, or with a sort of box-within-box structure of mental contents. If talk of a *relation* is here inescapable, we must avoid expressions which tempt us to regard such a relation as having psychological reality (*Realität*), as belonging to the real (*reellen*) content of an experience.

Let us first discuss our *second* misunderstanding more closely. It is particularly suggested by the expression 'immanent objectivity' used to name the essential peculiarity of intentional experiences, and likewise by the equivalent scholastic expressions 'intentional' or 'mental inexistence' of an object. Intentional experiences have the peculiarity of directing themselves in varying fashion to presented objects, but they do so in an *intentional* sense. An object is 'referred to'[10] or 'aimed at' in them, and in presentative or judging or other fashion. This means no more than that certain experiences are present, intentional in character and, more specifically, presentatively, judgingly, desiringly or otherwise intentional. There are (to ignore certain exceptions) not two things present in experience, we do not experience the object and beside it the intentional experience directed upon it, there are not even two things present in the sense of a part and a whole which contains it: only one thing is present, the intentional experience, whose essential descriptive character is the intention in question. According to its particular specification, it constitutes the full and sole presentation, judgement etc. etc., of this object. If this experience is present, then, *eo ipso* and through its own essence (we must insist), the intentional 'relation' to an object is achieved, and an object is 'intentionally present'; these two phrases mean precisely the same. And of course such an experience may be present in consciousness together with its intention, although its object does not exist at all, and is

perhaps incapable of existence. The object is 'meant', i.e. to 'mean' it is an experience, but it is then merely entertained in thought, and is nothing in reality.

If I have an idea of the god Jupiter, this god is my presented object, he is 'immanently present' in my act, he has 'mental inexistence' in the latter, or whatever expression we may use to disguise our true meaning. I have an idea of the god Jupiter: this means that I have a certain presentative experience, the presentation-of-the-god-Jupiter is realized in my consciousness. This intentional experience may be dismembered as one chooses in descriptive analysis, but the god Jupiter naturally will not be found in it. The 'immanent', 'mental object' is not therefore part of the descriptive or real make-up (*deskriptiven reellen Bestand*) of the experience, it is in truth not really immanent or mental. But it also does not exist extramentally, it does not exist at all. This does not prevent our-idea-of-the-god-Jupiter from being actual, a particular sort of experience or particular mode of mindedness (*Zumutesein*), such that he who experiences it may rightly say that the mythical king of the gods is present to him, concerning whom there are such and such stories. If, however, the intended object exists, nothing becomes phenomenologically different. It makes no essential difference to an object presented and given to consciousness whether it exists, or is fictitious, or is perhaps completely absurd. I think of Jupiter as I think of Bismarck, of the tower of Babel as I think of Cologne Cathedral, of a regular thousand-sided polygon as of a regular thousand-faced solid.[11]

These so-called immanent contents are therefore merely intended or intentional, while truly *immanent contents*, which belong to the real make-up (*reellen Bestande*) of the intentional experiences, are *not intentional*: they constitute the act, provide necessary *points d'appui* which render possible an intention, but are not themselves intended, not the objects presented in the act. I do not see colour-sensations but coloured things, I do not hear tone-sensations but the singer's song, etc. etc.[12]

What is true of presentations is true also of other intentional experiences that are built upon them. To represent an object, e.g. the Schloss at Berlin, to oneself, is, we said, to be minded in this or that descriptively determinate fashion. To *judge* about this Schloss, to delight in its architectural beauty, to cherish the wish that one could do so etc. etc., are new experiences, characterized in novel phenomenological terms. All have this in common, that they are modes of objective intention, which cannot be otherwise expressed than by saying that the Schloss is perceived, imagined, pictorially represented, judged about, delighted in, wished for etc. etc.

We shall need more elaborate investigation to determine the justification of talking figuratively about the object presented in a presentation, judged in a judgement etc., as well as the full sense of talk about the relation of acts to objects. It is clear, at least, as far as we now have penetrated, that it will be well to avoid all talk of immanent objectivity. It is readily dispensed with,

since we have the expression 'intentional object' which is not exposed to similar objections.

As regards misleading talk of the intentional 'containment' of objects in acts, it is undeniable that the parallel, equivalent locutions – 'the object is a conscious datum', 'is in consciousness', 'is immanent in consciousness' etc. – suffer from a most damaging ambiguity; 'being conscious' (*bewusst*) here means something quite different from the possible senses given to it in the two previously discussed meanings of 'consciousness'. All modern psychology and epistemology have been confused by these and similar equivocations. With psychological thought and terminology as influential as they are now, it would be ill-advised to set up our own terms in opposition to those of contemporary psychology. Our first concept of consciousness, given an empirical-psychological slant, covers the whole stream of experience which makes up the individual mind's real unity, together with all aspects that enter into the constitution of this stream. This conception shows signs of spreading to psychology, and we therefore decided in our last chapter to give the preference to it, though we did so in phenomenological purity and not from a properly psychological angle. We must therefore exercise some necessary care in talking of consciousness as inner perception, or in talking of it as intentional relation, even if we do not altogether avoid such 'uses', which would scarcely be practicable.

§12 (*b*) The act and the relation of consciousness or the ego to the object

The situation is similar as regards the first misunderstanding we mentioned, where it is imagined that consciousness, on the one hand, and the 'matter in consciousness' on the other, become related to one another in a real sense. ('The ego' is here often put in the place of 'consciousness'.) In *natural reflection*, in fact, it is not the single act which appears, but the ego as one pole of the relation in question, while the other pole is the object. If one then studies an act-experience, which last tempts one to make of the ego an essential, selfsame point of unity in every act. This would, however, bring us back to the view of the ego as a relational centre which we repudiated before.

But if we simply 'live' in the act in question, become absorbed, e.g., in the perceptual 'taking in' of some event happening before us, in some play of fancy, in reading a story, in carrying out a mathematical proof etc., the ego as relational centre of our performances becomes quite elusive. The idea of the ego may be specially *ready* to come to the fore, or rather to be recreated anew, but only when it is really so recreated, and built into our act, do *we* refer to the object in a manner to which something descriptively ostensible corresponds. We have here, in the actual experience described, a correspondingly complex act which presents the ego, on the one hand, and the presentation, judgement, wish etc., of the moment, with its relevant

subject-matter, on the other. From an *objective* standpoint (and so, too, from the standpoint of natural reflection) it is doubtless the case that in each act the ego is intentionally directed to some object. This is quite obvious since the ego is either no more than the 'conscious unity', or contemporary 'bundle', of experiences, or, in a more natural empirically-real (*realer*) perspective, the continuous thing-like unity, constituted in the unity of consciousness as the personal subject of our experiences, the ego whose mental states these experiences are, that performs the intention, percept, or judgement in question. If such and such an intentional experience is present, the ego *eo ipso* has the corresponding intention.

The sentences 'The ego represents an object to itself', 'The ego refers presentatively to an object', 'The ego has something as an intentional object of its presentation' therefore mean the same as 'In the phenomenological ego, a concrete complex of experiences, a certain experience said, in virtue of its specific nature, to be a presentation of object *X*, is really (*reell*) present.' Just so the sentence 'The ego judges about the object' means the same as 'such and such an experience of judging is present in the ego' etc. etc. In our *description* relation to an experiencing ego is inescapable, but the experience described is not itself an experiential complex having the ego-presentation as its part. We perform the description after an objectifying act of reflection, in which reflection on the ego is combined with reflection on the experienced act to yield a relational act, in which the ego appears as itself related to its act's object through its act. Plainly an essential descriptive change has occurred. The original act is no longer simply there, we no longer live in it, but *we attend to it and pass judgement on it*.

We must therefore avoid the misunderstanding which our present discussion has just ruled out, that of treating relation to an ego as of the essence of an intentional experience itself.[13]

§13 The fixing of our terminology

After these critical prolegomena, we shall now fix our own terminology, excluding as far as we can, and in their light, all conflicting assumptions and confusing ambiguities. We shall avoid the term 'psychical phenomenon' entirely, and shall talk of 'intentional experiences' wherever accuracy requires it. 'Experience' must be understood in the phenomenological sense fixed above. The qualifying adjective 'intentional' names the essence common to the class of experiences we wish to mark off, the peculiarity of *intending*, of referring to what is objective, in a presentative or other analogous fashion. As a briefer expression, in harmony with our own and foreign verbal usage, we shall use the term 'act'.

These expressions certainly have their defects. We speak of 'intending' [not, of course, in English: *Trans.*] in the sense of specially noticing, or attending to something. *An intentional object need not, however, always be*

noticed or attended to. Several acts may be present and interwoven with one another, but attention is emphatically active in one of them. We experience them all together, but we 'go all out' (as it were) in this particular one. But it is not unfitting, in view of the traditional use of the term 'intentional object', to which Brentano has given renewed currency, to speak in a correlative sense of 'intention', especially when we have the term 'attending' to do the work of 'intention' in the other sense; we shall find reason to hold that attention does not involve a peculiar act.[14] Another ambiguity, however, confronts us. The term 'intention' hits off the peculiarity of acts by imagining them to *aim* at something, and so fits the numerous cases that are naturally and understandably ranked as cases of theoretical aiming. But the metaphor does not fit all acts equally, and if we study the examples enumerated in §10, we cannot avoid distinguishing a *narrower* and a *wider* concept of intention. In our metaphor an act of *hitting the mark* corresponds to that of aiming, and just so certain acts correspond as 'achievements' or 'fulfilments' to other acts as 'intentions' (whether of the judging or the desiring sort). The image therefore fits these latter acts quite perfectly; fulfilments are, however, themselves acts, i.e. 'intentions', though they are not intentions – at least not in general – in that narrower sense *which points to corresponding fulfilments*. This ambiguity, once recognized, becomes harmless. But of course, where the narrower concept is wanted, this must be expressly stated. The equivalent term 'act-character' will also help to avoid misunderstandings.

In talking of 'acts', on the other hand, we must steer clear of the word's original meaning: *all thought of activity must be rigidly excluded*.[15] The term 'act' is so firmly fixed in the usage of many psychologists, and so wellworn and loosed from its original sense that, after these express reservations, we can go on using it without concern. If we do not wish to introduce artificial novelties, strange alike to our living speech-sense and to historical tradition, we can hardly avoid inconvenience of the just-mentioned sort.

§14 Difficulties which surround the assumption of acts as a descriptively founded class of experiences

In all these terminological discussions, we have gone deep into descriptive analyses of a sort required by our interests in logic and epistemology. Before we go deeper, however, we shall have to consider some objections which affect the bases of our descriptions.

There are a group of thinkers who absolutely reject any marking-off of a class of experiences which have been described by us as 'acts' or 'intentional experiences'. In this connection Brentano's original introduction of the distinction, and his aims in introducing it, have, with some surreptitious misunderstandings, produced confusion: they have kept the distinction's extraordinarily valuable descriptive content from being rightly assessed. Natorp, e.g., rejects it decisively. But when this distinguished thinker objects

by saying that[16] 'I can deal with a tone by itself or in relation to other contents of consciousness, without also paying regard to its being for an ego, but I cannot deal with myself and my hearing by themselves, without thinking of the tone', we find nothing in this that could confuse. Hearing certainly cannot be torn out of the hearing of a tone, as if it were something apart from the tone it hears. But this does not mean that two things are not to be distinguished: the tone heard, the object of perception, and the hearing of the tone, the perceptual act. Natorp is quite right in saying of the former: 'Its existence for me is my consciousness of it. If anyone can catch his consciousness in anything else than the existence of a content for him, I am unable to follow him.' It seems to me, however, that the 'existence of something for me', is a thing both permitting and requiring further phenomenological analysis. Consider, first, differences in the mode of attention. A content is differently present to me, according as I note it implicitly, not relieved in some whole, or see it in relief, according as I see it marginally, or have specially turned my focussing gaze upon it. More important still are differences between the existence of a content in consciousness in the sense in which a sensation so exists, without being itself made a perceptual object, and of a content which *is* made such an object. The choice of a tone as an instance slightly obscures the distinction without altogether removing it. 'I hear' can mean in psychology 'I am having sensations': in ordinary speech it means 'I am perceiving'; I hear the adagio of the violin, the twittering of the birds etc. Different acts can perceive the same object and yet involve quite different sensations. The same tone is at one moment heard close at hand, at another far away. The same sensational contents are likewise 'taken' now in this, and now in that manner. What is most emphasized in the doctrine of apperception is generally the fact that consistency of stimulus does not involve constancy of sensational content; what the stimulus really provokes is overlaid by features springing from actualized dispositions left behind them by previous experiences. Such notions are, however, inadequate and, above all, phenomenologically irrelevant. Whatever the origin of the experienced contents now present in consciousness, we can think that the same sensational contents should be present with a differing interpretation, i.e. that the same contents should serve to ground perceptions of different objects. Interpretation itself can never be reduced to an influx of new sensations; it is an act-character, a mode of consciousness, of 'mindedness' (*Zumuteseins*). We call the experiencing of sensations in this conscious manner the perception of the object in question. What has here been made plain, in a context of natural existence, and by methods appropriate to psychology and natural science, will yield up its phenomenological substance if we abstract from the empirically real (*Realen*). If we consider pure experiences and their own essential content, we form Ideas of pure species and specific situations, in this case the pure species of Sensation, Interpretation, Perception in relation to its *perceptum*, and the relations of

essence among these. We then see it to be a fact of essence that the being of a sensational content differs from that of the perceived object presented by it, which is not a reality in consciousness (*reell bewusst*).[17]

All this becomes clear if we change our field of illustration for that of vision. Let us lay the following considerations before a sceptic. I see a thing, e.g. this box, but I do not see my sensations. I always see *one and the same box*, however *it* may be turned and tilted. I have always the *same* 'content of consciousness' – if I care to call the perceived object a content of consciousness. But each turn yields a *new* 'content of consciousness', if I call experienced contents 'contents of consciousness', in a much more appropriate use of words. Very different contents are therefore experienced, though the same object is perceived. The experienced content, generally speaking, is not the perceived object. We must note, further, that the object's real being or non-being is irrelevant to the true essence of the perceptual experience, and to its essence as a perceiving of an object as thus and thus appearing, and as thus and thus thought of. In the flux of experienced content, we imagine ourselves to be in perceptual touch with one and the same object; this itself belongs to the sphere of what we experience. For we experience a 'consciousness of identity', i.e. a claim to apprehend identity. On what does this consciousness depend? Must we not reply that different sensational contents are given, but that we apperceive or 'take' them 'in the same sense', and that *to take them in this sense is an experienced character through which the 'being of the object for me' is first constituted.* Must we not say, further, that the consciousness of identity is framed on a basis of these two sorts of experienced characters, as the immediate consciousness that they *mean the same*? And is this consciousness not again an act in our defined sense, whose objective correlate lies in the identity it refers to? These questions, I think, call for an affirmative and evident answer. I find nothing more plain than the distinction here apparent between contents and acts, between perceptual contents in the sense of presentative sensations, and perceptual acts in the sense of interpretative intentions overlaid with various additional characters. Such intentions, united with the sensations they interpret, make up the full concrete act of perception. Intentional characters and complete intentional acts are, of course, contents of consciousness in the widest descriptive sense of experiences: all differences predicable at all, are in this sense *eo ipso* differences of content. But within this widest sphere of what can be experienced, we believe we have found an evident difference between intentional experiences, in whose case *objective intentions* arise through *immanent characters* of the experiences in question, and experiences in whose case this does not occur, contents that may serve as the building-stones of acts *without being acts themselves.*

Examples that will serve to elucidate this distinction, and also to show up various characters of acts, are provided by comparing perception with memory, or comparing either with presentations by means of physical images

(paintings, statues etc.), or of signs. Verbal expressions yield the best examples of all. Let us imagine[18] that certain arabesques or figures have affected us aesthetically, and that we then suddenly see that we are dealing with symbols or verbal signs. In what does this difference consist? Or let us take the case of an attentive man hearing some totally strange word as a sound-complex without even dreaming it is a word, and compare this with the case of the same man afterwards hearing the word, in the course of conversation, and now acquainted with its meaning, but not illustrating it intuitively? What in general is the surplus element distinguishing the understanding of a symbolically functioning expression from the uncomprehended verbal sound? What is the difference between simply looking at a concrete object *A*, and treating it as representative of 'any *A* whatsoever'? In this and countless similar cases it is act-characters that differ. All logical differences, and differences in categorial form, are constituted in logical acts in the sense of intentions.

In analysing such cases the inadequacies of the modern theory of apperception become plain: it overlooks points decisive from a logical or epistemological standpoint. It does not do justice to phenomenological fact; it does not even attempt to analyse or describe it. Differences of interpretation are above all *descriptive* differences, and these alone, rather than obscure, hypothetical events in the soul's unconscious depths, or in the sphere of physiological happenings, concern the epistemologist. These alone permit of a purely phenomenological treatment, excluding all transcendent affirmations, such as the critique of knowledge presupposes. Apperception is our surplus, which is found in experience itself, in its descriptive content as opposed to the raw existence of sense: it is the act-character which as it were ensouls sense, and is in essence such as to make us perceive this or that object, see this tree, e.g., hear this ringing, smell this scent of flowers etc. etc. *Sensations*, and the acts 'interpreting' them or apperceiving them, are alike experienced, *but they do not appear as objects*: they are not seen, heard or *perceived* by any sense. *Objects* on the other hand, appear and are perceived, but they are not *experienced.* Naturally we exclude the case of adequate perception.

The same holds in other cases: it holds, e.g., in the case of the 'sensations' (or however we choose to call contents serving as bases to interpretation) which are found in acts of simple or representative imagining. It is an imaging interpretation that sets an imagined rather than a perceptual appearance before us, where experienced sensations mediate the appearance of a pictorially presented object (e.g. a centaur in a painting).[19] One sees at once that the very same thing which, in relation to the intentional object, is called its *presentation*, i.e. the perceiving, remembering, picturing, symbolizing intention directed towards it, is also called an *interpretation*, *conception*, *apperception* in relation to the sensations really present in this act.

I also regard it as relevantly evident, in regard to the examples just cited, that there are different 'manners of consciousness', different intentional relations

to objects: the character of our intention is specifically different in the case of perceiving, of direct 'reproductive' recall, of pictorial representation (in the ordinary sense of the interpretation of statues, pictures etc.), and again in the case of a presentation through signs. Each logically distinct way of entertaining an object in thought corresponds to a difference in intention. To me it seems irrefragable that we only know of such differences because we envisage them in particular cases (apprehend them adequately and immediately), can then compare them and range them under concepts, and can thus make them into objects of varying acts of intuition and thought. From such 'seeing' we can, through abstract Ideation, progress toward an adequate grasp of the pure species they exemplify, and of the connections of essence among these latter. When Natorp remarks that 'all richness, all multiplicity of consciousness pertains rather to contents alone. Consciousness of a simple sensation does not differ, *qua* consciousness, from consciousness of a world: the "being in consciousness" is entirely the same in both; their difference lies solely in their content', he seems to me not to be keeping apart quite distinct notions of consciousness and content, and to be erecting his identification into an epistemological principle. We have explained the sense in which we too teach that all multiplicity of consciousness depends on content. Content must mean experience, a real part of consciousness: consciousness itself must be the complex formed by experiences. The world, however, never is a thinker's experience. To refer to the world may be an experience, but the world itself is the object intended. It is immaterial, from the point of view of our distinction, what attitude one takes up to the question of the make-up of objective being, of the true, real inner being of the world or of any other object, or of the relation of objective being, as a 'unity', to our 'manifold' thought-approaches, or of the sense in which one may metaphysically oppose immanent to transcendent being. The distinction in question is prior to all metaphysics, and lies at the very gates of the theory of knowledge: it presupposes no answers to the questions that this theory must be the first to provide.

§15 Whether experiences of one and the same phenomenological kind (of the genus feeling in particular) can consist partly of acts and partly of non-acts

A new difficulty arises in regard to the generic unity of intentional experiences.

It might be thought that the standpoint from which we divide experiences into intentional and non-intentional, is a merely external one, that the same experiences, or experiences of the same phenomenological class, may at times have an intentional relation to some object, and at times have none. The examples used to attest either concept, and also, in part, the attempted solutions of the problem, have already been discussed in literary fashion in

regard to the debated issue as to whether the 'intentional relation' suffices to demarcate 'psychical phenomena' (the domain of psychology) or not. The debate centred chiefly in phenomena from the sphere of *feeling*. Since the intentionality of other feelings seemed obvious, two doubts were possible: one wondered whether intentionality might not perhaps attach loosely to the *acts* of feeling in question, belonging really to the presentations fused with them, or whether intentionality could be essential to the class of feelings, since one allowed it to some feelings while denying it to others. The connection between this commonly debated question and our present question has thus been made clear.

We must first see whether any sorts of feeling-experience are essentially intentional, and then whether other sorts of feeling-experience lack this property.

(a) Are there any intentional feelings?

Many experiences commonly classed as 'feelings' have an undeniable, real relation to something objective. This is the case, e.g., when we are pleased by a melody, displeased at a shrill blast etc. etc. It seems obvious, in general, that every joy or sorrow, that is joy or sorrow *about* something we think of, is a directed act. Instead of joy we can speak of pleased delight in something, instead of sorrow we can speak of displeased or painful dislike of it, aversion from it etc. etc.

Those who question the intentionality of feeling say: Feelings are mere states, not acts, intentions. Where they relate to objects, they owe their relation to a complication with presentations.

No intrinsic objection is involved in this last position. Brentano who defends the intentionality of feelings, also maintains without inconsistency that feelings, like all acts that are not themselves presentations, have presentations as their foundations.[20] We can only direct ourselves feelingly to objects that are presented to us by inwoven presentations. No difference emerges between the disputing parties until someone is really prepared to maintain that feeling, considered in itself, involves nothing intentional, that it does not point beyond itself to a felt object, that only its union with a presentation gives it a certain relation to an object, a relation only intentional by way of *this* connection and not intrinsically so. This is just what the other party disputes.

Brentano thinks we have here two intentions built on one another: the underlying, founding intention gives us the *presented* object, the founded intention the *felt* object. The former is separable from the latter, the latter inseparable from the former. His opponents think there is only *one* intention here, the presenting one.

If we subject the situation to a careful phenomenological review, Brentano's conception seems definitely to be preferred. Whether we turn with pleasure to something, or whether its unpleasantness repels us, an object is presented.

But we do not merely have a presentation, with an added feeling *associatively* tacked on to it, and not intrinsically related to it, but pleasure or distaste *direct* themselves to the presented object, and could not exist without such a direction. If two psychical experiences, e.g. two presentations, are associated in an objective-psychological sense, there is a phenomenologically discernible type of associative unity among the reproduced experiences which corresponds to the objective dispositions which govern them. Side by side with the intentional elation which each has to its object, there is also a phenomenological mode of connection: one idea, e.g. that of Naples, carries with it the idea of Vesuvius, the one is peculiarly bound up with the other, so that we say in regard to the objects presented – the mode of their presentation here essentially requires further description – that the one reminds us of the other. (This sentence is being used to express a phenomenological situation.) It is easily seen, however, that though all this in a sense constitutes a new intentional relationship, it does not turn each associated member into an object of the other's intention. The intentional relationships remain unconfused in their association. How indeed could they furnish an object, borrowed from an associated intention, to something not itself intentional? It is clear, further, that such a phenomenologically associative relation is extrinsic, not at all to be put on a level with the relation of pleasure to the pleasant. The presentation which reproduces is quite possible without such a reproductive function. But pleasure without anything pleasant is unthinkable. And it is unthinkable, not because we are here dealing with correlative expressions, as when we say, e.g., that a cause without an effect, or a father without a child, is unthinkable, but because *the specific essence of pleasure demands a relation to something pleasing*. Just so the feature known as conviction is unthinkable apart from something of which we are convinced. There is, similarly, no desire whose specific character can do without something desired, no agreement or approval without something agreed on or approved etc. etc. These are all intentions, genuine acts in our sense. They all 'owe' their intentional relation to certain underlying presentations. But it is part of what we mean by such 'owing' that they themselves really now *have* what they owe to something else.

It is plain, too, that the relation between founding (underlying) presentation and founded act cannot be correctly described by saying that the former *produces* the latter. We say that the object arouses our pleasure, just as we say in other cases that some circumstance inspires doubt, compels agreement, provokes desire etc. But the result of such apparent causation, the pleasure, doubt or agreement provoked, is itself through and through intentional. We are not dealing with an external causal relation where the effect conceivably could be what it intrinsically is without the cause, or where the cause brings something forth that could have existed independently.

Closer consideration shows it to be absurd in principle, here or in like cases, to treat an intentional as a causal relation, to give it the sense of an

empirical, substantial-causal case of necessary connection. For the intentional object, here thought of as ' provocative', is only in question as an intentional, not as an external reality, which really and psycho-physically determines my mental life. A battle of centaurs, seen in a picture or framed in fancy, 'provokes' my approval just like some beautiful, real landscape: if I look on the latter psycho-physically as the real cause of my mentally provoked state of pleasure, this 'causation' is altogether different from the causation we have when we see the visible landscape – in virtue of such and such a mode of appearing and such and such pictured colours and forms – as the 'source', 'ground' or 'cause' of my pleasure. Pleasantness or pleasure do not belong as effect to this landscape considered as a physical reality, but only to it *as appearing in this or that manner*, perhaps as thus and thus judged of or as reminding us of this or that, in the conscious act here in question: it is as such that the landscape 'demands', 'arouses' such feelings.[21]

(b) Are there non-intentional feelings? Distinction between feeling-sensations and feeling-acts

We may now ask more generally whether, in addition to the intentional varieties of feeling, there are not other *non*-intentional species. It may seem at first that an obvious 'Yes' is the right answer. In the wide field of so-called sensory feelings, no intentional characters can be found. The sensible pain of a burn can certainly not be classed beside a conviction, a surmise, a volition etc. etc., but beside sensory contents like rough or smooth, red or blue etc. If we recall such pains, or any sensory pleasures (the fragrance of a rose, the relish of certain foods etc. etc.), we find that our sensory feelings are blended with the sensations from the various sense-fields, just as these latter are blended with one another.

Every sensory feeling, e.g. the pain of burning oneself or of being burnt, is no doubt after a fashion referred to an object: it is referred, on the one hand, to the ego and its burnt bodily member, on the other hand, to the object which inflicts the burn. In all these respects there is conformity with other sensations: tactual sensations, e.g., are referred in just this manner to the bodily member which touches, and to the external body which is touched. And though this reference is realized in intentional experiences, no one would think of calling the referred sensations intentional. It is rather the case that our sensations are here functioning as presentative contents in perceptual acts, or (to use a possibly misleading phrase) that our sensations here receive an objective 'interpretation' or 'taking-up'. They themselves are not acts, but acts are constituted through them, wherever, that is, intentional characters like a perceptual interpretation lay hold of them, and as it were animate them. In just this manner it seems that a burning, piercing, boring pain, fused as it is from the start with certain tactual sensations, must

itself count as a sensation. It functions at least as other sensations do, in providing a foothold for empirical, objective interpretations.

All this seems unobjectionable, and the whole question disposed of. We seem to have shown that *some* feelings are to he reckoned among intentional experiences, while others are non-intentional.

But we are led to doubt, then, whether two such sorts of 'feelings' really form a single class. We spoke previously of 'feelings' of liking and dislike, of approval and disapproval, of valuation and disvaluation – experiences obviously akin to theoretical acts of assent and rejection, of taking something to be probable or improbable, or to deliberative acts of judgemental or voluntary decision etc. Here we have a *kind*, a plain unity of essence, which included nothing but acts, where such sensations of pain and pleasure have no place: descriptively the latter belong, in virtue of their specific essence, among tactual, gustatory, olfactory and other sensations. Being at best presentative contents of objects of intention, but not themselves intentions, they manifest descriptive differences so essential, that we cannot seriously believe in the unity of a genuine class. In both cases of course, we speak of 'feelings', i.e. in the case of the above-mentioned acts of liking as in the case of the above-mentioned sensations. This fact need not perplex, any more than our ordinary talk of 'feeling', in the sense of touching, need lead us astray in the case of tactile sensations.

Brentano has already pointed to the ambiguity here dealt with, in discussing the intentionality of feelings. He draws a distinction, in sense if not in words, between *sensations* of pain and pleasure (feeling-sensations) and pain and pleasure in the sense of *feelings*. The contents of the former – or, as I should simply say, the former[22] – are in this terminology 'physical', while the latter are 'psychical phenomena', and they belong therefore to essentially different genera. This notion I regard as quite correct, but only doubt, whether the meaning of the word 'feeling' does not lean predominantly towards 'feeling-sensation', and whether the many acts we call 'feelings' do not owe their name to the feeling-sensations with which they are essentially interwoven. One must of course not mix up questions of suitable terminology with questions regarding the factual correctness of Brentano's distinction.

Our distinction should constantly be kept in mind and fruitfully applied in analysing all complexes of feeling-sensations and feeling-acts. Joy, e.g., concerning some happy event, is certainly an act. But this act, which is not merely an intentional character, but a concrete and therefore complex experience, does not merely hold in its unity an idea of the happy event and an act-character of liking which relates to it: a sensation of pleasure attaches to the idea, a sensation at once seen and located as an emotional excitement in the psycho-physical feeling-subject, and also as an objective property – the event seems as if bathed in a rosy gleam. The event thus pleasingly painted now serves as the first foundation for the joyful approach, the liking for, the being charmed, or however one's state may be described. A sad event,

likewise, is not merely seen in its thinglike content and context, in the respects which make it an event: it seems clothed and coloured with sadness. The same unpleasing sensations which the empirical ego refers to and locates in itself – the pang in the heart – are referred in one's emotional conception to the thing itself. *These* relations are purely presentational: we first have an essentially new type of intention in hostile repugnance, in active dislike etc. Sensations of pleasure and pain may continue, though the act-characters built upon them may lapse. When the facts which provoke pleasure sink into the background, are no longer apperceived as emotionally coloured, and perhaps cease to be intentional objects at all, the pleasurable excitement may linger on for a while: it may itself be felt as agreeable. Instead of representing a pleasant property of the object, it is referred merely to the feeling-subject, or is itself presented and pleases.

Much the same holds in the sphere of desire and volition.[23] If difficulty is felt in the fact that desire does not always seem to require conscious reference to what is desired, that we are often moved by obscure drives or pressures towards unrepresented goals, and if one points especially to the wide sphere of natural instinct, where goal-consciousness is at least absent at the start, one may say: This is a case of mere sensations – we may speak analogically of 'desire-sensations' – without needing to affirm the existence of an essentially new class of sensations – i.e. of experiences really lacking intentional reference, and so also remote in kind from the essential character of intentional desire. Alternatively one may say: Here we are dealing with intentional experiences, but with such as are characterized by indeterminateness of objective direction, an 'indeterminateness' which does not amount to a privation, but which stands for a descriptive character of one's presentation. The idea we have when 'something' stirs, when there is a rustling, a ring at the door, etc., an idea had before we give it verbal expression, has indeterminateness of direction, and this indeterminateness is of the intention's essence, it is determined as presenting an indeterminate 'something'.

Our one concept of desire might fit many cases, and our other concept others, and we might have to allow, not a relation of generic community between intentional and non-intentional urges or desires, but one of mere equivocation.

We must observe, also, that our classification is oriented to the concretely complex, and that the total character of such unities may at one time seem to depend on sensational features (e.g. pleasure on urge-sensations), at another on act-intentions which rest on these. The formation and use of our expressions will at times therefore point to sensory contents, at times to act-intentions, so giving rise to the equivocations in question.

Additional Note. The obvious tendency of our conception is to attribute primary, genuine differences in intensity to underlying sensations, and to concrete acts only in a secondary manner, in so far as their concrete total

character involves differences of intensity in their sensational basis. *Act-intentions*, the inseparable aspects which give acts their essential distinctive peculiarities, or which characterize them severally as judgements, feelings etc., *must be without intrinsic intensity*. Deeper analyses are, however, required here.

§16 Distinction between descriptive and intentional content

We have buttressed our notion of the essence of acts against objection, and given them a generic unity of essence in their character as intentions, as consciousnesses in the unique descriptive sense. We now introduce an important phenomenological distinction, obvious after our previous discussions, between the *real* (*reellen*)[24] and the *intentional* content of an act.

By the real phenomenological content of an act we mean the sum total of its concrete or abstract parts, in other words, the sum total of the *partial experiences* that really constitute it. To point out and describe such parts is the task of pure descriptive psychological analysis operating from an empirical, natural-scientific point of view. Such analysis is in all cases concerned to dismember what we inwardly experience as it in itself is, and as it is really (*reell*) given in experience, without regard either to genetic connections, or to extrinsic meaning and valid application. Purely descriptive psychological analysis of an articulated sound-pattern finds only sounds and abstract parts or unifying forms of sounds, it finds no sound-vibrations or organs of hearing etc.; it also never finds anything that resembles the ideal sense that makes the sound-pattern to be a name, nor the person to whom the name may apply. Our example suffices to make our intention clear. The real (*reell*) contents of acts are of course only known through descriptive analyses of this kind. That obscurities of intuition or inadequacies of descriptive conception – faults, in short, of method – may lead to much 'manufacture' of sensations (to use Volkelt's phrase) cannot be denied. This, however, only concerns the legitimacy of particular cases of descriptive analysis. It is clear, if anything is clear, that intentional experiences contain distinguishable parts and aspects, and this alone is of importance here.

Let us now shift from our natural-scientific, psychological standpoint to an ideal-scientific, phenomenological one. We must exclude all empirical interpretations and existential affirmations, we must take what is inwardly experienced or otherwise inwardly intuited (e.g. in pure fancy) as pure experiences, as our exemplary basis for acts of Ideation. We must ideate universal essences and essential connections in such experiences – ideal Species of experiencing of differing levels of generality, and ideally valid truths of essence which apply *a priori*, and with unlimited generality, to possible experiences of these species. We thus achieve insights in a pure phenomenology which is here oriented to *real* (*reellen*) constituents, whose descriptions are

in every way 'ideal' and free from 'experience', i.e. from presupposition of real *existence*. When we speak simply of the real (*reellen*), and in general of the phenomenological analysis and description of experiences, the tie-up of our discussions to psychological material is (we must keep on stressing) merely transitional, since none of its empirically real (*reellen*) conceptions and assertions of existence (e.g. of experiences as states of animal beings having experiences in a real (*realen*), space-time world) are at all operative, that *pure* phenomenological validity of essence is aimed at and claimed.[25]

Content in the real (*reellen*) sense is the mere application of the most general notion of content, valid in all fields to intentional experiences. If we now oppose *intentional*[26] to real (*reell*) content, the word shows that the peculiarity of intentional experiences (or acts) is now in question. Here, however, there are several concepts, all grounded in the *specific* nature of acts, which may be equally covered by the rubric 'intentional content', and are often so covered. We shall first have to distinguish *three* concepts of the intentional content: the *intentional object* of the act, its *intentional material* (as opposed to its *intentional quality*) and, lastly its *intentional essence*. These distinctions will become familiar in the course of the following very general analyses, which are also essential to the more restricted aim of clarifying the essence of knowledge.

§17 The intentional content in the sense of the intentional object

Our first concept of intentional content needs no elaborate preliminaries. It concerns the intentional object, e.g. a house when a house is presented. That the intentional object does not generally fall within the real (*reellen*) content of an act, but rather differs completely from this, has been already discussed. This is not only true of acts pointing intentionally to 'outer' things; it is also true in part of acts that point to our own present experiences, as when I speak of, e.g., my actually present, but 'background' conscious experiences. Partial coincidence is only found where an intuition actually points to something 'lived through' in the intentional act itself, as, e.g., in acts of adequate perception.

We must distinguish, in relation to the intentional content taken as object of the act, between *the object as it is intended*, and the *object* (period) *which* is intended. In each act an object is presented as determined in this or that manner, and as such it may be the target of varying intentions, judgemental, emotional, desiderative etc. Known connections, actual or possible, entirely external to the reality of the act, may be so cemented with it in intentional unity as to be held to attribute objective properties to the same presented object, properties not in the scope of the intention in question. Many new presentations may arise, all claiming, in virtue of an objective unity of knowledge, to be presenting the same object. In all of them the object *which* we

intend is the same, but in each our intention differs, each means the object in a different way. The idea, e.g., of the German Emperor, presents its object as an Emperor, and as the Emperor of Germany. The man himself is the son of the Emperor Frederick III, the grandson of Queen Victoria, and has many other properties neither named nor presented. One can therefore quite consistently speak of the intentional and extra-intentional content of the object of some presentation, and one can use many other suitable, non-technical expressions, e.g. what we intend in the object, that would not lead to misunderstandings.

Another, yet more important, distinction goes with the distinction just drawn, that between *the objective reference of the act, taken in its entirety*, and the *objects to which its various partial, constituent acts refer*. Each act has its own appropriate, intentional, objective reference: this is as true of complex as of simple acts. *Whatever the composition of an act out of partial acts way be, if it is an act at all, it must have a single objective correlate*, to which we say it is 'directed', in the *full, primary* sense of the world. Its partial acts (if they really are acts entering the complex act as parts, and not mere parts *of* this act) likewise point to objects, which will, in general, not be the same as the object of the whole act, though they may occasionally be the same. In a *secondary* sense, no doubt, the whole act may be said to refer to these objects also, but its intention only terminates on them inasmuch as its constituent acts primarily intend them. Or, seen from the other side, they are only the act's objects in so far as they help to make up its true object, in the manner in which this is intended. They function as terms of relations in which the primary object is seen as the correlated term. The act, e.g., corresponding to the name 'the knife on the table' is plainly complex: the object of the whole act is a knife, of one of its part-acts, a table. But, as the whole nominal act refers to the knife as on the table, presents it in this relative position to the latter, one can say that the table is in a secondary sense an intentional object of the whole act. Again, to illustrate another important class of cases, the knife is the object *about* which we judge or make a statement, when we say that the knife is on the table; the knife is not, however, the primary or full object of the judgement, but only the object of its subject. The full and entire object corresponding to the whole judgement is the *state of affairs* judged: the same state of affairs is presented in a mere presentation, wished in a wish, asked after in a question, doubted in a doubt etc. The wish that the knife were on the table, which coincides (in object) with the judgement, is concerned with the knife, but we don't in it wish the knife, but that the knife should be on the table, that this should be so. The state of affairs must obviously not be confused with the judging of it, nor with the presentation of this judgement: I plainly do not wish for a judgement, nor for any presentation. Just so there is a corresponding question regarding the knife, but the knife is not (nonsensically) what we ask; we ask regarding the knife's position on the table, whether this actually is the case.

So much for the first sense in which we speak of intentional contents. Since such talk is so highly ambiguous, we shall do well never to speak of an intentional content where an intentional object is meant, but to call the latter the intentional object of the act in question.

§18 Simple and complex, founding and founded acts

We have so far only learnt to attach one meaning to the term 'intentional contents'. Further meanings will develop in our ensuing investigations, where we shall attempt to seize on certain important peculiarities of the phenomenological essence of acts, and to throw light on the ideal unities rooted in these.

We start with the difference, previously noted, between simple and compound acts. Not every unitary experience compounded out of acts is for that reason a *compound* act, just as every concatenation of machines is not a compound machine. Our comparison illuminates our further requirements. A compound machine is a machine compounded out of machines, but so compounded, that it has a total performance into which the performances of the partial machines flow, and the like is the case in regard to compounded acts. Each partial act has its particular intentional reference, each its unitary object, and its way of referring to it. These manifold part-acts are, however, summed up in one total act, whose total achievement lies in the unity of its intentional reference. To this the individual acts contribute their individual performances: the unity of what is objectively presented, and the whole manner of the intentional reference to it, are not set up *alongside* of the partial acts, but *in* them, in the way in which they are combined, a way which realizes a unity of *act*, and not merely a unity of experience. The object of this total act could not appear as it does, unless the partial acts presented their objects in their fashion: their general function is to present parts, or to present externally related terms, or to present relational forms of the object etc. The same is true of the non-presentative aspects of the act that make out of the unified qualities in the partial acts the quality of whole acts, and so determine the specifically different ways in which the objects concerned in either sort of act are 'taken up into consciousness'.

We may take as an example the unity of categorical or hypothetical predication, where the total acts are plainly put together out of partial acts. The subject-member of a categorical assertion is an underlying act, a positing of a subject, on which the positing of a predicate, its attribution or denial, reposes. Just so the antecedent of a hypothetical assertion is constituent in a clearly demarcated part-act, upon which the conditional assertion is built. The total experience is in each case plainly one act, one judgement, whose single, total object is a single state of affairs. As the judgement does not exist alongside of, or between, the subject-positing and the predicating acts, but exists in them as their dominant unity, so, on the correlative side, the

objective unity is the state of affairs judged, an appearance emergent out of subject and predicate, or out of antecedent and consequent.

The situation may be yet more complex. On such a structured act (whose members may themselves be further structured) a new act may be built, e.g. a joy may be built on the assertion of a state of affairs, a joy *in* that state of affairs. The joy is not a concrete act in its own right, and the judgement an act set up beside it: the judgement rather underlies the joy, fixes its content, realizes its abstract possibility for, without some such foundation, there could be no joy at all.[27] Judgements may similarly serve as foundations for surmises, doubts, questions, wishes, acts of will etc., and the latter acts may likewise serve to found other acts in their turn. There are therefore manifold ways in which acts may be combined into total acts. The briefest consideration makes plain that there are deep differences in the ways in which acts are concretely woven into other acts, or based upon underlying acts, and made possible by such concretion: the systematic investigation of such ways, even in descriptive, psychological fashion, is as yet hardly in its beginnings.

§19 The function of attention in complex acts. Instance of the phenomenological relation of verbal sound to sense

How far differences go in this direction will be plain from an example previously considered: the whole which is formed by expression and sense.[28] This will be quite as interesting as the examples just analysed. Further considerations will also illustrate the obvious to anyone, the fact that there are great differences in the energy, so to speak, with which acts assert themselves in an act-complex. Generally the greatest energy will be displayed by the act-character which comprehends and subsumes all partial acts in its unity – whether it be a particular act-intention like joy, or a form of unity that pervades all parts of the whole act. In this act, we live, as it were, principally; in the subordinate acts only in proportion to the importance of their achievements for the whole act and its intention. But plainly to talk of such differences of importance, is just to use other words to cover the 'preferential living' in question, which some acts enjoy and others not.

Let us now consider our example. It concerns a union of the acts in which an expression, treated as a sensuous verbal sound, is constituted, with the quite different act constitutive of its meaning, an essentially different connection, we may note, to that of the last-mentioned acts with the acts in which they have an immediate or a more remote intuitive fulfilment. Not only is the mode of union here essentially different, but also the energy with which certain acts are performed. The expression is indeed perceived, but our interest does not live in this perception; we attend, when not distracted, to the signified rather than the signs. Dominant energy resides in the sense-giving acts. The intuitive acts which perhaps accompany, and are inwoven into the total act's unity, lending it evidence, or illustrating it, or otherwise functioning in it, absorb our dominant interest in varying degree. They may be prominent, as in the perceptual judgement, or the analogously constituted picture-judgement, where our one wish is to express the perception or imagination in which we live, and likewise in the completely evident judgement of necessary law. They may recede and come to seem quite subsidiary, as in cases of imperfect or wholly unsuitable illustration of some dominant thought. They may then be a vanishing phantasm, to which practically no interest attaches. (In extreme cases one may even doubt whether accompanying picture-ideas really enter the unity of the expressive act at all, whether they are not mere accompaniments; coexisting with the acts in question but not forming a single act with them.)

For us it is especially important to get as much clarity as we can on this situation of expressions: we shall therefore dwell on some points in more detail.

Expression and sense are two objective unities, laid before us by certain acts. An expression itself, e.g. a written word, is, as our *First Investigation* showed,[29] as much a physical object as any penscratch or ink-blot on paper. It is 'given' to us in the same sense as a physical object, i.e. it appears, and that it appears merely means, as it means elsewhere, that a certain act is experienced, in which certain sensory experiences are 'apperceived' in a certain manner. The acts in question are naturally perceptual or imaginative presentations: in these the expression (as physically meant) is constituted.

What make the expression an expression are, we know, the acts attaching to it. These are not outside of it or beside it, or merely simultaneous in consciousness; they are one with it, and so one, that we can scarce avoid regarding them all as making up a *unitary total act*. (By the word 'expression' we mean, with natural and convenient looseness, the act-unity which presents it.) A statement, an assertion, e.g., we should at once say, is a strictly unitary experience, which belongs to the genus Judgement. We do not find in ourselves a mere sum of acts, but a single act in which, as it were, a bodily and spiritual side are distinct. Just so an expressed wish is no mere *ensemble* of expression and wish – with perhaps an additional, debatable judgement regarding the wish – but a whole, an act, which we unhesitatingly call a wish. The physical expression, the verbal sound, may seem unessential to this unity, and it is unessential inasmuch as any other verbal sound might have replaced it and done duty for it: it could even have been wholly dispensed with. But if it is there, and serves as a verbal sound, it will be fused with the accompanying acts in a single act. Plainly the connection is in a certain sense extrinsic, since the expression as such, i.e. the manifest verbal sound or written sign etc., is not seen as part of the object meant in the whole act, nor even as really determining it, nor as having really to do with it. The contribution made by the acts constituting the verbal sound of a statement, differs characteristically from the contribution of the underlying

acts illustrated and discussed above, or of the partial acts which pertain to the predicative members of complete predications. We must not, however, despite all this, question the presence of a certain intentional linkage between word and thing. Inasmuch, e.g., as the word names the thing, it once more appears as in some sense one with it, as belonging to it, even if not as materially part of it, or one of its material properties. Its material unrelatedness does not exclude a certain intentional unity, correlated with the interconnection of the corresponding acts to form a single act. This is confirmed if we recall the deep-set tendency to exaggerate the bond between word and thing, to invest it with objectivity, perhaps even to insinuate something of mystic unity into it. [Cf. Inv. VI, §6 *ff.*]

In the compound act which includes both appearing-expression and sense-giving acts, it is plainly the latter, or the act-unity which dominates both, which essentially fixes the character of the whole act. It is for this reason that we call experiences, whether expressed or unexpressed, by the same names: i.e., 'judgement', 'wish', etc. Certain acts in the compound are therefore peculiarly prominent, a fact incidentally noted when we said that, when we normally express something, we do not, *qua* expressing it, live in the acts constituting the expression as a physical object – we are not interested in this object – but we live in the acts which give it sense: we are exclusively *turned* to the object that appears in such acts, we *aim* at it, we *mean* it in the special *pregnant* sense. We pointed out, also, that, while a special orientation to the physical expression is possible, it essentially changes the character of our experience: this no longer is 'expressive' in the ordinary sense of the word.

Plainly we are here concerned with a case of the general fact of *attention*, to which long effort has not yet brought sufficient clearness.[30] Nothing has so hindered right views in this field as the by-passing of the fact that *attention is an emphatic function which belongs among acts in the above defined sense of intentional experiences*, and which is not descriptively graspable as long as 'being experienced', in the sense of the mere existence of a content in consciousness, is confused with intentional objectivity. *Acts* must be present, before we can *live* in them or be *absorbed* in performing them, and when we are so absorbed (in various manners requiring further description) we mind the *objects* of these acts, we are primarily or secondarily oriented towards them, perhaps thematically concerned with them. Absorption in acts and minding objects are the same thing expressed from different angles.

As opposed to this, men speak of attention as if it were a name for modes of special relief imparted to *experienced* contents. At the same time there is still talk of these contents (the contemporary experiences themselves) as if they were the things to which we ordinarily say we are attending. We do not of course dispute the possibility of attending to experienced contents, but when this happens, such contents become objects of *internal* perception: such perception is not the mere being of the content in a conscious setting, but an *act* in which the content is rendered *objective*. *Intentional* objects of

acts, and only intentional objects, are the things to which we are at any time attentive, and to which we can be so attentive. This accords with ordinary usage, whose true sense should be plain on the briefest reflection. To ordinary usage the objects of attention are always objects of inward or outward perception, objects of memory, of expectation, perhaps states of affairs in a scientific discussion, etc. Certainly we can only speak of attention where what we attend to is 'in consciousness'. What is not a 'content of consciousness' cannot attract or hold attention nor become a theme of consciousness. The danger of this obvious truth lies in the equivocal term 'content of consciousness'. For the obvious truth does not mean that attention is necessarily directed to conscious contents in the sense of *experiences*, as if no one could attend to things, and to other real (*reale*) or ideal objects, which are not experiences. It means, rather, that there must be a basic act in which what we attend to becomes objective, becomes presented in the widest sense of this word. Such *presentation* can be non-intuitive as well as intuitive, can be utterly inadequate as much as adequate. One might, however, consider, from another angle, whether the *preference* an act enjoys over its fellows when we 'live' in it, when we are primarily or secondarily 'turned' towards its objects, are perhaps 'specially concerned' with them, *should itself be reckoned as an act*. Such a view would make all dominant facts *eo ipso* complex. Should we not rather regard the phenomena of attention as mere ways – requiring much more detailed description of their several varieties – in which acts may be carried out? This would seem to be undoubtedly right.

But we do not wish to work out a 'theory' of attention here, but to discuss the important role played by it in complex acts, in putting certain act-characters into relief, and so essentially influencing the phenomenological pattern of these acts.

§20 The difference between the quality and the matter of an act

We now turn from the distinction between the acts in which we 'live' and the acts which proceed 'on the side', to another extremely important, seemingly plain distinction lying in a quite different direction. This is the distinction between the general act-character, which stamps an act as merely presentative, judgemental, emotional, desiderative etc., and its 'content' which stamps it as presenting *this*, as judging *that* etc. etc. The two assertions '$2 \times 2 = 4$' and 'Ibsen is the principal founder of modern dramatic realism', are both, *qua* assertions, of one kind; each is qualified as an assertion, and their common feature is their *judgement-quality*. The one, however, judges one content and the other another content. To distinguish such 'contents' from other notions of 'content' we shall speak here of the *matter* (material) of judgements. We shall draw similar distinctions between *quality* and *matter* in the case of all acts.

Under the rubric of 'matter' we shall not divide, and then reassemble in unity, constituents of an act such as the subject-act, the predicate-act etc.; this would make the unified total content the act itself. What we here have in mind is something totally different. Content in the sense of 'matter' is a component of the concrete act-experience, which it may share with acts of quite different quality. It comes out most clearly if we set up a series of identical utterances, where the act-qualities change, while the matter remains identical. All this is not hard to provide. We recall familiar talk to the effect that *the same content* may now be the content of a mere presentation, now of a judgement, now of a question, now of a doubt, a wish etc. etc. A man who frames the presentation 'There are intelligent beings on Mars' frames the same presentation as the man who asserts 'There are intelligent beings on Mars', and the same as the man who asks 'Are there intelligent beings on Mars?', or the man who wishes 'If only there are intelligent beings on Mars!' etc. etc. We have deliberately written out the closely correspondent expressions in full. To be alike in 'content', while differing in act-quality has its visible grammatical expression; the harmony of grammatical forms points the way to our analysis.

What do we mean by the 'same content'? Plainly the intentional objectivity of the various acts is the same. One and the same state of affairs is presented in the presentation, put as valid in the judgement, wished for in the wish, asked about in the question. This observation does not, however, go far enough, as we shall now show. In real (*reell*) phenomenological treatment, objectivity counts as nothing: in general, it transcends the act. *It makes no difference what sort of being we give our object, or with what sense or justification we do so, whether this being is real* (real) *or ideal, genuine, possible or impossible, the act remains 'directed upon' its object.* If one now asks how something non-existent or transcendent can be the intentional object in an act in which it has no being, one can only give the answer we gave above, which is also a wholly sufficient one. The object is an intentional object: this means there is an act having a determinate intention, and determinate in a way which makes it an intention towards this object. This 'reference to an object' belongs peculiarly and intrinsically to an act-experience, and the experiences manifesting it are by definition intentional experiences or acts.[31] *All differences in mode of objective reference are descriptive differences in intentional experiences.*

We must note, however, that this peculiarity revealed in the phenomenological essence of acts, of directing themselves to a *certain* object and not another, will not exhaust the phenomenological essence in question. We spoke of differences in mode of objective reference, but this lumps together totally distinct, independently variable differences. Some are differences in *act-quality*, as when we speak of such different ways of being intentional as being presented, being judged, being asked etc. Such variation intersects with the *other*, wholly independent variation in objective reference: one act

may point to this, another to that object, regardless as to whether the acts are alike or different in quality. *Every quality can be combined with every objective reference.* This second variation therefore points to a second *side in the phenomenological content of acts, differing from their quality.*

In the case of this latter variation, which concerns the changing direction to objects, one does not speak of different 'manners of objective reference', though the differentia of this direction lies in the act itself.

Looking more closely, we see another possibility of variation independent of quality which certainly prompts talk of different ways of referring to objects. We see, too, that the twofold variation just distinguished is not quite in a position to effect a neat separation of what must be defined as 'matter' from quality. Our distinction posited two sides in every act: its quality, which stamped it as, e.g., presentation or judgement, and its matter, that lent it direction to an object, which made a presentation, e.g., present *this* object and no other. This is quite right, and yet is to some extent misleading. For one is at first tempted to interpret the situation simply: matter is that part of an act which gives it direction to this object and no other. Acts are therefore unambiguously determined by their quality, on the one hand, and by the object they will intend, on the other. This seeming obviousness is, however, delusive. One can readily see, in fact, that *even if quality and objective direction are both fixed at the same time, certain variations remain possible.* Two identically qualified acts, e.g. two presentations, may appear directed, and evidently directed, to the same object, without full agreement in intentional essence. The ideas *equilateral triangle* and *equiangular triangle* differ in content, though both are directed, and evidently directed, to the same object: they present the same object, although 'in a different fashion'. The same is true of such presentations as *a length of $a + b$ units* and *a length of $b + a$ units*; it is also true of statements, in other respects synonymous, which differ only in 'equivalent' concepts. The same holds if we compare other types of equivalent assertions, e.g. *We shall have rain* and *The weather is becoming rainy*. If we consider a series of acts like the judgement *It will rain today*, the surmise *It may well rain today*, the question *Will it rain today?* and the wish *Oh that it would rain today!*, we see that it exemplified identity not only as regards objective reference in general, but also *as regards a new sense of objective reference*, a sense not fixed by the quality of the act.

Quality only determines whether what is already presented *in definite fashion* is intentionally present as wished, asked, posited in judgement etc. The matter, therefore, must be *that element in an act which first gives it reference to an object, and reference so wholly definite that it not merely fixes the object meant in a general way, but also the precise way in which it is meant.*[32] The matter – to carry clearness a little further – is that peculiar side of an act's phenomenological content that not only determines *that* it grasps the object but also *as what* it grasps it, the properties, relations, categorial forms,

that it itself attributes to it. It is the act's matter that makes its object count as this object and no other, it is *the objective, the interpretative sense (Sinn der gegenständlichen Auffassung, Auffassungssinn)* which serves as basis for the act's quality (while indifferent to such qualitative differences). Identical matters can never yield distinct objective references, as the above examples prove. Differences of equivalent, but not tautologically equivalent expressions, certainly affect matter. Such differences must not be thought to correspond to any fragmentation of matter: there is not one piece of matter corresponding to an identical object, another to the differing mode of presenting it. Reference to objects is possible *a priori* only as being a definite manner of reference: it arises only if the matter is fully determined.

To this we may add an observation: act-quality is undoubtedly *an abstract aspect of acts*, unthinkable apart from all matter. Could we hold an experience possible which was a judging without definite subject-matter? This would take from the judgement its character as intentional experience, which is evidently part of its essence.

The same holds of matter. A matter that was not matter for presentation, nor for judgement, nor for . . . etc. etc., would be held to be unthinkable.

Talk about the manner of objective reference is ambiguous: at times it points to differences of quality, at times to differences of matter. We shall henceforth counteract such ambiguity by suitable locutions involving the terms 'quality' and 'matter'. That such talk has yet other important meanings will appear in due course. [Cf. the enumeration in Inv. VI, §27 below]

§21 The intentional and the semantic essence

We shall postpone investigation of the difficult problems here involved, to treat of a new distinction, in which a new concept of intentional content arises, which has to be separated off from the full descriptive content of the act.

In each act's descriptive content we have distinguished quality and matter as two mutually dependent aspects. If both are taken together, it would at first seem, the act in question will merely have been reconstituted. Looked at more closely, however, another conception distinguishes itself from whose point of view *the two aspects, brought to unity, do not make up the concrete, complete act*. Two acts may in fact agree in respect of their quality and their matter, and yet differ descriptively. In so far as quality and matter now count for us (as will be shown later) as the wholly essential, and so never to be dispensed with, constituents of an act, it would be suitable to call the union of both, forming one part of the complete act, the act's *intentional essence*. To pin down this term, and the conception of the matter it goes with, we simultaneously introduce a second term. To the extent that we deal with acts, functioning in expressions in sense-giving fashion, or capable of so functioning – whether all acts are so capable must be considered later –

we shall speak more specifically of the *semantic essence* of the act. The ideational abstraction of this essence yields a 'meaning' in our ideal sense.

In justification of our conceptual ruling, we may point to the following new series of identifications. We may say generally, and with good sense, that a man may, at different times, and that several men may, at the same or different times, have the same presentation, memory, expectation, perception, utter the same assertion or wish, cherish the same hope etc. etc.[33]

To have the same presentation means, but does not mean as much as, having a presentation of the same object. The presentation I have of Greenland's icy wastes certainly differs from the presentation Nansen has of it, yet the object is the same. Just so the ideal objects *straight line* and *shortest line* are identical, but the presentations – 'straight' being suitably defined – different.

Talk about the same presentation, judgement etc. points to no individual sameness of acts, as if my consciousness were in some way conjoined with someone else's. It also means no relation of perfect likeness, of indiscernibility as regards inner constituents, as if the one act merely duplicated the other. We have the same presentation of a thing, when we have presentations in which the thing is not merely presented, but presented as exactly the same: following our previous treatment we may add 'presented with the same interpretative sense' or 'based on the same matter'. In our 'essence' we really have the same presentation despite other phenomenological differences. Such essential identity comes out most clearly when we reflect how presentations function in forming higher acts. For essential identity can be equivalently defined if we say: Two presentations are in essence the same, if exactly the same statements, and no others, can be made on the basis of either regarding the presented thing (either presentation being taken alone, i.e. analytically). The same holds in regard to other species of acts. Two judgements are essentially the same judgement when (in virtue of their content alone) everything that the one judgement tells us of the state of affairs judged, would also be told us by the other, and nothing more is told us by either. Their truth-value is identical, and this is clear to us when 'the' judgement, the intentional essence uniting judgement-quality and judgement-matter, is the same.

Let us now be quite clear that *the intentional essence does not exhaust the act phenomenologically*. An imaginative presentation, qualified *as* merely imaginative, is unessentially altered in manner, if the fulness and vividness of the sensuous contents helping to build it up is increased or decreased, or, objectively put, if the object now appears with greater clearness and definiteness, now becomes lost in a mist, now becomes paler in colour etc. Whether or not one here assumes intensive differences, whether one concedes or denies a basic likeness between the sensory phantasms here present and the sensational elements in perception, all this makes little difference to the absolute qualities, forms etc. of the act, in so far as the act's intention, its

meaning, stays unchanged, identically determined (identity of matter). We attribute these changes, not to the object, but to its 'appearance'; we 'mean' the object as constant and persistent, and we 'mean' this in merely 'feigning' fashion (identity of quality). As opposed to this, the *matter* of a unitary presentation changes if its object is given as changing (despite any overreaching form of unity to which the intentional object's identity-in-variety corresponds). The same is true when new features enrich our conception of an object, which is constantly before consciousness, features not previously part of the object's intentional content, of the object of our presentation as such.

The case of perception is similar. If many persons share the 'same' percept, or repeat a previous one, we have merely an identity of matter, of intentional essence, which does not at all exclude change in the descriptive content of the experience. The same holds of the variable part played, or that can be played, by imagination in perception, in the putting of a perceived object before us. Whether or not images of the back of the cigarette-box float in front of me, with this or that degree of fulness, steadiness and vividness, is quite irrelevant to the essential content, the interpretative sense of my percept, to that side of it, in short which, suitably understood, explains and justifies talk of the 'same percept' in opposition to a multiplicity of phenomenologically distinct perceptual acts. In each of such cases the object is presupposed as identical, is seen clothed with the same array of properties: it is 'meant' or 'apprehended' and posited in perceptual fashion.

A percept may, further, have the same matter as a flight of fancy: the latter may present an object or state of affairs in imagination as being 'just the same' as it is perceptually apprehended in the percept. Nothing may be objectively ascribed in the one case which is not likewise ascribed in the other. Since the *quality* of the presentation may be identical (e.g. in the case of memory), we see that the specific differences of intuitive acts do not depend on their intentional essence.

Much the same may be said of any sort of act. Many persons cherish the *same* wish, when their optative intention is the same. This wish may in one person be fully expressed, in another unexpressed, in one person it may bring to full intuitive clarity its basic presentative content, in another it may be more or less 'notional' etc. In each case the identity of essence plainly lies in the two aspects distinguished above, in an identity of act-quality and of matter. The same may be claimed for expressive acts, for the acts in particular which *lend meaning* to expressions: as said above by anticipation, their *semantic essence*, i.e. the really present (*reell*) phenomenological correlate of their meaning, coincides with their intentional essence.

We may confirm our notion of semantic essence (the act of meaning *in concreto*) by recalling the series of identities used above in Investigation I (§12) in order to draw a distinction between a unity of meaning and a unity of object, and the numerous examples of expressive experience which there illustrated our general notion of intentional essence. The identity of 'the'

judgement or of 'the' statement consists in an identity of meaning repeated *as* the same in the many individual acts, and represented in them by their semantic essence. This leaves room for important descriptive difference in regard to other constituents of these acts, as we have pointed out in detail.[34]

Appendix to §11 and §20

Critique of the 'image-theory' and of the doctrine of the 'immanent' objects of acts

There are two fundamental, well-nigh ineradicable errors that have to be guarded against in the phenomenological interpretation of the relationship between act and subject:

1. The erroneous *image-theory*, which thinks it has sufficiently explained the fact of presentation – fully present in each act – by saying that: '*Outside* the thing itself is there (or is at times there); in consciousness there is an image which does duty for it.'

To this notion we must object that it entirely ignores a most weighty point: that in a representation by images the *represented* object (the original) is *meant*, and meant by way of its image as an apparent object. This representative character is, however, no 'real predicate', no intrinsic character of the object which functions as image: an object is not representative as, e.g., it is red and spherical. What therefore enables us to go beyond the image which alone is present in consciousness, and to refer to the latter *as* an image to a certain extraconscious object? To point to the resemblance between image and thing will not help. It is doubtless present, as an objective matter-of-fact, when the thing actually exists. But for consciousness, which is assumed only to possess the image,[35] this fact means nothing: it can throw no light on the essence of the representative relation to the object, to the original, which is external to itself. Resemblance between two objects, however precise, does not make the one be an image of the other. Only a presenting ego's power to use a similar as an image-representative of a similar – the first similar had intuitively, while the second similar is nonetheless *meant* in its place – makes the image *be* an image. This can only mean that the constitution of the image as image takes place in a peculiar intentional consciousness, whose *inner* character, whose *specifically* peculiar mode of apperception, not only constitutes what we call image-representation as such, but also, through its particular inner determinateness, constitutes the image-representation of this or that *definite* object. The reflective, relational opposition of image to original does not, however, point to two genuinely apparent objects in the imaginative act itself, but rather to possible cognitive consummations, which new acts must realize, both fulfilling the imaginal intention and achieving a synthesis between the image and the thing it represents. Inaccurate oppositions of inner likenesses to outer objects cannot

be allowed in a descriptive psychology, and much less in a pure phenomenology. A painting only is a likeness for a likeness-constituting consciousness, whose imaginative apperception, basing itself on a percept, first gives to its primary, perceptually apparent object the status and meaning of an image. Since the interpretation of anything as an image presupposes an object intentionally given to consciousness, we should plainly have a *regressus in infinitum* were we again to let this latter object be itself constituted through an image, or to speak seriously of a 'perceptual image' immanent in a simple percept, *by way of which* it refers to the 'thing itself'. We must come to see, moreover, the general need for a constitution of presented objects *for* and *in* consciousness, in consciousness's own circle of essential being. We must realize that a transcendent object is not present to consciousness merely because a content rather similar to it simply somehow *is* in consciousness – a supposition which, fully thought out, reduces to utter nonsense – but that all relation to an object is part and parcel of the phenomenological essence of consciousness, and can in principle be found in nothing else, even when such a relation points to some 'transcendent' matter. This pointing is 'direct' in the case of a straightforward presentation: it is mediate in the case of a 'founded' presentation, e.g. one by way of images.

One should not talk and think as if an image stood in the same relation to consciousness as a statue does to a room in which it is set up, or as if the least light could be shed on the matter by inventing a hotch-potch of two objects. One must rise to the fundamental insight that one can only achieve the understanding one wants through a phenomenological analysis of the essences of the acts concerned, which are acts of the 'imagination' in the wide, traditional sense of Kant and Hume. The essential and *a priori* peculiarity of such acts consists in the fact that in them 'an object appears', sometimes straightforwardly and directly, and sometimes as 'counting' as a 'representation by images' of an object that resembles it. Here we must not forget that the representative image, like any apparent object, is itself constituted in an act in which the prime source of its representative character is to be sought.

Our exposition extends, *mutatis mutandis*, to the theory of representation in the wider sense of a *theory of signs*. To be a sign, likewise, is no real (*real*) predicate; it requires a founded conscious act, a reference to certain novel characters of acts, which are all that is phenomenologically relevant and, in consequence of this last predicate, all that is really (*reell*) phenomenological.

2. It is a serious error to draw a real (*reell*) distinction between 'merely immanent' or 'intentional' objects, on the one hand, and 'transcendent', 'actual' objects, which may correspond to them on the other. It is an error whether one makes the distinction one between a sign or image really (*reell*) present in consciousness and the thing it stands for or images, or whether one substitutes for the 'immanent object' some other real (*reelles*) datum of consciousness, a content, e.g., as a sense-giving factor. Such errors have

dragged on through the centuries – one has only to think of Anselm's ontological argument – they have their source in factual difficulties, but their support lies in equivocal talk concerning 'immanence' and the like. It need only be said to be acknowledged *that the intentional object of a presentation is the same as its actual object, and on occasion as its external object, and that it is absurd to distinguish between them.* The transcendent object would not be the object of *this* presentation, if it was not *its* intentional object. This is plainly a merely analytic proposition. The object of the presentation, of the 'intention', *is* and *means* what is presented, the intentional object. If I represent God to myself, or an angel, or an intelligible thing-in-itself, or a physical thing or a round square etc., I mean the transcendent object named in each case, in other words my intentional object: it makes no difference whether this object exists or is imaginary or absurd. 'The object is merely intentional' does not, of course, mean that it exists, but only in an intention, of which it is a real (*reelles*) part, or that some shadow of it exists. It means rather that the intention, the reference[36] to an object so qualified, exists, but not that the object does. If the intentional object exists, the intention, the reference, does not exist alone, but the thing referred to exists also. But enough of these truisms, which so many philosophers still manage to obfuscate so completely.

What we have said above does not, of course, stop us from distinguishing, as we said previously, between the object *tout court* which is intended on a given occasion, and the object *as* it is then intended – what interpretative slant is put upon it and with what possible fulness of intuition – and in the latter case peculiar analyses and descriptions will be appropriate.

Chapter 3

The matter of the act and its underlying presentation

§22 The question of the relation between the matter and quality of an act

We wind up our general probe into the phenomenological structure of intentional experience with a discussion which throws important light on the main problems in our special field of meaning. It deals with the relation of *quality* to *matter*, and so with the sense in which each act both needs and also includes in itself a presentation which serves as its basis. We here at once come up against fundamental difficulties, scarce noticed before[1] and certainly not put into words. The gap in our phenomenological knowledge is all the more grievous since, while it remains unfilled, we can have no real insight into the essential make-up of intentional experiences, and none therefore into meanings.

Quality and matter were distinguished by us as two 'moments', two inner constituents of all acts. We did so quite properly. If, e.g., we call an experience one of 'judgement', there must be some inner determination, not some mere outwardly attached mark, that distinguishes it as a judgement from wishes, hopes and other sorts of acts. This determination it shares with all judgements: what distinguishes it from all other judgements (i.e. judgements other *in essence*) is above all its matter (disregarding certain other 'moments' to be investigated later). This matter also is an inner moment of the act. This is not so much directly apparent – quality and matter are not readily prised apart in the analysis of, e.g., an isolated judgement – but appears when we set qualitatively different acts side by side, and compare them in respect of certain correspondent identities, when we find an identical matter as a moment common to them all, much as in the sensory realm we come upon like intensities or colours. *What we only have to ask is what this identical element is and how it stands to the moment of quality.* Are we dealing with two *separate albeit abstract constituents of acts*, such as colour and shape in sensuous intuition, or are they otherwise related, as, e.g., *genus* and *differentia* etc.? This question is all the more weighty since the matter of acts is that aspect of them which gives them their *determinate objective*

reference. To be as clear as one can in regard to the nature of such reference is of fundamental interest for epistemology, since all thinking takes place in acts.

§23 The view of 'matter' as a founding act of 'mere presentation'

The first answer to our question is furnished by the well-known proposition, used among others by Brentano to circumscribe his 'psychical phenomena', that each such phenomenon – in our terminology and definition *each intentional experience – is either a presentation or based upon underlying presentations*. More precisely, this remarkable proposition means that in each act the intentional object is *presented in an act of presentation*, and that, whenever we have no case of 'mere' presentation, we have a case of presentation so peculiarly and intimately inwoven with one or more further acts or rather act-characters, that the presented objects become the object judged about, wished for, hoped for etc. Such plurality of intentional reference is not achieved in a linked concomitance or sequence of acts, in each of which the object has a novel, i.e. a recurrent, intentional presence, but in a single strictly unitary act, in which a single object is only *once* apparent, but is in this single appearance the target of a complex intention. We can, in other words, interpret our proposition as saying that an intentional experience only gains objective reference by incorporating an experienced act of presentation in itself, through which *the object is presented to it*. The object would be nothing to consciousness if consciousness did not set it before itself as an object, and if it did not further permit the object to become an object of feeling, of desire etc.

These added intentional characters are plainly not to be regarded as *complete* and *independent acts*: they cannot be conceived apart from the act of objectifying presentation, on which they are accordingly based. That an object or state of affairs should be desired, without being presented in and with such desire, is not merely not the case in fact, but is entirely inconceivable, and the same holds in every similar case. The matter before us therefore claims to be *a priori*, and the proposition asserting it is a self-evident *law of essence*. The addition of, e.g., desire to some underlying presentation, is not the addition of something that exists independently, with its own independent direction to some object: we must see it as the addition of a non-independent factor, intentional no doubt as having real reference to an object, and unthinkable *a priori* without it, but only able to develop or gain such reference through intimate *liaison* with a presentation. But *this last is more than a mere act-quality*: unlike the quality of desire based upon it, it is quite capable of independent existence as a concrete intentional experience, as an act of 'mere' presentation.

We round off these explanations with an observation which must be kept in mind in future discussions: that among cases of 'mere presentation' we

must include, following Brentano, all cases of mere imagination, where the apparent object has neither being nor non-being asserted of it, and where no further acts concern it, as well as all cases where an expression, e.g. a statement, is well understood without prompting us either to belief or disbelief. It is mainly by contrast with such a 'belief-character', whose addition perfects judgement, that the notion of mere presentation can be elucidated. It is well-known how important a part this contrast plays in the modern theory of judgement.

Returning to our proposition, we are tempted (as said at the beginning) to apply the principle there expressed and here set forth, to explain the relation between matter and quality. Identity of matter accompanying change of quality rests, we may say, on the 'essential' identity of the underlying presentation. Or otherwise put: acts having the same 'content', and differing only in intentional essence, inasmuch as one judges, one wishes, one doubts etc., this same content, have 'in essence' the same presentation as their basis. If this presentation underlies a judgement, it yields (in its present sense as 'matter') the content of a judgement. If it underlies a desire, it yields the content of a desire etc. etc.

We spoke of '*essentially* the same presentation'. We are not to be taken as saying that matter and underlying presentation are actually one and the same, since 'matter' is merely an abstract 'moment' in an act. In talking of 'essentially the same presentation' we rather meant, following previous discussion, presentations with one and the same matter, which may, of course, be phenomenologically differentiated by further 'moments' which have nothing to do with matter. Since quality is also the same, all these presentations have the same 'intentional essence'.

The following is the outcome: that, while every other intentional essence is a complex of quality and matter, the intentional essence of a presentation is pure matter – or is pure quality, however one may choose to call it. Otherwise put, it is only because all other acts have a complex intentional essence, and necessarily include a presentative factor among their essential constituents, that talk of the difference between quality and matter arises. The word 'matter' refers to the necessary, basic presentative constituent. In the case of simple acts, which are also *eo ipso* presentative, the whole distinction necessarily falls away. One should then say: the difference between quality and matter represents no basic difference among the kinds of abstract moments found in acts. *Matters*, treated in and for themselves, *do not differ from qualities*: they are *qualities of presentation*. What we call the intentional essence of an act is its total qualitative being: this is what is essential to it, as opposed to what varies accidentally.

The matter could also be put in the following manner:

If an act is simple, i.e. is a pure presentation, its quality coincides with what we have called its intentional essence. If it is complex – and all acts that are not mere presentations, as well as all complex presentations, belong

here – its complex intentional essence is merely a complex of qualities brought together in unity, from which a unitary total quality emerges, in such a way, however, that each primitive or complex quality in the pattern, which is not itself a presentative quality, rests upon such a presentative quality, which in this function yields, or is called, the corresponding matter, or the total matter in relation to the complex total act.

§24 Difficulties. The problem of the differentiation of qualitative kinds

Evident as this whole interpretation seems, and based on an irrefragable support, it is yet not such as to exclude other possibilities. Brentano's principle is undoubtedly self-evident, but things have perhaps been read into it which are not truly part of it. We note at least the peculiar stress laid on presentations[2] as the one class of intentional experiences whose intentional essence (or, what now is the same, whose intentional quality) could be truly simple. In connection with this *a problem arises as to the interpretation of the last specific differences of the various types of intentional essence* (or briefly of 'intentions'). When we judge, e.g., is our full judgement-intention, the aspect in the act of assertion which corresponds to our asserted sentence's meaning a complex whole made up, on the one hand, of a presentative intention, which merely gives 'presence' to some state of affairs, and a corresponding, strictly judgemental intention, which sees it in the further aspect of what really is? What is the position, we may ask, in regard to last specific differences of such added intentions? The *summum genus* of Intention specifies itself, mediately or immediately, in the species of Judgement-intention (the latter of course conceived 'for itself', and in abstraction from its supposedly underlying presentative intention). Is this species, we may ask, an ultimate specific difference?

To preserve clarity let us compare our case with a plain case where generic essence is differentiated. The genus Quality is essentially specified in the species Colour, and this in its turn has the species Red ranged under it, as well as this determinate shade of Red. This last is a last specific difference, permitting of no differentiation which remains within its generic limits. All that is still possible are alliances with determinations which belong to other genera, which are themselves last differences in their own class. Such alliances add definiteness to content, but they do not, properly speaking, differentiate.[3] The same Red, e.g., can be extended in this or that shape. We modify the moment of Red, not *qua* quality, but in respect of the new genus Extension, a moment essentially belonging to it, since it is of the essence of colour that it cannot be without extension.

Returning to our present case, how shall we hold that the superadded character of judging stands to its presentational basis in a concrete judgement? Is it quite the same in all judgements, and is the Species Judgement-intention

(understood in ideal isolation, uncomplicated by presentations) truly a lowest specific difference?[4] We should not hesitate to say so. But if we do say so, and if we then try to argue similarly in the case of *all kinds of intention*, we encounter serious difficulties in the case of presentations. For, if no further differentiation of the species Presentation is possible, the difference between this or that presentation *in specie*, e.g. the difference between the presentation *Emperor* and the presentation *Pope*, will not affect the presentative intention as such. What then will differentiate these presentations, or rather these intentional essences or presentational *meanings*? They must plainly be complexes of the character or quality *Presentation* together with another, generically different character and, since all difference of objective reference is absent from the former, this second character must introduce such difference into the complete meaning. In other words, the intentional essence of the presentation (its meaning, in our example) cannot be the last specific difference in the presentative intention; a wholly new determination of some other sort must be added to the fully differentiated intention. The meaning of each presentation will then consist of *Presentative Intention* compounded with *Content*, two generically different ideal unities woven together in unity. Returning to our old terms we must say: If we hold it obvious, as we did above, that intentions of all sorts must be differentiated in like manner, we must again opt for an essential distinction between act-quality and act-matter. We cannot maintain the view that what we called 'matter' is identical with the intentional essence of an underlying presentation, and that this in its turn is identical with a mere quality of presentation.

§25 Closer analysis of our two possible solutions

Many will here ask in amazement why we are so prolix in removing the difficulties that we ourselves have put in our path. The whole matter is quite simple. Each act of presentation has of course the general act-character of the Species Presentation, which permits no further genuine differentiation. What differentiates presentation from presentation? Their content, of course. The presentation *Pope* presents the Pope, the presentation *Emperor* the Emperor.

Such 'obviousnesses' will satisfy nobody who has grasped the phenomenological distinctions of kind which obtain here, and which derive from ideal unities, and especially the fundamental cleft between 'content' as object and 'content' as matter (interpretative sense or meaning). It will only satisfy those who, at this point where it is so all-important, fail to feel the force of the truth that the object is, properly speaking, nothing at all 'in' a presentation.

Our prolixity was therefore quite necessary. *Objects, that are nothing in a presentation are also unable to create differences among presentations*, and especially not the differences so familiar to us from the proper content of each presentation in respect of *what* it presents. If we think of this last as a

'content', both distinct from the intended object and immanent in the presentation, it is not clear what we could mean by it. Only two possibilities seem open to us, which were indicated above and which we now wish to set forth as sharply as possible.

We may assume, as one possibility, that it is the quality of the presentation, differentiated in this or that fashion, which constitutes the variable intentional essence, and with it the variable objective reference, in the real (*reellen*) content of the presentation. The presentations *Pope* and *Emperor* (not Pope and Emperor themselves) differ from one another in the very same way that the colour Red differs from the colour Blue (both thought of as wholly definite 'shades'). Our universal is Presentation, our particular is Presentation in the full determinateness and complete differentiation that its semantic essence permits. In the compared case the universal is Colour, the particular this or that definite colour, this shade of Red, that shade of Blue. That a presentation refers to a certain object in a certain manner, is not due to its acting on some external, independent object, 'directing' itself to it in some literal sense, or doing something to it or with it, as a hand writes with a pen. It is due to nothing that stays outside of the presentation, but to its own inner peculiarity alone. This last holds on any view but, on the present view, a given presentation presents *this object in this manner* in view of its *peculiarly differentiated presentational quality*.

Or we may hold, as the *second* possibility open to us, that the full intentional essence (in our cases the full semantic essence) that achieves Abstract Ideation in talk of '*The* (ideally-single) Presentation *Pope*' or of 'The Meaning of the word "Pope"', is essentially complex, and divides into two abstract moments: Presentational Quality, on the one hand, the Act-Quality of presentation conceived in universal selfsameness and purity, and 'Content' or Matter, on the other hand, which does not pertain to the inner essence of Presentation as a differentiating feature, but accedes to it and perfects it into a total meaning. The relation of Presentational Quality to Matter is therefore like that of Determinate Shade of Colour to Extension, in our parallel example. Each colour is the colour of a certain extension: each presentation likewise is the presentation of a certain content. In neither case is the connection contingent, but has *a priori* necessity.

Our comparison shows how we wish to conceive this kind of combination, and how we must conceive it from our present point of view. It is a form of combination that still lacks a suitable name. Brentano and certain kindred thinkers call it a combination of 'metaphysical parts': Stumpf prefers to speak of 'attributive parts'. The connections of inner properties in the unity of external phenomenal things yield the typical examples on which the Idea of this form of combination must be conceived. We must, however, note that the completing character which adds determining content to the Pure Character of Presentative Quality (only abstractly separable from such content) must be seen as truly belonging to a *new genus*. If we again regarded

it as a qualitative character, the difficulties we are now seeking to remove would surge up once more, and only names would have been altered.

If we therefore decide to exclude 'Content' or 'Matter' from the genus Act-Quality, we shall have to say: The qualitative character which is such as to make a presentation a presentation, and the qualitative characters, consequently, which are such as to make judgements judgements, desires desires etc., have in their *inner* essence no relation to an object. But an ideally necessary relation *is grounded in this essence*: this character cannot be without complementary 'matter', through which the relation to the object first enters the complete intentional essence and the concrete intentional experience itself. This carries over *eo ipso* to the semantic essence of expressive experiences, what makes us speak, e.g., of the 'same judgement' as asserted by different persons. This semantic essence, this meaning in the ideal sense, is, in the concrete judgement-experience, the Act-character of Judgemental Position (the abstract Judgement-quality), attributively bound up with the 'content' (the Matter of Judgement) through which the relation to the 'object', i.e. the state of affairs, is consummated. This Judgemental Assertion may be seen *a priori* to be unthinkable without a Content, as a colour is unthinkable without extension.

§26 Consideration and rejection of the proposed conception

How shall we decide among these opposed possibilities, both pondered over with equal care?

If we accept the *first* possibility Presentation stands as an unacceptable exception in a series of intentional experiences. Within the essential genus Intentional Quality, which includes as coordinated species the Qualities of Presentation, Judgement, Wish, Will etc., the species Presentation is differentiated into all the varieties classed as presentations of this or that 'content' (or matter), while qualities of Judgement, Wishing, Willing etc., are last differences: differences of content are in their case mere differences in the presentational qualities which are combined with, or underlie, their own quality. The matter can be seen in another way. One cannot restore uniformity by treating the distinguishing contents of different judgements, wishes, willings etc., as differences of the qualitative species Judgement, Wish, Will etc., since different pure species cannot share the *same* lowest difference. Is this anomaly not exchanged for another if we accept different species at the same level, of which some have lowest differences *under them*, while others themselves *are* such lowest differences?

But if we adopt the *second* possibility it seems to force us to change our conception yet further. Have we good ground left for adhering to the principle that every intentional experience is either a 'mere' presentation, or implies presentations as its necessary basis? Such priority for presentations –

as acts – and such complication in all acts not themselves presentations, seem an almost gratuitous assumption. On the view now set up as correct, the 'contents' are thought of as experiences *sui generis*, only entering into combinatory unity with the act-character of Presentation. (This combinatory unity may be very intimate and may connect intrinsic, positive properties.) But if such a manner of combination can here produce what we call an act-with-a-given-content, why should the case be different for other types of act, or at least why *must* it be different? The combinatory form here in question makes out of Presentative Quality and 'Content' a whole entitled 'Presentation with a given Content'. Why should not the same combinatory form do the same for other acts, and in the case, e.g., of the Judgement, make out of Judgement-Quality and Content, the whole entitled 'Judgement with a given Content'?

The peculiar character of many sorts of acts may of necessity require mediation: many act-qualities may only make their appearance in combination with other act-qualities, e.g. that of presentation, which underlie them in the total act, and which relate to the same matter, so that they are mediately linked with this matter. But that this must always be so, and that the Act-species of Mere Presentation plays this all-important role, so that every act not itself a mere presentation gets its matter only through a mediating presentation: all this appears neither obvious nor initially likely.

§27 The testimony of direct intuition. Perceptual presentation and perception

We close our argument with the 'testimony of inner perception', which should come first in exploring controversial questions of description, though we see reason to prefer speaking of immediate intuitive analysis of the essences of intentional experiences. Such a reversal of *expository* order is permitted and in certain circumstances necessary. We wish in epistemology to render all due honour to the evidence of a rightly understood, immanent inspection of essence which is falsely credited to 'internal perception'. But this testimony, when appealed to, must be conceptually apprehended and asserted, and will thereby lose much authority and permit of well-founded doubts. Different people all appeal to such 'internal perception', and come to quite opposite results: they read different things into it or out of it. This is true in the case before us. The analyses just done enable us to recognize this fact, and to distinguish and appraise various illusions which arise in interpretations of the data of phenomenological inspections of essence. The same holds in regard to the evidence of general principles based on our inner intuition of individual cases, based on this evidence, i.e., and not on interpretative interpolations.

We said above that it was wrong to talk of 'internal perception' instead of 'immanent inspection of essences' in making the usual appeals to the

'evidence of internal perception'. For, if one examines the matter, all such appeals either serve to establish facts of essence belonging to the pure phenomenological sphere, or mere transfers of such facts to the sphere of psychological reality. Assertions of phenomenological fact can never be epistemologically grounded in *psychological experience (Erfahrung)*, nor in *internal perception* in the ordinary sense of the word, but only in *ideational, phenomenological inspection of essence*. The latter has its illustrative start in inner intuition, but such inner intuition need not be actual internal perception or other inner experience (*Erfahrung*), e.g. recollection: its purposes are as well or even better served by any free fictions of inner imagination provided they have enough intuitive clarity. Phenomenological intuition, however, as often stressed, fundamentally excludes all psychological apperception and real (*reale*) assertion of existence, all positings of psycho-physical nature with its actual things, bodies and persons, including one's own empirical ego, as well as all that transcends pure consciousness. This exclusion is achieved *eo ipso*, since the phenomenological inspection of essence, in its turning of immanent ideation upon our inner intuitions, only turns its ideating gaze on what is *proper* to the real (*reellen*) or intentional being of the experiences inspected, and only brings to an adequate focus the specific modes of experience which such individual experiences exemplify, and the *a priori* ideal laws which relate to them. It is of the greatest importance to be quite clear on this matter. Men are misled by a mere illusion when they think, in conducting epistemological discussions, or in psychological discussions which base general principles of conscious data on apodictic evidence, that the source of such evidence lies in inner experience (*Erfahrung*), and in particular in internal perception, i.e. in acts which *assert existence*. This cardinal error infects that style of psychologism which thinks it has satisfied the requirements of pure logic, ethics and epistemology and that it has gone beyond extreme empiricism, merely because it speaks of 'apodictic evidence' and even of '*a priori* insights', without ever leaving the ground of internal experience (*Erfahrung*) and psychology. It is in principle impossible to go beyond Hume in this manner, since he too acknowledges the *a priori* in the form of 'relations of ideas', and yet is so far from distinguishing in principle between inner experience (*Erfahrung*) and Ideation, that he interprets the latter nominalistically as a set of contingent facts. [Second Edition comment. *Trans.*]

Going into more detail, it is, of course, evident that each intentional experience has its basis in a presentation. It is evident that we cannot judge if the state of affairs about which we judge is not present to our minds, and the same is true of enquiring, doubting, surmising, desiring etc. But does a 'presentation' here mean what it means in other contexts? May we not be thralls to an equivocation when we expand this evidence into the principle 'Each act-experience is either a mere presentation, or has its basis in presentations'. We are put on our guard by the fact that, if we confront our

experiences in sternly descriptive fashion, we do not by any means always find it possible to analyse the acts which are not 'mere presentations' into the partial acts which supposedly make them up. Let us contrast a case where intentional reference is plainly compound, and in relation to the same matter, with one or other of our dubious cases. I cannot rejoice in anything unless what I rejoice in stands before me in the hues of existence, in the perceptual, the reminiscent, possibly also the judgemental and assertive manner. Here the compounding is indubitable. If, e.g., I see and rejoice, the act-character of my joy has its basis in a percept with its own act-character, which makes its matter into matter for my joy. The character of my joy may fall away while my percept remains unaltered. Without doubt, therefore, it forms part of the concretely complete experience of joy.

Perception offers an example of the dubious compounding of acts. Here as in all acts we distinguish between quality and matter. Comparison with a corresponding mere presentation, one, e.g., of mere imagination, shows how the same object can be present *as* the same (with the same 'interpretative sense'), and yet present in an entirely different 'manner'. In perception the object seemed to achieve full-bodied presence, to be there *in propria persona*. In the imaginative presentation it merely 'floats before us', it is 'represented' without achieving full-bodied presence. This is not, however, the difference that concerns us: ours is a difference of mere 'moments', involving neither matter nor quality, just like, e.g., the difference between perceiving and recollecting one selfsame object which is present to mind with the same interpretative sense etc. Let us therefore compare a percept with a mere presentation that corresponds to it, while *abstracting* from all such differences. On our conception, a 'matter' is abstractly common to both cases, given in each case in different fashion, and with a differing act-quality. On the other conception which we were questioning, the matter which underlies perception is itself a second act-quality, that of an underlying act of mere presentation. Does analysis reveal anything of the sort? Can we look on a percept as a compound act in which an independent act of mere presentation can be really isolated?

Perhaps someone will here point to the possibility of an exactly correspondent illusion, and will hold that, once exposed as illusion, it can be seen as the isolated mere presentation, inwrought without change into our percept and providing it with its matter. Illusion, while not recognized as illusion, was simple perception. But, later, its perceptual character, the act-quality of belief, fell away, and the mere perceptual presentation remained. The same compounding must be assumed to obtain in all percepts: everywhere the underlying perceptual presentation – whose quality forms the matter of perception – will be completed by a belief-character.

Let us discuss the matter more closely in the light of a concrete example. Wandering about in the Panopticum Waxworks we meet on the stairs a charming lady whom we do not know and who seems to know us, and who

is in fact the well-known joke of the place: we have for a moment been tricked by a waxwork figure. As long as we *are* tricked, we experience a perfectly good percept: we see a lady and not a waxwork figure. When the illusion vanishes, we see exactly the opposite, a waxwork figure that only *represents* a lady. Such talk of 'representing' does not of course mean that the waxwork figure is modelled on a lady as in the same waxworks there are figure-models *of* Napoleon, *of* Bismarck etc. The percept of the wax-figure as a thing does not therefore underlie our awareness of the same figure as representing the lady. The lady, rather, makes her appearance together with the wax-figure and in union with it. Two perceptual interpretations, or two appearances of a thing, interpenetrate, coinciding as it were in part in their perceptual content. And they interpenetrate in conflicting fashion, so that our observation wanders from one to another of the apparent objects each barring the other from existence.

It can now be argued that while the original perceptual presentation does not achieve an entirely detached existence, but appears in conjunction with the new percept of the wax-figure, it does not serve to found a genuine percept: only the wax-figure is perceived, it alone is believed to be really there. The isolation is achieved after a fashion, which suffices for the present purpose. But it would only really suffice if we could truly speak of isolation in this case, if we could, in other words, assume the presentation of the lady in the second case to be really contained in the original percept of the same lady. But, when the fraud is exposed, presentation amounts to perceptual consciousness resolved in conflict. But a consciousness qualified in this fashion is naturally not part of the original percept. Certainly both have something in common: they are as like one another in our illustration, which cannot in this respect be improved upon, as percept and corresponding presentation can possibly be. Certainly both share the same *matter*, for which such far-reaching likeness is by no means needed. It is the same lady who appears on both occasions, and who appears endowed with the same set of phenomenal properties. But in the one case she stands before us as real, in the other case as a fiction, with a full-bodied appearance which yet amounts to nothing. The difference lies in the qualities of our acts. It is almost exactly as if she herself were present, a genuine, actual person: the unusual likeness in matter and other non-qualitative constituents of our acts certainly inclines us to slip from a representational into a perceptual mode of consciousness. It is only the contradiction which this tendency towards believing perception encounters, as it directs itself upon the beckoning lady, that prevents us from really yielding to it, a contradiction due to the percept of the mere wax-doll, which in part coincides with our lady and in other respects rules her out, and due especially to the note of belief which informs this latter percept. The difference is, however, plainly of a sort that excludes the thought that the presentation should be contained in the percept. The same matter is at one time matter for a percept, and at another time matter

for a mere perceptual fiction, but both can evidently not be combined. A percept cannot also fictitiously construct what it perceives, and a fiction cannot also perceive what it constructs.

Descriptive analysis does not, therefore, favour the view, so obvious to many, that each percept is a compound, in which a moment of belief, the characteristic quality of perception, is imposed on a *complete* act of perceptual presentation, endowed with its own independent quality.

§28 Special investigation of the matter in the case of judgement

The situation is similar in the case of judgements, a class of acts of particular interest to the logician. *We here employ this word in its principal sense, which connects it with assertions (predications)*, and so excludes percepts, remembrances and similar acts (despite their not unessential descriptive affinity). In the judgement *a state of affairs* 'appears' before us, or, put more plainly, becomes intentionally objective to us. A state of affairs, even one concerning what is sensibly perceived, is not, however, an object that could be sensibly perceived and apparent (whether to our 'outward' or to our 'inward' sensibility). In perception an object is given to us as having full-bodied existence. We *call* it something which now is, in so far as our percept serves as our basis for judging *that it is. In this judgement*, which can continue essentially unaltered even when the percept falls away, what appears or intentionally is 'in consciousness', is not the existent sensible object, but the fact *that this is*. In the judgement it further seems to us that something has such and such properties, and this 'seeming', which we must not of course conceive as a case of doubtful surmise, but as one of firm opinion, of certainty, of conviction as in the ordinary sense of 'judgement', may be realized in many forms which vary in content. It may be an opinion that S is or is not, that S is p or is not p, that either S is p or Q is r etc.

What plays the part of object to judgement and opinion we call the *state of affairs judged*: we distinguish this in reflex knowledge from the *judging* itself, the *act* in which this or that appears thus or thus, just as in the case of perception we distinguish the perceived object from the perception as act. Following this analogy, we must ask ourselves whether what constitutes the *matter* of our judgement, what *makes it the judgement of a given state of affairs, lies in an underlying act of presentation*. The state of affairs will then be first presented through this presentation, and, thus presented, will become the target or a new act, or rather act-quality, of judgemental positing which is built upon this presentation.

No one would question that, for every judgement, conceived *a priori* in essential generality, there is a presentation endowed with the same matter, and therefore presenting the same thing in exactly the same manner, as the judgement judges about it. To the judgement, e.g., *The earth's mass is about*

1/325,000 of the sun's mass, corresponds, as 'mere' presentation, the act performed by someone who hears and understands this statement, but sees no reason to pronounce any judgement upon it. We now ask ourselves: Is this very act of mere presentation a constituent of the judgement, and does the latter merely differ in respect of a superadded, deciding note of judgement which *supervenes* upon the mere presentation? I for my part, try as I may, can find no confirmation of this view in descriptive analysis. I can find no trace of the required duplicity in act-quality. One cannot of course base a pretended analysis on the fact that one *talks* of 'mere presentation'. The word 'mere' points to a deficiency, as it does everywhere, but not every deficiency is remedied by an addition. We oppose, e.g., 'mere' imagination to perception, thereby according a preference to the former, without crediting it with a *plus*. Just so, in the verbal opposition of mere presentation to judgement, a preference for the former corresponds to a deficiency in the latter, the preferential status of having come to a decision, a judgement, in regard to what formerly was a merely presented state of affairs.

§29 Continuation: 'acceptance' or 'assent' given to the mere presentation of the state of affairs

Others may think that the complications that escape our notice are in certain cases extremely clear. For they recall the familiar experiences where a mere idea first floats before our mind, without leading to an immediate decision in judgement, and to which an obviously novel act of assent or acceptance (or denial or rejection) only afterwards accrues.

We shall not, of course, dispute these plain facts, but we shall try to see them, and the whole matter before us, in a somewhat different light. Undoubtedly a new act terminates our 'mere presentation', follows upon the latter and maintains itself in consciousness. What is questionable, however, is that *the new act really contains the old act whole and entire in itself*, and that, to be more precise, it simply grows out of the old one through the association of the note of belief, the specific quality of judgement, with the mere presentation, thereby completing the concrete experience of judging – much as the act-quality of joy associates itself with a perceptual act and so completes the concrete act of rejoicing. Undoubtedly when the new act thus emerges from the old, an identical element persists which includes what we called their 'matter'. This identical element need not, however, be a complete act of presentation, the only change being the emergence of a new quality based upon it. We can also interpret what happens as involving the *supersession* of the specific note of presentation in the original merely presentative act by the note of judgement, while the 'identical element' was only an abstract 'moment' not amounting to a full act.

We must, however, be more precise. Only part of the situation is to some degree described by the above line of thought: what justifies talk of 'assent'

is precisely absent. We shall base a more careful description on a case where the word 'assent' is specially apposite: we assent to a judgement that another pronounces. His words do not then immediately arouse a concordant judgement in us: to *judge concordantly*, simply to accept a communication, is not to assent to it. Assent rather involves an original understanding of a statement which we do not ourselves judge true: what is said is 'merely entertained' in consciousness, is *pondered* and *considered*. Plainly all these acts are involved in the mere presentation, to which assent is added. We dwell ponderingly on the speaker's opinion, for what is merely entertained must not remain thus merely entertained. We face the issue, we mean to decide it. Then the decision, the affirmative adoption supervenes: we ourselves pass judgement and concordantly with the other person. The previous 'mere presentation', the mental train of brooding suspension and questioning, are certainly not contained in this judgement. Assent is rather achieved when a judgement is pronounced that accords with the speaker's judgement and with the pondered question, which has the same 'matter'. I assent to a judgement means that I judge likewise, my judgement bases itself on the same matter. I answer 'yes' to the question means that I precisely hold what the question questions: my act again has an identical matter.

Regarded more narrowly, however, this analysis still betrays incompleteness: what is specific to assent is really omitted. The sequence of question and concordant judgement, or of judgement and concordant judgement, does not complete the whole, i.e. that of a judgement which assents to a question or a judgement. Plainly a certain transitional experience mediates or rather connects the two distinct members. The pondering and question 'intention' is fulfilled in the assenting decision, and in this fulfilling unit of *response* (which has the phenomenological character of a moment of union) the two acts are not merely successive but mutually related in the most intimate unity. The answer *fits* the question: the decision says 'It is so', just so, in fact, as it was previously pondered over as being.

Where our pondering thoughts swing to and fro like a balance, where question wakes counter-question and the latter the former (Is this so or not?), our intention is duplex, and the whole pondering experience is fulfilled by either of two possible decisions: that it is so or that it is not so. The fulfilling answer, of course, specially concerns the corresponding half of the pondered question. In simpler cases decisions with opposing fulfilments exemplify negative fulfilment or (as it were) disappointment. This automatically carries over to manifold disjunctions which are not limited to a 'Yes' and a 'No'. Negative fulfilment then lies in the decision: 'Neither *A* nor *B*, nor *C* etc.'

Plainly such talk of an assenting judgement – assenting in relation to another judgement uttered by a speaker – has its source in this experience of fulfilment, the resolution of a kind of tension, which is related to a pondered question. The speaker conceives of his auditor, whose concordant

judgement he cannot simply count upon, as pondering the matter, and requests his agreement: even when a like judgement has occurred without pondering, agreement is felt as assent, especially since prior pondering will enhance its worth. The auditor in his turn is pleased to pose to his interlocutor as pondering and assenting, even when he has had no occasion to ponder: he hopes to give his interlocutor the joy of assent obtained. Straightforward agreement often is thought of as assent, while true assent consists in the complex experience where a perceived or presented judgement leads to a phase of questioning, which in its turn finds fulfilment in the corresponding actual judgement (or, in the contrary case, in its frustration or rejection).

These considerations lead us to look on *assent as the same sort of transitional experience as the fulfilment of a surmise, an expectation, a wish and similar 'directed' intentions*. We have, e.g., in the fulfilment of wishes, no mere sequence of wishful intention and wished-for consummation but a characteristically unitary consciousness of fulfilment. Here too there is agreement in 'material', but such agreement alone is insufficient: otherwise any two acts with the same material would yield a 'fulfilment'. It is the consciousness of fulfilment which first coordinates the wish that S should be P with the judgemental experience that S is P, giving to the latter the relative character of the *fulfilling act*, and to the wish the character of a pregnantly *intending, directed* act.

Our analysis shows plainly – as we observe for later Investigations – that any 'theory of judgement', or, more properly, any purely phenomenological characterization of the judgement, which identifies its peculiar quality with an assent or acceptance, or a denial or rejection, of some presented state of affairs (or of some presented object in general), is not on the right path. *Supervenient assent is not an act-quality supervening upon a prior act of mere presentation*: what analysis really discovers is first mere presentation (which here includes the interrelated acts of mere entertainment, putting the question and consideration) passing over by way of fulfilment into a judgement of like material. The judgement is not intrinsically the acceptance of a previously given mere presentation: it is accepting, assertive only in a context of fulfilment. Only in this context has it this relational character, just as in it alone the 'presentation' (or pondering) has the relational character of an intention directing itself to such assent. The analogy with other sorts of fulfilment, e.g. of wish-fulfilment, is here most illuminating. The 'turning up' of the wished-for consummation, or rather our belief in its turning up – we are concerned not with an objective turning up but with our knowledge or conviction about it – has in itself no character of wish-fulfilment. No one would here wish to describe the experience of fulfilment as the mere addition of a new act-quality to the original wish, or would dream of treating the fulfilling conviction, the goal of the process, as a compound which includes the wish as an underlying partial act.

After all this, we can no longer argue from an experience of assent subsequently added to a mere presentation, to that constitution of intentional experiences that we have found so dubious, at least not in the field of the judgement.

Additional Note

We have not of course overlooked the fact that there is generally a wish-intention woven into the pondering which precedes assent, an intention directed to a judgemental decision. But we should think it quite wrong to identify the fulfilment involved in the (so to say) theoretical question (in which the appearance of questionableness is constituted) with the fulfilment of the wish or *wish-question* which rests upon this. It would seem that the word 'question' has two senses. In one sense it stands for a definite wish, in another for a peculiar act presupposed by each such wish. Our wish aims at 'judgemental decision', i.e., it aims at a judgement which will decide a *question*, or which in the case of a two-sided disjunction, will resolve a *doubt*. The wish, in brief, strives for *an answering of the question*: this last is not therefore itself the wish.

The *doubt* just mentioned is, likewise, no emotional act. It is not in fact an act distinct from a theoretical question nor on occasion woven into it, but is simply the special case of a disjunctive question, in our present theoretical sense.

§30 The conception of the identical understanding of a word or a sentence as a case of 'mere presentation'

The following general argument may suggest itself as against our doubt.

The same words and verbal patterns preserve their identical sense in the most varied contexts and are partial expressions for quite different acts. There must therefore be *some uniform experience* which *in all cases* corresponds to them, which can only be regarded as an *act of presentation* underlying them all.

One man says 'S is P' to express a judgement, another man hears and understands his words without himself judging. The same words function in the same sense: they are used and grasped with a similar understanding. The difference is plain: in the second case, there is only an understanding of the words, in the first something more as well. Our understanding is the same in the two cases, but judgement is something additional. Widening the range of our samples, different persons may wish, hope, surmise, doubt etc., that S is P, all performing appropriate acts of expression. They all understand a common set of words; all share with the man who judges what he shares with the man who merely understands. This last man experiences *in isolation* what in the other man appears coloured with conviction, desire, hope etc.

Mere understanding is here mere presentation which furnishes a uniform basis for a series of acts having the same 'matter'. The same notion can of course be transferred from verbally expressed acts to acts without such expression.

This is certainly a specious argument. Talk of a sameness of sense, of sameness of understanding of words and sentences, certainly points to something which does not vary in the varied acts thus brought to expression. This something is not merely what leads us to attribute a 'stance', an active response of conviction, desire, hope, etc., to ourselves, but something that we think also consists purely in an activity, an active achievement of understanding. Much of this may point back to peculiarities of character having genuine phenomenological interest, but we must remind ourselves that the concept of act was not defined by us in terms of activity, but that we meant to use the word merely to abbreviate the locution 'intentional experience'. By this last we understood any concrete experience that 'refers' intentionally to an object, in one of the familiar modes of consciousness that can be elucidated only by examples. Such sameness of understanding therefore offers two possibilities of interpretation. *Either* we are dealing with a common element which is not a complete act, but is something *in* an act which gives it definiteness of objective direction. This common element will occur with differing act-qualities, through which the total intentional essence of each act is completed. *Or* our common element consists in a complete intentional essence, and there is a peculiar act of understanding underlying all the acts of a close-knit group, serving as a basis for this or that sort of act or rather act-quality. In this way, e.g., a judgement arises when mere presentation is enriched by the quality of judging, a wish when it is enriched by the quality of wishing etc. etc.

We cannot, however, be sure that the proposed isolation of a basic act of the mere understanding of a statement represents a true isolation, in the sense that is here relevant. Closer consideration rather proves that *such understanding stands to actual judgement much as a mere idea of imagination stands to a precisely similar memory*. There are different modes of intentional reference to one and the same object of which we are in an identical sense 'conscious', and this means that we have *two acts similar in matter but differing in quality*. One of them is not, as a real part, enclosed in the other, in the sense merely that, in the latter, a new qualification has been added to it.

§31 A last objection to our view. Mere presentations and isolated 'matters'

If one immerses oneself without bias in descriptive relations, and frees oneself from delusive prejudices and equivocations, one will be led to the conviction that 'presentations', conceived as 'mere presentations' in isolation from and in opposition to judgements as a peculiar species of acts, play no

such dominant role in knowledge as has been supposed. What is ascribed to them – the 'making present' in each act of its intentional object – is in fact performed by *non-independent experiences, which are necessarily found in all acts, since they are abstract aspects of their intentional essence.*

The opponents of this view remain silently beguiled by the following argument: If an intentional character is to have reference to something objective, this last must be 'present' to us. How can I believe, wish, doubt etc., a state of affairs, if it is not at all present to me? But what gives 'presence' to objects is precisely an underlying presentation.

There is nothing factually wrong in all this. What is here said is quite true, only it is no objection to our view. Every intentional experience certainly houses a component, a side, that looks after the presentation of a thing. That this component is a complete act is, however, just what is in question. And it is in question above all in the case of the judgement and its immanent component, the presentation of the state of affairs judged, which are our special concern. We felt forced to the conclusion that this component, in respect of the essential feature through which the 'presenting' of the state of affairs was managed, must differ essentially in kind from the characters elsewhere called 'act-qualities', the familiar characters in virtue of which the presented thing is judged, wished etc. Among these characters we count also that of 'mere presentation' mentioned above, but not the abiding, self-identical moment of 'content' or 'matter', however much the latter, or the whole underlying act-component, may likewise be called a presentation or a presenting.

The following route of evasion still seems open. Having admitted that 'contents' are not act-qualities, one might still think it possible that the very same contents which at one time make their appearance in acts, i.e. in conjunction with complementary act-qualities, may at other times also appear by themselves, i.e. in concrete experiences quite free from act-qualities. Genuine cases of mere presentation would arise in the latter manner, as concrete experiences which are yet not 'acts', if we hold, that is, to the notion of acts as involving, among other things, the presence of an act-quality.

Careful inspection of the essences of the experiences concerned forces us, however, to treat mere presentation as a genuine act. Exemplary intuition will convince us that the involvement of matters with act-qualities is an involvement of abstract 'moments'. But matters cannot occur in isolation: they can only achieve concretion if supplemented by certain moments which fall under the supreme genus 'act-quality' and are subject to its limiting laws. Mere understanding, mere entertainment as such, certainly differs totally from the 'assertion' of belief, or from our other attitudes of surmise, wish etc. We must accordingly acknowledge differences in the comprehensive Genus Act-quality, and pin these down phenomenologically.[5]

Chapter 4

Study of founding presentations with special regard to the theory of judgement

§32 An ambiguity in the word 'presentation', and the supposed self-evidence of the principle that every act is founded on an act of presentation

If we may take the results of our last chapter as assured, we must distinguish *two* concepts of Presentation. Presentation in Sense One is an act (or a peculiar act-quality) on a level with Judgement, Wish, Question etc. We have examples of this concept in all cases where isolated words, or where complete sentences not functioning normally, are merely understood: we understand indicative, interrogative and optative sentences without ourselves judging, asking or wishing. The same applies to any unexpressed, merely floating thoughts where no 'attitude' is taken up, or any mere imaginations etc.

In Sense Two, 'Presentation' is no act, but the matter for an act, constituting one side of the intentional essence of each complete act, or, more concretely, this matter united with the remaining moments needed for full concreteness – what we shall later call 'representation'. This 'presentation' underlies every act, and so also underlies the act of presentation (in Sense One). If this happens, the matter which can function as self-identical in acts of different sorts, is given with the peculiar act-quality of 'presentation', in a peculiar 'mode of consciousness'.

If we model the meaning of talk about acts of mere presentation on the above examples, we can in the case of such acts undoubtedly carry out a phenomenological analysis in terms of quality and matter just as we could in the case of other acts. In the case of judgement we distinguish between the specific character of conviction, and the contents of the conviction: here we distinguish between the peculiar mental state of mere understanding, pure entertainment, and the determination which lays down what we understand. The same plainly holds whatever set of examples one selects to elucidate Mere Presentation or to bring out its notion. It must always be kept in mind that our present analysis attempts no resolution of acts into parts, only a distinction of *abstract* moments or 'sides' in them. These appear as

acts are compared, they are moments contained in the essence of the acts themselves, they condition the possibility of arranging acts serially according to their likeness and difference. The likeness and difference intuitively shown in such a series plainly are the 'sides' in question, e.g. quality and matter. In the same way no one can break up a motion into direction, acceleration etc.: he can only distinguish these properties in it.

That each intentional experience is either itself a (mere) presentation, or is based on such a presentation, is a proposition that our previous investigations have shown to have a merely *pretended self-evidence*. The mistake rested on the just discussed ambiguity of 'presentation'. In its first half, the proposition, correctly interpreted, speaks of 'presentation' in the sense of a certain *sort of act*, in its second half in the sense of the mere *matter of acts* (completed in the manner indicated above). This second half by itself, i.e. *every intentional experience is based on a presentation*, has genuine self-evidence, if 'presentation' is interpreted as completed matter. The false proposition we reject arises if 'presentation' is here given the sense of an act as well.

An objection here warns us to take care. Is there only one way in which 'presentation' can be interpreted as an act? The questionable proposition perhaps admits of other interpretations which are not open to our objection. In that case our treatment would be right as regards the concept of presentation taken over from ordinary explanations of the word, but not right in regard to other concepts of presentation, nor to the consequently arising new interpretations of our proposition, with its ever shifting senses.

§33 Re-establishment of our proposition by means of a new notion of presentation. Naming and asserting

We must now ask whether our proposition cannot be completely sustained on the basis of another notion of presentation.

The unity of an act corresponds in each case to the correlated objective unity of the 'object' (understood in the widest sense) to which it refers 'intentionally'. We had doubts regarding the proposition under discussion in so far as it meant by 'presentation' a certain *act* underlying another act, and directing itself upon the total objective unity of the latter act. The state of affairs opined in the judgement, wished in the wish, surmised in the surmise etc., is necessarily 'presented', and presented in a peculiar act of 'presentation'. By the term 'presentation' we understood 'mere' presentation, a kind of act illustrated by the case of the mere understanding of isolated words, or of statements heard, but to which a 'wholly neutral' attitude is adopted. But our proposition at once achieves a new and unobjectionable sense, if a new concept is made to underlie the term 'presentation', one not strange and remote, since talk of *names as expressing presentations* leads up to it. We must indeed then cease to demand that our 'presentation' should intentionally cover the whole objective unity of the act

in question. But we can *employ the term to cover acts in which something becomes objective to us in a certain narrower sense of the word*, one borrowed from the manner in which percepts and similar intuitions grasp their objects in a single 'snatch', or in a single 'ray of meaning', or borrowed, likewise, from the one-term subject-acts in categorical statements, or from acts of straightforward hypothesis, serving as antecedents in acts of hypothetical assertion etc.

We here have in view the following most important descriptive difference:

When we make a judgement, an act of complete predication, something seems to us either to be or not to be, e.g. that *S* is *P*. But the same being which thus becomes 'present' to us, can plainly become present in quite different fashion when we speak of 'the *P*-ness of *S*'. The state of affairs *S is P* likewise comes before consciousness in quite different fashion when we simply judge and assert '*S* is *P*', and when it occurs in the *subject-act* of another judgement, as when we say 'the fact that *S* is *P*', or simply 'That *S* is *P* – has as a consequence . . . is delightful, is doubtful' etc. The same is true when we say, in the *antecedent* of some hypothetical or causal proposition, 'If (Since) *S* is *P*', or, in the second or later member of a disjunction, 'or *S* is *P*', In all these cases the state of affairs – *not the judgement* – is our object in a different sense, and is seen in the light of different meanings, from what it is for the judgement whose full objective correlate it is. Plainly the state of affairs is 'objective' in much the same sense as a thing caught in single 'mental ray' of perception or imagination or representation, although a state of affairs is of course no thing, and cannot be perceived, imagined or represented in the stricter, narrower sense of these words.

I said above in passing that *propositions functioning as subjects* were not *presentations of judgements*, but of the corresponding *states of affairs*. This point must be noted. Judgements as concrete experiences can, like things, be objects of possible perception, imagination and perhaps of some non-physical representation. They can then function as subject-objects in judgements, as happens when we *judge about judgements*. When such subordinate judgements are expressed, and not merely indirectly referred to (e.g. as 'this judgement', 'your judgement' etc.) *a sentence will occupy the subject-position*. But where a sentence occupies this position, it will not always serve to *name a judgement*. Judging *about judgements differs from judging about states of affairs*: having a presentation of or naming a judgement is likewise different *from having a presentation of, or naming some state of affairs as a logical subject*. If I say, e.g., 'That *S* is *P* is delightful' I do not think that my judgement is delightful. It makes no difference in this connection whether we mean by 'judgement' the individual act, or the proposition or judgement *qua* Species. What is delightful, is rather that such and such is the case, the objective state of affairs, the fact. This is shown by the objectively equivalent transformation (which however differs in meaning), 'The *P*-ness of *S* (the victory of the righteous cause) is delightful'.

If one builds upon this changed notion of presentation, and also lets drop, as suggested above, the claim that the presentation underlying an act must also cover *all* the matter of the act that it underlies, it would seem that our discarded principle – that each act not itself a presentation must be founded upon presentations – acquires a valuable content, for which self-evidence may very well be claimed. We shall have to give it more precision in the following form: each act is either itself a presentation, or is founded on *one* or *more* presentations. Examples illustrating the first part of this sentence are one-termed (one-rayed) acts of perception, memory, anticipation, imagination, etc.: these are now our 'mere' presentations. Examples illustrating its second half are predicative judgements, and mere presentations in the sense just stated as their correspondent images. A judgement is based on at least one presentation, just as each expressed statement contains at least one name. On the prevailing view which cites *S* is *P* as the normal form of simple judgements, we should have to accept a basis of at least two presentations (or two names). There is, however, no maximal upper limit to such presentations. Indefinitely many presentations can nest in a single judgement. It makes no difference if one here brings in compound judgements, since each compound judgement undoubtedly also is a judgement.

The same seems to hold for all other acts, to the extent that they are full and complete. The wish 'May *S* be *P*', 'May truth triumph' etc., has as its presentations '*S*' and '*P*'; 'truth' is straightforwardly posited as subject, and our wish arises out of its predicatively presented triumph. The same holds of all similarly constituted acts, and of the simpler acts immediately based on intuitions, e.g. my rejoicing in something perceived.

We may finally add the proposition that the *ultimately underlying* acts in each act-complex are necessarily presentations.

§34 Difficulties. The concept of the name. Positing and non-positing names

Our new concept of presentation is by no means free from difficulties. That our ultimate, underlying acts genuinely have it in common to make objects 'present', in a peculiar, pregnant sense, cannot be doubted. But whether 'presentations' in this sense stand for an *essential genus* of intentional experiences, whose generic unity is purely determined by *act-quality*, so that the acts excluded from their sphere necessarily belong to *qualitatively* different genera: all this is not established. It is not at all easy to decide in what the community consists.

In this connection the following elaborations are necessary. Where *names* are said, as they usually are, to be *expressions of presentations*, our present concept of presentation really is in question. All presentations expressed by names certainly form a unity, which must now be examined. Different senses in which one can speak of 'expression' involve that by 'presentations' one

can mean both nominal meaning-*intentions* and also the corresponding fulfilments of meaning. Both non-intuitive and intuitive acts alike fall under the notion here demarcated. By 'names' we should not understand mere nouns, which by themselves do not express complete acts. If we wish to see clearly what names are and mean we should look at contexts, particularly statements, in which names function in their normal meaning. Here we note that words and word-groupings that are to count as names only express complete acts when they either stand for some *complete simple subject of a statement* (thereby expressing a complete subject-act), or at least *could* perform such a simple subject-function in a statement without change in their intentional essence.[1] (Syntactical formations are here disregarded.) It is not therefore a mere *noun*, perhaps even coupled with an attributive or relative clause, that makes a full name: we must also add the definite or indefinite article, which has a most important semantic function. 'The horse', 'a bunch of flowers', 'a house built of sandstone', 'the opening of the Reichstag', also expressions like 'that the Reichstag has been opened', are names.

We now note a remarkable difference. In many, but plainly not all cases, names and nominal presentations are such as to intend and mean objects as *actually existent*, without thereby being more than mere names, without in other words counting as full assertions. This last is excluded by the fact that assertions can never take the subject-position without a change in meaning. Judgements may function as subjects of judgements in the sense of objects judged about, but never, without a certain change of meaning, as subject-acts of other judgements, as 'presentations'. This important proposition must not, however, be conceded without further argument, which we shall provide in what follows. Let us for the time being ignore cases where full statements apparently serve as subjects, and deal with names such as 'Prince Henry', 'the statue of Roland in the market-place', 'the postman hurrying by' etc. Someone who uses these names in their normal sense in genuine discourse 'knows' that Prince Henry is a real, and not a mythic, person, that a statue of Roland does stand in the market-place, that the postman is hurrying by etc. The objects named certainly confront him differently from imaginary objects: not only do they appear to him as existent, but their expression also treats them as such. Nothing of all this is, however, said in the act of naming: exceptionally existence may be expressed attributively in some such form as 'the really existent *S*', as, in the opposed case, one may say 'the supposed *S*', 'the imaginary *S*' etc. But existential positing is achieved even in the case of such a grammatically enriched name – we shall not enquire whether its sense has been essentially modified or merely extended – in that aspect of the act expressed by the definite article, and only the matter is altered. Even now we have not said *that S exists*, only that *S*, possibly in an altered sense, is presented as *really existent*, that it is also posited and therefore called 'the really existent *S*', and even here naming differs in sense from saying.

If this is conceded, we have two different sorts of names and nominal acts, *those that give what they name the status of an existent*, and those that *do not* do this. An example of the latter, if any is needed, is yielded by the nominal material of a discussion of existence, which genuinely starts without an existential commitment.

Plainly there are similar differences in other underlying acts, as a comparison of an *if*-protasis with a *since*-protasis shows: this was only to be expected, since these acts have an essential affinity with nominal ones. The difference between positing and non-positing acts ranges over *the whole field of presentation* in our present sense, and far beyond that of strictly nominal presentation. Among the intuitive presentations which belong here, which, not themselves nominal, have the logical vocation of fulfilling nominal acts of meaning, there are certain positing acts, sense-perception, recollection and anticipation, which all catch their object in a single ray of positing reference. The corresponding abnormal perceptions lack existential commitment, e.g. illusions freed from attitudes towards the reality of the apparent, and all cases of mere fancy. *To each positing act there corresponds a possible non-positing act having the same matter, and vice versa.*

This characteristic difference is plainly a difference in *act-quality*, which imports a certain duality into the notion of presentation. Can we still speak of a *genus* of presentations in the strict sense, and dare we think that positing and non-positing presentations are species or differentiations of this unitary genus?

Our difficulty would be at once removed, could we treat positing acts as acts founded on other acts, not as mere presentations, but as acts founded on presentations, a new positing character being then presumably added on to the mere presentation. (One would then have to consider whether this new character was not obviously of the same kind as judgement-quality.)

The analyses performed above make such a notion most questionable. As little as one can separate off an act of mere presentation from a percept, or an act of mere, unjudging understanding from an actual assertion, so little can one, e.g., separate off a non-positing act of nominal meaning from a positing one. A perfect analogy must obtain between nominal and propositional acts, since it is clear *a priori* that to each complete, positing nominal act a possible complete assertion corresponds, and that to each non-positing nominal act a correlated act of modified assertion (mere understanding of an assertion) corresponds. Analysis would therefore reveal, even in this wider sphere, that what is common to positing and non-positing acts of like content is no full act, but the mere matter for an act, that occurs in the two cases with a different act-quality. A name may be merely understood, but such mere understanding is not part of the positing use of the name. There seems no way, therefore to span the deep cleft now yawning among presentations in our present sense of nominal acts.

§35 Nominal positing and judgement. Where judgements as such can be parts of nominal acts

Let us now go back to the question raised above as to the affinity and true *relationship between positing presentations and predicative judgements*. One might try to look on the difference of the two sorts of act as unessential, and to say: a positing may be no assertion, i.e. no independent predication, no expression of self-sufficient judgement. But it still yields a judgement, one, however, that will serve as a presupposition or basis of another act that will be built upon it. This role, though *making no difference to the judgement's intentional content*, makes a difference to the judgement's verbal form. If someone says 'the postman hurrying by . . .' he implies the judgement 'The postman is hurrying by'. The nominal form merely indicates the thetic subject-function, which points towards the predicative positing which follows.

We can scarcely approve such a total externalization of the difference under discussion – as if new acts simply attached themselves to some self-identical judgement, and the grammatical name-form merely gave an indirect indication of this sort of attachment. Most logicians, among them the profound Bolzano, saw the distinction between names and assertions as one of essence, and a maturer science will support them. Something may very well be common to both cases, but views of the difference as merely external must be disputed. One must, more precisely, be clear that nominal acts and complete judgements never can have the same intentional essence, and that every switch from one function to the other, though preserving communities, necessarily works changes in this essence.

What most leads us astray at this point is the circumstance that true predications, *complete assertions*, can *in a certain sense really function as logical subjects*. Though not themselves subject-acts, they are built into these last in a certain fashion as judgements determining subjects otherwise already given in them, e.g. 'the Minister – he is now driving up – will make the decision'. We can replace our parenthetic assertion without change of sense by speaking of 'the Minister who is now driving up' or 'the Minister now driving up'. It can be seen, however, that such a conception is not always suitable. Attribution often represents a determining predication, but, even if it invariably did so, which it certainly does not, it would only concern part of the subject-name. After the removal of such determining additions, a complete name would be left over, corresponding to which it would be vain to look for some judgement functioning as logical subject. In our example the determining predication attaches to the name 'the Minister', from which no second predication can be separated. What could the underlying judgement be in this case, and how would we formulate it independently? Is 'the Minister' equivalent to 'he – he is a Minister'? In that case 'he' would be a complete name and would require its own judgement. But how can this be uttered? Is it perhaps the judgement which, expressed independently, would run 'He exists'? Here again we encounter the same subject 'he', and so are involved in an infinite regress.

Undoubtedly many names, including all attributive names, have 'arisen' directly or indirectly out of judgements, and accordingly 'refer back' to judgements. But such talk of 'arising' and 'referring back' implies that names and judgements are different. The difference is so sharp, that it should not be played down for the sake of theoretical prejudice or hoped-for simplifications in the theory of presentation and judgement. The prior judgement is not as yet the nominal meaning that grows out of it. *What in the name remains as a deposit of judgement is not a judgement but a modification sharply differing from it*. The carrying out of the modified act does not include the unmodified one. If we have found out or seen that the town Halle is on the Saale, or that π is a transcendent number, we may go on to talk of Halle-on-the-Saale or of the transcendent number π, but we shall not be judging any longer, or at least we need not be doing so, and *such a judgement, should it arise on the side, makes no contribution to our act of nominal reference*. And so in every case.

We said above that judgements could function in determining fashion, but this is not strictly or properly so. Better regarded, their function consists solely in setting before our eyes an attribution which enriches the name. *Judging itself is not an attributive function, and cannot take over such a function*: it will only provide the soil out of which an attributive meaning will phenomenologically grow. This function once performed, the judgement can fall away, and the attribute with its significant content remain over. Our exceptional cases are therefore cases of compounding: *the attributive function is combined with the predicative*. The latter gives rise to the former, but still wants to count independently and 'on the side' – hence the normal parenthetic expression. Ordinary cases of attribution are free from such complication. A man who speaks of 'the German Emperor' or 'the transcendent number π', does not mean to say 'the Emperor – he is the Emperor of Germany' nor 'π – it is a transcendent number'.

What has been said is only fully intelligible with an important addition. The performance of the modified act, we said, no longer contains the 'original' one: this is at best present as an unnecessary, subsidiary complication. This does not remove the fact that the 'original' judgement is in some sense logically implicit in the modified act. We must here stress that talk of 'origin' and 'modification' are not to be *understood in an empirical-psychological, biological sense, but as expressing a peculiar relation of essence grounded in the phenomenological content of the experiences*. It is part and parcel of the essential content of the nominal, attributive presentation that its intention 'refers back' to the corresponding judgement, and that it intrinsically presents itself as a 'modification' of this judgement. If we wish to 'realize' the sense of presentations of the form 'the S which is P' (the transcendent number π), and to do this with complete clarity and authenticity, if we wish to enter the path

of demonstrative fulfilment of what the expression 'means', we must appeal as it were to the corresponding predicative judgement, we must carry this out, and take our nominal presentations from it as from a source, let them proceed from it, derive them from it. The same plainly holds, *mutatis mutandis*, of non-positing attributive presentations, their 'proper' carrying out requires phenomenologically predicative acts of qualitatively modified type (the counterparts of the actual judgements) out of which they may then 'originate'. A certain mediacy therefore enters phenomenologically into the essence of the attributive presentation, which our talk of origination, derivation and also of 'referring back' expresses. It is therefore true *a priori* that the grounded validation of each nominal attribution leads back to that of the corresponding judgement. Correlatively, we may likewise say that the nominal object, whatever its categorial interpretation, derives from the corresponding state of affairs, which has an intrinsic priority as regards authenticity.

After saying all this, we may maintain generally that *there are differences between names and assertions which affect their 'semantic essence'*, or that rest on the essential difference of presentations and judgements. *It is not the same, in terms of intentional essence, whether one perceives an existent or judges that it exists, so it is not the same if one names an existent as existent, or says or predicates of it that it exists.*

We may now note that *to every positing name a possible judgement self-evidently corresponds, or that to every attribution a possible predication corresponds and vice versa.* After we have rejected the essential sameness of these acts, we can assume only that we have here a case of law-governed connection, and of connection governed by *ideal law*. Ideal connections do not point to the causal genesis or the empirical concomitance of the acts they coordinate, but to a certain ideally governed, operative belongingness of the ideatively graspable act-essences[2] in question, which have their 'being' and law-governed ontological order, in the realm of phenomenological ideality, just as pure numbers and pure specifications of geometric patterns have theirs respectively in the realms of arithmetical and geometrical ideality. If we enter the *a priori* reaches of pure Ideas, we can likewise say that 'one' (in pure, i.e. unconditional universality) could not perform the one set of acts without being able to perform those coordinated with them, and this on account of the specific semantic essence of the acts concerned. We may say, further, that there are coordinations, interesting from the point of view of logical validity, law-governed equivalences, rendering it impossible or rather irrational to start with the words 'this *S*' without 'potentially' conceding that there are *S*'s. In other words, that propositions containing positing names should be true, and that the existential judgements which correspond to such names should be false, involves an *a priori* inconsistency. This is one of the ideal, analytic truths which are rooted in the 'mere form' of our thought, or in the categories or specific Ideas which belong to the possible forms of thinking proper.

§36 Continuation. Whether assertions can function as complete names

We have yet another important class of instances to consider and shall use them to confirm our notion of the relation of nominal acts and judgements. We are concerned with cases where declarative sentences are not merely used with determining intent, and so seem, as actual assertions, to be parts of names, but where they seem to function as full and complete names, e.g. 'That rain has set in at last will delight the farmers'. It seems impossible to avoid the admission that the subject-sentence is here a complete assertion. For it means that rain has really set in. The modified expression of the judgements by way of a subordinate clause-form here only serves to show that our assertion is functioning as a subject, that it provides the basic act on which a predicative assertion may be imposed.

All this sounds very nice. If the disputed conception had real support in our class of instances, and were really allowable there, a doubt would arise whether, despite all previous objections, it might not apply even over a wider field.

Let us consider our example more closely. If asked what the farmers are glad about, one replies with a 'that so-and-so' or 'about the *fact* that rain has at length fallen'. The fact, therefore, the state of affairs posited as existent, is the object of the gladness, is the subject about which we are making an assertion. This fact can be variously named. We can simply say 'this', as in the case of all other objects, we can also say 'this fact', or, more definitely, 'the fact of the set-in rain, of the setting in of the rain' etc. We can also say, as above, 'that the rain has set in'. Our coordination shows that this clause is a name in exactly the same sense as all other nominal expressions of acts, that it does not differ essentially in sense-giving backing from other acts. It *names* exactly as they do, and in naming *presents*; as other names name other things, properties etc., so it names or presents a *state of affairs*, which in particular is an empirical fact.

What is the difference between such *naming* and the independent *assertion of the state of affairs*, when, e.g., we make the assertion: 'Rain has at last set in'?

It sometimes happens that we first assert something absolutely, and then proceed to name the state of affairs: 'Rain has at last set in. That will delight the farmers'. Here we can study an undeniable contrast. The state of affairs is in both cases the same, but it is our object in quite a different manner. In the straightforward assertion we judge about the rain, and about its having set in: both are in a pregnant sense objective to us, *presented*. But we do not enact a mere sequence of presentations, but *a judgement*, a peculiar 'unity of consciousness', that binds these together. In this binding together the consciousness of the *state of affairs* is constituted: *to execute judgement, and to be conscious of a state of affairs, in this synthetic positing of something as*

referred to something, are one and the same. A thesis is enacted, and on it a second dependent thesis is based, so that, in this basing of thesis on thesis, the synthetic unity of the state of affairs is intentionally constituted. Such a synthetic consciousness is plainly quite different from *setting something before one in a single-rayed thesis, in a possible, direct subject-act, in a presentation*. One may compare the ways in which the rain 'comes to consciousness', the assertedness of the state of affairs, and the presentational, naming way which in our example succeeds it, and which applies to the same state of affairs: 'That will delight the farmers'. 'That', as it were, points a finger to the state of affairs: it therefore means this same state of affairs. But this reference is not the judgement itself, which has preceded it as a thus and thus qualified mental happening now passed away: it is a *new act of a new kind*, which in pointing to the state of affairs previously constituted in synthetic, many-rayed fashion, now simply confronts this state of affairs with a single-rayed thesis, and so makes it an object in a sense quite different from the way the judgement does so. The state of affairs comes more 'primitively' to consciousness in the judgement: the single-rayed intention towards the state of affairs presupposes the many-rayed judgemental intention, and a reference to the latter is part of its intrinsic sense. But in each many-rayed conscious approach there is rooted, in *a priori* fashion, an essential, ideal possibility of transformation into the single-rayed approach, in which a state of affairs will be pregnantly 'objective' or 'presented'. (Just as there is an *a priori* possibility, resting on the ideal essence of geometrical figures, that 'one' can turn them about in space, distort them into certain other figures etc.) It is now at all events quite clear that the manner in which we are conscious of something, or in which it is our intentional object, is different in each case. Otherwise put, we are dealing with 'essentially' different acts, or with acts differing in intentional essence.

If we ignore pointing proper, what is essential in the 'That' of our previous example is also present in the thought of the *mere sentence occupying a subject-position* (and any other position in a context which demands presentation), and is necessarily absent from the thought of a genuine and independent assertion. *As soon as the semantic moment which underlies the definite article comes alive, a presentation in our present sense is enacted.* Whether a language or dialect actually employs the article or not, whether one speaks of *der Mensch* or *homo*, of *Karl* or *der Karl* is irrelevant. That this moment of meaning attaches to the sentence 'That S is P', functioning as subject, is easily seen. For 'That S is P' means what we mean by 'This, that S is P', or, a little more elaborately, 'The fact, the circumstance that S is P'.

The situation is not of a kind, after all this, to encourage us to speak of judgements, actual predications, that could be logical *subjects* or *nominal acts*. We rather see that there is a difference of intentional essence between sentences serving to name states of affairs, and the corresponding assertions of states of affairs, a gulf bridged by ideal relations of law. *An assertion can never function as a name, nor a name as an assertion, without changing its essential nature*, i.e., its semantic essence, and therewith its very meaning.

This does not of course mean that the corresponding acts are descriptively alien. The matter of the assertion is in part the same as that of the nominal act, in both the same state of affairs is intended in the same terms, though in a different form. The great affinity of expressive form is no matter of chance, but has semantic roots. If occasionally the expression stays unchanged, despite a change in semantic function, we are dealing with a particular case of equivocation, which belongs to the broad class of cases where expressions have anomalous meanings. These anomalies, arising from the pure essence of the semantic field, resemble the anomalies of *pure grammar*.[3] Our conception accordingly admits of a consistent working-out: we differentiate in all cases between presentations and judgements and, among presentations, between such as are positing and existentially committed, and such as are not. We shall accordingly not hesitate to deny judgement-status to antecedents of the form 'Because S is P' which *state causes: we shall put them in the same relation to hypothetical antecedents that we have recognized as obtaining between positing and non-positing names*. The 'because' may point back to a judgement that asserted S to be P, but this judgement is not again enacted with the causal sentence itself. We no longer assert that S is P, but we impose on a purely presentative substructure, that of an antecedent characterized in its very sense as a modified judging synthesis, a second consequential thesis which is grounded upon, and which 'looks to', the former. The whole is a new form of judgemental synthesis, whose sense, a little elaborated, can be said to be: the *conditioning* of the being of one state of affairs by that of another which grounds it. Only as so combined, moreover, antecedent and consequent function as a judgement, as when we assert 'S is P', and because this is so, 'Q is R'. Here it is not enough to establish such a sequence synthetically, but to have and to hold the two states of affairs 'S is P' and 'Q is R' judgementally together, in our relating, synthetic consciousness itself.

Note. The extensions just made show that nominal presentations in the strict, narrow sense merely represent a wider, but still limited class of 'thetic' or 'single-rayed positing' acts. This must be remembered in what follows, even when we connect our treatments with genuinely nominal presentations. The term 'nominal presentation', understood as a class-term, must accordingly be given a much widened sense.

Our standards of terminology must also be noted, according to which a 'judgement' means a complete, independent assertion. That such a meaning cannot without intrinsic change become the meaning of a hypothetical or causal antecedent or indeed any nominal meaning, is the thesis established above.

Chapter 5

Further contributions to the theory of judgement. 'Presentation' as a qualitatively unitary genus of nominal and propositional acts

§37 The aim of the following investigation. The concept of an objectifying act

The investigations just completed have not done with the question raised at the beginning of §34. Our result was that presentations and judgements are essentially different acts. Since the ambiguity of words again needs the help of standard-setting concepts, we mean by 'presentations' nominal acts, and by 'judgements' assertions that are normally performed and complete. Naming and asserting do not merely differ grammatically, but 'in essence', which means that the acts which confer or fulfil meaning for each, differ in *intentional essence*, and therefore in *act-species*. Have we thereby shown that presentation and judgement, the acts which lend meaning and semantic fulfilment to naming and assertion, belong to different *basic classes* of intentional experience?

Obviously our answer must be negative: nothing points to such a thing. We must recall that intentional essence is made up of the two aspects of *matter* and *quality*, and that a distinction of 'basic class' obviously relates only to act-qualities. We must further recall that our exposition does not at all entail that nominal and propositional acts *differ in quality*, much less that they differ *generically* as regards quality.

This latter point should not arouse objection. The matter of acts is in our sense no alien, external attachment, but an internal moment, an inseparable side of the act-intention, of the intentional essence itself. Talk about the differing 'ways of consciousness', in which we can be aware of the same state of affairs, should not mislead us. It points to a distinction of acts, but not one of act-qualities. Quality may remain identical – so much has guided us since we formed the Idea of matter – while the same object remains differently present to consciousness. One may think, e.g., of equivalent positing presentations, which point by way of differing matters to the same object. The essential change of meaning which an assertion undergoes when it passes over into the nominal (or other parallel) function, a point whose proof we found so important above, may involve no more than a *change of matter; quality or at least qualitative genus* (according to the kind of nominal modification) *may remain unchanged.*

That this describes the actual situation becomes plain if we carefully attend to the matters themselves. Completion by nominally significant articles like 'the circumstance that', 'the fact that', where a propositional meaning is made to function as subject, has been shown by the above examples to be necessary. The examples introduce us to contexts where transformed sense goes with a transfer of unchanged, essential, material content, and where, therefore, interpretative functions are present which the original assertion lacks, or for which it has substitutes. The essential moments which agree in the two cases, also undergo, as we can see in each case, a different 'categorial structuring'. One may compare, e.g., the form '*S* is *P*' with its nominal modification '*S* which is *P*'.

The following treatments will show, on the other hand, that there is a *qualitative* community between nominal and propositional acts; we shall therefore end by *demarcating yet another new concept of presentation, wider and more significant than the former*, which will give us a new, most important interpretation of the principle that each act has its basis in presentations.

To keep our present two concepts of 'presentation' apart, we shall – without making final recommendations as to terminology – speak of 'nominal acts' in the case of the narrower concept, and of 'objectifying acts' in the case of the wider. We need hardly stress, after our whole introduction of the concept of 'nominal presentation' in the last chapter, that the expression does not merely cover acts attached to nominal expressions, and conferring or fulfilling their meaning, but also all acts that function analogously, even if not performing the same grammatical role.

§38 Qualitative and material differentiation of objectifying acts

Among nominal acts we distinguish positing from non-positing acts. The former were after a fashion existence-meanings: they were either sensuous percepts, or percepts in the wider sense of pretended apprehensions of what is, or other acts which, without claiming to seize an object 'itself', in 'full-bodied' or intuitive fashion, yet refer to it as *existent*.[1] The other acts leave the existence of their object unsettled: the object may, objectively considered, exist, but it is not referred to as existent in them, it does not *count* as actual, but rather as 'merely presented'. In all this there is a law to the effect that to each positing nominal act a non-positing act, a 'mere presentation' of like matter, corresponds, and vice versa, this correspondence being understood in the sense of the ideally possible.

A certain *modification*, as we may also express the matter, makes each positing nominal act pass over into a mere presentation with like matter. We find exactly the same modification in the case of judgements. Each

judgement has its modified form, an act which merely presents what the judgement takes to be true, which has an object without a decision as to truth and falsity.[2] Phenomenologically regarded, this modification of judgements is quite of the same sort as that of positing nominal acts. Judgements as *positing propositional acts* have therefore their merely presentative correlates in *non-positing propositional acts*. The corresponding acts have in both cases the same matter and a differing quality. But just as we count positing and non-positing nominal acts as *one* genus of quality, we do the same for propositional acts in regard to judgements and their modified counterparts. The qualitative differences are in both cases the same, and not to be regarded as differentiations of any higher genera of quality. To pass from the positing to the modified act is not to pass to a heterogeneous class, as in the case of passing from any nominal act to a desire or act of will. But in the passage from a positing nominal act to an act of affirmative assertion, we are not tempted to see a qualitative difference; the same holds if we compare the corresponding 'mere presentations'. Matter alone, in the sense fixed for the present investigation, constitutes both differences: it alone determines the unity of the nominal, and the unity of the propositional acts.

This suffices to mark off a comprehensive class of intentional experiences which includes all the acts hitherto dealt with in their qualitative essence, and determines the widest concept that the term 'presentation' can stand for within the total class of intentional experiences. We ourselves would like to call this qualitatively unitary class, taken in its natural width, the class of *objectifying acts*. It yields (to put the matter clearly in front of us):

1. through qualitative differentiation, the division into positing acts – acts of belief or judgement in the sense of Mill and Brentano respectively – and non-positing acts, acts 'modified' as regards positing, the corresponding 'mere presentations'. How far the concept of positing belief extends, and how it is specified, remains undetermined;

2. through differentiation of matter, it yields the difference of nominal and propositional acts, though we still must consider whether this difference is not merely one of many equally valid material differences.

A glance over the analyses of the last chapter,[3] makes us aware of the truly pervasive opposition between *synthetic, many-rayed act-unifies* and *single-rayed acts, acts which posit or entertain something in a single thesis*. We must note, however, that predicative synthesis is only an especially favoured form (or complete system of forms) of synthesis, to which other frequently inwoven forms stand opposed, e.g. the form of conjunctive or disjunctive synthesis. We have, for example, in the plural predication '*A* and *B* and *C* are *P*' a unitary predication terminating in three predicative layers on the same predicate *P*. 'Upon' the basic positing of *A*, the secondary positing of *B*, and the tertiary positing of *C*, the predicate *P*, kept identical throughout, is posited in a single, three-layered act. Our act of judgement is as it were articulated by a 'caesura' into a subject- and a predicate-positing, but so that the one

subject-member is in its turn a unitary conjunction of three nominal members. These are united in the conjunction, but they do not come together in one nominal presentation. But it is true of the 'conjunctive' (or better 'collective') synthesis, as it is true of the predicative synthesis, that it permits of nominalization, in which case the collective object constituted by the synthesis, becomes the simply presented object of a new 'single-rayed' act, and so is made 'objective' in the pregnant sense of the word. The nominal presentation of the collection now again refers back in its own sense (in the matter from the original act that it takes over and modifies) to the matter (or the consciousness) which originally constituted it. Closer examination reveals in all synthesis what we noted in the case of the predicative synthesis – when we kept, moreover, to the basic predicative form of categorical synthesis – that we can always perform the *fundamental operation of nominalization, the transformation of many-rayed synthesis into single-rayed naming with an appropriate backward reference in our material.*

Our general treatment of ideally possible objectifying acts therefore brings us back to the basic distinction of 'thetic' and 'synthetic' acts, of 'single-rayed' and 'many-rayed' acts. The single-rayed acts are not articulate, the many-rayed acts are articulate. Each member has its objectifying quality (its peculiar stance towards being, or the corresponding qualitative modification of this stance) and its matter. The whole synthesis as a single objectifying act has likewise a quality and a matter, the latter articulate. To analyse such a whole is, on the one hand, to come upon members and, on the other, upon syntactical forms of synthesis. The members in their turn may be simple or complete. They may themselves be articulate and synthetically unified, as in our above example of the conjunctive subjects of plural predications, or as in the case of conjoined antecedents in hypothetical predications, or as in the corresponding disjunctions in either case etc.

We at length come down to simple members, *single-rayed in their objectification, but not necessarily primitive in some ultimate sense*. For such single-rayed members may still be nominalized syntheses, nominal presentations of states of affairs or *collectiva* or *disjunctiva*, whose members may again be states of affairs etc. Our matter will therefore contain *backward references* of a more or less complex sort, and therefore, in a peculiarly modified, indirect sense, *implicit* articulations and synthetic forms. If the members no longer refer back, they are also simple in this respect. This is, e.g., plainly true of all proper name-presentations, and of single-membered percepts, imaginations, etc., which are not split up by explanatory syntheses. Such wholly straightforward objectifications are free from all 'categorial forms'. Plainly the analysis of each act that is *not* straightforward in its objectifications, must pursue the series of backward references contained in its nominalizations, until it comes down upon *such straightforward act-members, simple both in form and in matter*. We may finally note that the general treatment of possible articulations and synthetic formations leads to

the pure *logico-grammatical laws* discussed in our Fourth Investigation. In this respect only *matters* (objectifying act-senses) are relevant, and in these all forms of structured objectifying synthesis express themselves. Here the principle obtains that our self-contained objectifying matter (and therefore any possible non-dependent meaning) can function as a member in every synthesis of every possible form. This entails the particular principle that each such matter is either a complete propositional (predicative) matter or a possible member of such a matter. If we now bring in qualities, we can affirm the principle that, ideally regarded, any objectifying matter can be combined with any quality.

If we now look at the special difference between nominal and propositional acts, which is of such particular interest in our present Investigation, the just-mentioned possibility of combining any quality with any matter can be readily confirmed. In the analyses of previous sections, it has not been made universally plain, since we confined ourselves to modifications of the judgement, i.e. a *positing* propositional act, into a nominal act. Undeniably, however, each judgement modified into a 'mere' presentation can be transformed into a corresponding nominal act. Thus '$2 \times 2 = 5$', uttered to express understanding and not to take up an assertive stance, can be changed into the name 'that $2 \times 2 = 5$'. Since 'modifications' are spoken of in the case of such transformations of propositions into names as leave qualities unaffected, i.e. in the case of mere transformations of propositional or other synthetic *matters*, it will be well to reserve the name 'qualitative modification' for the quite different type of modification which affects *qualities* (transforming of positing names and statements into non-positing ones). Where the matter, which alone gives form or underlies formal distinctions, either remains, or is meant to remain constant, where a name stays a name, a proposition a proposition, in all their internal articulations and forms, we shall also have to speak of *conformative modifications* of positing acts. But if the notion of conformative modification is widened, by a natural extension, so as to cover *every modification not affecting act-material*, then (as we shall presently see) it will be a *wider* notion than our present concept of qualitative modification.

§39 Presentation in the sense of an objectifying act, and its qualitative modification

When we grouped objectifying acts into a single class, we were decisively moved by the fact that this whole class is characterized by one qualitative opposition: just as there is a 'merely presentative' counterpart to each nominal belief, so there is one in the case of each propositional belief, each complete judgement. We may now doubt, however, whether this qualitative modification really characterizes a *class*, whether it does not rather govern the whole sphere of such experiences, and provide a basis for dividing them.

An obvious argument favours this last: there is a mere presentation corresponding to every intentional experience, to a wish the mere idea of a wish, to a hate the mere idea of a hate, to a volition the mere idea of willing etc. – just as there are mere presentations corresponding to actual cases of naming and assertion.

One should not, however, mix up quite different things. To each possible act, to each possible experience, to each possible object in general, there is a presentation which relates to it, and which can as readily be qualified as positing as non-positing (as 'mere' presentation). Fundamentally, however, we have not here one, but a whole multitude of presentations of different sorts: this is true even if we restrict ourselves (as we would seem tacitly to have done) to presentations of nominal type. Such a presentation can present its object intuitively or notionally, directly or by way of attributes, and can do so very differently. But it suffices for our purposes to speak of *one* presentation, or to high-light any one variety of presentation, e.g. the imaginative, since all varieties of presentation are in each case and in the same way possible.

To each object, therefore, corresponds the presentation of that object, to a house the presentation of a house, to a presentation the presentation of the presentation, to a judgement the presentation of a judgement etc. Here we must note, however, as indicated above, that the presentation of the judgement is not the presentation of the state of affairs judged. Just so, more generally, the presentation of a positing is not the presentation of the positingly presented object. Different objects are presented in each case. The will, e.g., to realize a state of affairs, differs from the will to realize a judgement or the nominal positing of this state of affairs. A positing act's qualitative counterpart corresponds to it in quite different fashion from the fashion in which its presentation, or any act's presentation, corresponds to that act. *Modifying an act qualitatively is quite a different 'operation', as it were, from producing a presentation 'of' this act*. The true difference between these operations comes out in the fact that the *operation of presentative objectification*, shown symbolically in the sequence O, $P(O)$, $P(P(O))$ . . . where O is any object and $P(O)$ its presentation, admits of iteration, *whereas qualitative modification does not*, and in the further fact that *presentative objectification applies to all objects whatever, whereas qualitative modification only makes sense in the case of acts*. It also comes out in the fact that, in the one order of modifications, 'presentations' are exclusively *nominal*, whereas the other order is not so restricted, and in the further fact that, in the first order, *qualities remain irrelevant*, and modification only affects *matters*, whereas, in the other order of modification, it is precisely *quality* that is modified. Each act of belief has a 'mere presentation' as its counterpart, which presents the same object in precisely the same manner, i.e. on the ground of the same matter, and only differs from the former act in that it leaves the presented object *in suspense*, and does not refer to it positingly as existent. Such a

modification can of course not be repeated, as little as it makes sense in the case of acts not ranged under the notion of belief. It therefore creates a quite peculiar connection between acts of this quality and their counterparts. A positing percept or recollection, e.g., has its counterpart in a corresponding act of 'mere' imagination having the same matter, as in, e.g., the intuitive percept of an image, the consideration of a painting that we allow to influence us purely artistically, without in any way responding to the existence or non-existence of what is represented, or the intuition of some mental picture where we drop all stances towards existence and lose ourselves in fantasy. 'Mere' presentation has here no further counterpart: it is unintelligible what such a presentation could mean or achieve. If belief has been transformed into mere presentation, we can at best *return* to belief: There is no modification that can be repeated in the *same* sense, and carried on further.

The case is different if we pass from the operation of qualitative modification to that of nominalizing, presentative objectification. Here there is an evident possibility of iteration. This is most simply shown in the relation of acts to the ego, and their division among different persons and points of time. At one time I perceive something, at another I present to myself that I am perceiving it, at yet another I present to myself that I am presenting to myself that I am perceiving it etc.[4] Or another example: *A* is painted, a second painting represents the first painting, a third the second etc. The differences are obvious in these cases, and they are of course not merely differences in sense-contents, but in the interpretative act-characters (and their intentional 'matters') without which it would be quite senseless to talk of mental images, paintings etc. These differences are immanently apprehended, are *phenomenologically* certain, as soon as the corresponding experiences have been had, and their intentional differences reflected upon. This happens, e.g., when a man draws distinctions and says: I am now perceiving *A*, picturing *B*, while *C* is represented in this painting etc. A man who has become clear regarding these relations, will not fall into the error of those who think *presentations of presentations* phenomenologically undiscoverable, in fact mere *fictions*. Such judgements confuse the two operations distinguished here: they substitute the presentation *of* a mere presentation for the utterly impossible qualitative modification of this presentation.

We may now, it seems, assume a community of *kind*[5] among qualities coordinated by conformative modification, and may think it true that one or other of these qualities pertains to all acts, entering essentially into the unitary structure of each qualitatively unmodified or modified judgement, whether we consider acts of mere significant intention or acts which fulfil meaning. It is obvious, further, that the mere presentations of any act whatever, which we distinguished above from the qualitative counterparts possible only in the case of positing acts, are, as mere presentations, themselves qualitative counterparts, but not to their acts of origin, which are rather their presented objects. The mere presentation of a wish is no counterpart of a wish, but of any positing act, e.g. a percept, directed upon this wish. This pair, percept and mere presentation of a wish, are of one kind, whereas the wish and its percept or imagination or any other presentation which relates to it, differ in kind.

§40 Continuation. Qualitative and imaginative modification

One is readily led to call positing acts *affirmative* (*fürwahrhaltende*), their counterparts *imaginative*. Both expressions have at first blush their objections, which especially impede the terminological fixation of the latter. The discussion of these objections will prompt us to make certain not unimportant additions.

The whole tradition of logic only speaks of affirmation in the case of judgements, i.e. the meanings of statements, but now we wish to call all percepts, recollections, anticipations, and all acts of normally expressed positing, 'affirmations'. The word 'imagination', likewise, normally means a non-positing act, but we should have to extend its original meaning beyond the sphere of sensuous imagination, so as to cover all possible counterparts of affirmations. Its meaning will also require restriction, since we must exclude all thought of imaginations as conscious fictions, as objectless presentations or false opinions. Often enough we understand narrations without decision as to their truth or falsity. Even when we read novels, this is normally the case: we know we are dealing with aesthetic fictions, but this knowledge remains inoperative in the purely aesthetic effect.[6] In such cases all expressions express non-positing acts, 'imaginings' in the sense of our proposed terminology, both in respect of significant intentions and of fancied fulfilments. This also affects complete assertions. Judgements are passed in a certain manner, but they lack the character of genuine judgements: we neither believe, deny or doubt what is told us – mere 'imaginings' replace genuine judgements. Such talk must not be taken to mean that *imagined judgements here take the place of actual ones*. We rather enact, instead of a judgement affirming a state of affairs, the *qualitative* modification, the neutral putting in suspense of the same state of affairs, which cannot be identified with any picturing of it.

The name 'imagination' has an inconvenience which seriously blocks its use as a term: it suggests an imaginative or fanciful conception, pictorial in the stricter sense, while we can by no means say that *all non-positing acts involve imagining*, and that *all positing acts are non-imagining*. This last is immediately clear. A pictured sensuous object can as readily come before us posited as existent, as merely imagined in modified fashion. This can be so, while the representative content of its intuition remains identical, the content which not merely gives the intuition its determinate relation to *this object*, but also the character of imaginative, i.e. of fanciful or pictorial representation, of it.

The phenomenal content of a painting, with its painted figures etc., remains, e.g., the same, whether we regard these as representing real objects, or allow them to influence us aesthetically without positing anything. It is most doubtful whether anything similar occurs in its purity in normal perception: whether perception can preserve the rest of its phenomenological features, but be qualitatively modified, so as to lose its normal positing character. It may be doubted whether the characteristic perceptual view of the object as *itself* present in full-bodied reality, would not at once pass over into a picture-view, where the object, much as in the case of normal perceptual picture-consciousness (paintings and the like) appears portrayed rather than as itself given. Yet one might here point to many sensible appearances, e.g. stereoscopic phenomena, which one can treat, like aesthetic objects, as 'mere phenomena', without adopting an existential stance, and yet treat as 'themselves', and not as portraits of something else. It suffices that perception can pass over into a corresponding picturing (an act with like 'matter' differently interpreted) yet without change in its positing character.

We see that two conformative modifications may here be distinguished: one *qualitative* and one *imaginative*. In both the 'matter' remains unchanged. But with matter unchanged, more than quality can alter in an act. Quality and matter we took to be absolutely essential to acts, since inseparable from them, and relevant to their meaning, but we originally pointed out that other aspects could be distinguished in them. Our next investigation will show more precisely the relevance of these last two distinctions between non-intuitive objectification and intuition, and between perception and imagination.

When the descriptive relations are clarified, it is plainly a purely terminological issue whether one limits the word 'judgement', in the sense of tradition, to the unmodified meaning of statements, or applies it throughout the sphere of acts of belief. In the former case no 'ground-class' of acts, not even a lowest qualitative difference, is completely covered, since the 'matter' – which for us covers the 'is not' as well as the 'is' – assists in the demarcation. All this is, however, irrelevant. Since 'judgement' is a logical term, it is for logical interests and logical tradition alone to decide what concept will be its meaning. It has to be said, in this connection, that a notion so fundamental as that of an (ideal) propositional meaning, being the ultimate point of unity to which all things logical must relate, must retain its natural, traditional expression. The term 'act of judging' must therefore be confined to corresponding types of act, to the significant intentions behind complete statements, and to the fulfilments which fit in with these and share their semantic essence. To call all positing acts 'judgements' tends to obscure the essential distinction, despite all qualitative community, between nominal and propositional acts, and so to confuse an array of important relationships. The case of the term 'presentation' resembles that of the term 'judgement'. Logical requirements must decide what logic is to mean by it. Heed must be paid to the (mutually) exclusive separation of presentation and judgement, and to the fact that a 'presentation' claims to be something from which a complete judgement may possibly be built up. Shall one then accept the notion of presentation, as comprehending *all possible part-meanings of logical judgement*, which Bolzano made basic for his treatment of *Wissenschaftslehre*? Or shall one limit one's notion to what are, phenomenologically speaking, relatively independent meanings of this type, complete members of judgements and, in particular, *nominal acts*? Or shall one not follow another route of division, and treat as presentations the mere *representations*, i.e. the total content of all acts that survives the abstraction of quality, and only preserves the 'matter' out of their intentional essence? These are difficult questions which can certainly not be decided here.

§41 New interpretation of the principle that makes presentations the bases of all acts. The objectifying act as the primary bearer of 'matter'

Several thinkers in olden and more modern times have interpreted the term 'presentation' so widely as to include 'affirmative' acts, particularly judgements, as well as 'merely presentative' acts, in its purview, and so to include in this *the whole sphere of objectifying acts*. If we now base ourselves on this important concept which sums up a closed class of quality, our proposition regarding basic presentations gains a highly significant, novel sense – as pointed out above – of which the former sense based on the nominal concept of presentation, is merely a secondary offshoot. For we may say: *Each intentional experience is either an objectifying act or has its basis in such an act*, i.e. it must, in the latter case, contain an objectifying act among its constituents, whose total matter is individually the same as *its* total matter. What we previously said,[7] in expounding the sense of this as yet unclarified proposition, can now be practically used word for word in justification of the term 'objectifying act'. If no act, or act-quality, not objectifying by nature, can acquire 'matter' except through an objectifying act that is inwoven with it in unity, objectifying acts have the unique function of first providing other acts with presented objects, to which they may then refer in their novel ways. The reference to an object is, in general terms, constituted in an act's 'matter'. But all matter, according to our principle, *is the matter of an objectifying act*, and only through the latter can it become matter for a new act-quality founded upon this. We must after a fashion distinguish between *secondary* and *primary intentions*, the latter owing their intentionality to their foundation on the former. Whether primary objectifying acts are of a positing, affirming, believing character, or of a non-positing, merely presenting, neutral character, does not affect this function. Many secondary acts invariably require affirmations, as, e.g. joy and sorrow: for others mere modifications suffice, e.g. for wishes or aesthetic feelings. Quite often there is a complex underlying objectifying act, including acts of both sorts.

§42 Further developments. Basic principles of complex acts

To cast more light on this remarkable situation, we add the following remarks.

Each complex act is *eo ipso* qualitatively complex: it has as many qualities, whether of differing or identical sort, as it has distinguishable individual acts in itself. Each complex act is further a founded act: its total quality is no mere sum of the qualities of part-acts, but a *single* quality, with a unity resting on those constitutive qualities, just as the unity of the total 'matter' is no mere sum of the matters of the part-acts, but is founded, to the extent that this 'matter' is really divided among these part-acts, in the partial 'matters'. The manner, however, in which an act can be qualitatively complex and founded upon other acts, differs profoundly, and this as regards the varied ways in which differing qualities stand to one another, and stand to the unitary total matter and to possible part-matters, ways in which they achieve unity through varied sorts of elementary foundedness.

An act can be complex in such fashion that its complex total quality divides into *several qualities*, each having *individually the same* common matter, e.g. in joy over some fact, the specific quality of the joy is compounded with that of the affirmation in which the fact becomes 'present' to us. This might lead one to think that each of these qualities, bar one chosen at random, could fall away, while a concrete complete act was left standing. One might also think that qualities of any kind could be bound up with a single matter in the manner in question. Our law asserts that all this is not possible, that in each act there must necessarily be an act-quality of the objectifying kind, since there can be no matter that is not the matter of an objectifying act.

Qualities of other kinds are accordingly always founded on objectifying qualities; they can never be immediately associated with matter in their own right. Where the former are present, the total act must be qualitatively *multiform*, i.e. must involve qualities differing in kind, in such a way that a complete objectifying act can be (one-sidedly) separated from it, an act having the whole matter of the total act as its total matter. Acts *uniform* in a corresponding sense need not be simple. All uniform acts are objectifying acts and, conversely, all objectifying acts may be held to be uniform, but objectifying acts may nonetheless be complex. The matters of the part-acts are then mere parts of the matter of the total act: in this total act the total matter is constituted inasmuch as its parts belong to the part-acts, while the unifying element of the total matter belongs to the unifying element of the total quality. The division into parts can, further, be an explicit articulation, but matters nominalized in the previously described fashion, may also reveal as implicit articulations all the forms otherwise possible in free syntheses. To their members correspond underlying part-acts with their part-matters, while founded act-characters (and together with them founded moments of the total matter) correspond to the connective forms, to the *is* or the *is not*, the *if* and the *then*, the *and*, the *or* etc. In all this compounding the act remains uniform: *there can be no more than a single objectifying quality related to a single 'matter' considered as a whole.*

From such uniformity multiformity arises if the objectifying total act becomes associated with new kinds of quality referred to its total matter, or if such qualities merely accompany single part-acts, as when, on the basis of one unified, articulate intuition, liking becomes directed to one member and dislike to another. It is plain, conversely, that in each complex act *involving non-objectifying act-qualities*, which rest either on the total matter or its parts, these latter act-qualities can all as it were be eliminated. A complete objectifying act is then left, containing the total matter of the original act.

A further consequence of the law which prevails here is that the *ultimate underlying acts* in every complex act (or the *ultimately implied* acts in its nominal members) must be objectifying acts. These must all be *nominal acts*, and the ultimate implied acts are in every respect *simple* nominal acts, straightforward combinations of a simple quality with a simple matter. We may also assert the proposition that all simple acts are nominal. The converse, of course, does not hold; not all nominal acts are simple. When articulate material is present in an objectifying act, a categorial form must also be present in it, and it is of the essence of all categorial forms to be constituted in founded acts, as we shall discuss more fully later on.

Note. In this treatment and the immediately following, 'matter' need not be taken to mean the mere abstract moment of intentional essence: we could replace this by the whole act, in abstraction from its quality, i.e. by something we shall call 'representation' in our next investigation. Everything essential will then be unaffected.

§43 Backward glance to our previous interpretation of the principle under discussion

It can now be understood why we said above[8] *that Brentano's principle interpreted in terms of the nominal concept of presentation is merely a secondary consequence of the same proposition in our new interpretation.* If every non-objectifying, or not purely objectifying act, is founded on objectifying acts, it is plain that it must ultimately also be founded on nominal acts. For every objectifying act is, as we said, either simple, and so *eo ipso* nominal, or complex, and so founded upon simple, i.e. again on nominal acts. The new interpretation is plainly much more significant, since in it alone essential relations of grounding receive pure expression. *On the other interpretation, though it states nothing false, two utterly different modes of foundation are at confused cross-purposes*:

1. The founding of non-objectifying acts such as joys, wishes, volitions on objectifying acts (presentations, affirmations): here one act-quality has its

primary foundation in another act-quality, and is only mediately founded on 'matter'.

2. The founding of objectifying acts on other objectifying acts, where an act-material is primarily founded on other act-materials, e.g. the act-material of a predicative statement on those of the underlying nominal acts. For we can see the matter in this way also. The fact that no 'matter' is possible without objectifying quality, has as an automatic consequence that where one matter is founded on others, an objectifying act having the former matter is founded on just such acts as have the latter 'matters'. *The fact, therefore, that each act is always founded on nominal acts, has a variety of sources*. The original source is always that each simple 'matter', involving no further material foundations, is nominal, and that therefore each ultimately underlying objectifying act is nominal. But since all other act-qualities are founded on objectifying acts, this last foundation upon nominal acts carries over from objectifying acts to all acts whatever.

Chapter 6

Summing-up of the most important ambiguities in the terms 'presentation' and 'content'

§44 'Presentation'

In the last chapter we have encountered a fourfold or fivefold ambiguity attaching to the word 'presentation'.

1. Presentation as *act-material* or *matter*, which can be readily completed into: Presentation as the *representation* underlying the act, i.e. the full content of the act exclusive of quality. This concept also played a part in our treatment, though our special interest in the relation between quality and matter made it important for us to lay special stress on the latter. The matter tells us, as it were, what object is meant in the act, and in what sense it is there meant. 'Representation' brings in the additional moments lying outside of the intentional essence which determine whether the object is referred to in, e.g., a perceptually intuitive or imaginatively intuitive fashion, or in a merely non-intuitive mode of reference. Comprehensive analyses will be devoted to all this in the first section of the next Investigation.

2. Presentation as 'mere presentation', as qualitative modification of any form of belief, e.g. as *mere* understanding of propositions, without an inner decision leading to assent or dissent, surmise or doubt etc.

3. Presentation as *nominal act*, e.g. as the subject-presentation of an act of assertion.

4. Presentation as *objectifying act*, i.e. in the sense of an act-class necessarily represented in every complete act since every 'matter' (or 'representation') must be given primarily as the matter of such an act. This qualitative ground-class includes acts of belief, whether nominal or propositional, as well as their counterparts, so that all presentations in the second and third of our above senses are included here.

The more precise analysis of these concepts of presentation or the experiences they comprise, and the final determination of their mutual relations, will be a task for further phenomenological investigations. Here we shall only try to add some further equivocations to those affecting the term under discussion. To keep them sharply apart is of fundamental importance in our logical and epistemological endeavours. The phenomenological analyses

indispensably needed to resolve these equivocations, have only been partially encountered in our previous expositions. What is missing has, however, often been touched upon, and indicated to an extent that makes a brief list of headings possible. We therefore continue our enumeration as follows:

5. Presentation is often opposed to mere thinking. The same difference is then operative that we also call the difference between *intuition* and *concept*. Of an ellipsoid I have a presentation, though not of a surface of Kummer: through suitable drawings, models or theoretically guided flights of fancy I can also achieve a presentation of the latter. A round square, a regular icosahedron[1] and similar *a priori* impossibilia are in this sense 'unpresentable'. The same holds of a completely demarcated piece of a Euclidean manifold of more than three dimensions, of the number π, and of other constructs quite free from contradiction. In all these cases of non-presentability 'mere concepts' are given to us: more precisely, we have nominal expressions inspired by significant intentions in which the objects of our reference are 'thought' more or less indefinitely, and particularly in the indefinite attributive form of *an A* as the mere bearer of definitely named attributes. To mere thinking 'presentation' is opposed: plainly this means the intuition which gives fulfilment, and adequate fulfilment, to the mere meaning-intention. The new class of cases is favoured because in it 'corresponding intuitions' are added member by member and from all sides to thought-presentations – whether these are purely symbolic meaning-intentions or fragmentarily and inadequately mixed with intuitions – presentations which leave our deepest cognitive cravings unsatisfied. What we intuit stands *before our eyes in perception or imagination* just as we intended it in our thought. To *present something to oneself means therefore to achieve a corresponding intuition of what one merely thought of or what one meant but only at best very inadequately intuited.*

6. A very common concept of presentation concerns the opposition of *imagination* to perception. This notion of presentation dominates ordinary discourse. If I see St Peter's Church, I do not have an 'idea', a presentation of it. But I do have the latter, when I picture it in my memory, or when it stands before me in a painting or drawing etc.

7. A presentation has just been identified with the *concrete act of imagination*. But, looked at more narrowly, a physical thing-image is also called a presentation or representation of what it depicts, as, e.g., in the words 'This photograph represents St Peter's Church'. The word 'presentation' is also applied to the apparent image-object, in distinction from the image-subject or thing represented. This is here the thing appearing in photographic colours, not the photographed church (image-subject), and it only presents (represents) the latter. These ambiguities carry over into the straightforward pictured presence of *memory* or *mere imagination*. The appearance of the fancied object as such in experience is naïvely interpreted as the real containment of an image in consciousness. What appears, in its mode of

appearing, counts as an inner picture, like a painted picture presenting the imagined object. In all this it is not realized that the inner 'picture' is *intentionally* constituted, and that so is the way in which it and other possible pictures present one and the same thing, and that it cannot be counted as a real moment in the imaginative experience.[2]

8. In all cases of this ambiguous talk of presentation, where a picturing relation is supposed, the following thought also seems active. A very inadequate picture 'represents' a thing and also recalls it, is a sign of it, and this last in the sense that it is able to introduce a direct presentation of it that is richer in content. A photograph recalls an original, and also is its representative, in a manner its surrogate. Its pictorial presentation makes many judgements possible, that would otherwise need a basis in a percept of the original. A sign remote in content from a thing often fulfils similar functions, e.g. an algebraic symbol. It arouses the presentation of what it stands for, even if this is something non-intuitive, an integral etc.; it turns our thought towards this, as when we represent to ourselves the complete definitory sense of the integral. At the same time, the sign functions 'representatively', surrogatively, in a context of mathematical operations: one operates with it in additions, multiplications etc., as if the symbolized were directly given in it. Previous discussions have shown this mode of expression to be rather crude,[3] but it expresses the governing notion in our use of 'presentation', which here means representation in *the double sense of provoking presentations and doing duty for them*. Thus the mathematician drawing on the blackboard says: 'Let OX represent (present) the asymptote of the hyperbola', or, calculating, 'Let x represent (present) the root of the equation $f(x) = O$'. A sign, whether it depicts or names, is called the 'representation' ('presentation') of what it stands for.

Our present talk of representation (which we do not wish to erect into a fixed terminology) relates to *objects*. These 'representative objects' are constituted in certain acts, and acquire a representative character for *new objects* in certain new acts of transcendent (*hinausdeutenden*) presentation. Another, more primitive sense of 'representation' was mentioned under (1): this made 'representatives' experienced contents receiving an objectifying *interpretation* in such representation, and in this manner helping to present objects, without becoming objective themselves.

This leads to a new ambiguity.

9. The distinction between *perception* and *imagination* (which latter itself shows important descriptive differences) is always confused with the distinction between *sensations* and *images*. The former is a distinction of acts, the latter of non-acts, which receive interpretation in acts of perception or imagination. (If one wishes to call *all* contents which are in this sense 'representative', 'sensations', we shall have to have the distinct terms 'impressional' and 'reproductive sensations'.) If there are essential descriptive differences between sensations and images, if the usually mentioned

differences of liveliness, constancy, elusiveness etc., are sufficient, or if a varying mode of consciousness must be brought in, cannot be discussed here. Anyhow we are sure that possible distinctions of content do not make up the difference between *perception* and *imagination*, which analysis shows, with indubitable clarity, to be a difference of acts *qua* acts. We cannot regard what is descriptively given in perception or imagination as a mere complex of experienced sensations or images. The all too common confusion between them is, however, grounded in the fact that at one time a 'presentation' is understood as an imaginative idea (in the sense of (6) and (7)), at another time as a corresponding image (the complex of representative contents or imagery), so that a new ambiguity arises.

10. The confusion between an appearance (e.g., a concrete imaginative experience or a 'mental picture'), and what appears in it, leads us to call the presented object a presentation (idea). This applies to perceptions, and generally to presentations in the sense of mere intuitions or logically interpreted intuitions, e.g. 'The world is my idea'.

11. The notion that all conscious experiences (contents in the real (*reellen*)[4] phenomenological sense) are 'in consciousness', in the sense of inner perception or some other inner orientation (consciousness, original apperception), and that with this orientation a presentation is *eo ipso* given (consciousness or the ego represents the content to itself), led to all contents of consciousness being called 'presentations'. These are the 'ideas' of the English empiricist philosophy since Locke. (Hume calls them 'perceptions'.) *To have an experience and to experience a content*: these expressions are often used as equivalent.

In logic it is very important to separate the specifically logical concepts of presentation (idea) from other concepts of it. That there are several such concepts has already been indicated in passing. We may again mention one not included in our list so far, Bolzano's notion of the 'presentation in itself', which we interpreted as equal to every independent or dependent part-meaning within a complete assertion.

In connection with all purely logical concepts of presentation, we must, on the one hand, distinguish the ideal presentation from the real (*realen*)[4] one, e.g. the nominal presentation in the purely logical sense and the *acts* in which it is realized. And, on the other hand, we must distinguish between the mere *meaning-intentions* and the experiences which fulfil them more or less adequately, i.e. presentations in the sense of intuitions.

13. Beside the aforementioned ambiguities, whose danger is obvious to all who seriously absorb themselves in the phenomenology of the thought-experiences, there are others which are in part less important. We may for instance mention talk of presentation (idea) in the sense of Opinion (δόξα). This is an ambiguity which arose through gradual transformations as occurs in all similar terms. I recall the verbally manifold, but always equivalent phrases: It is a widely held opinion, idea, view, conception etc.

§45 The 'presentational content'

Expressions correlative to 'presentation' naturally have a correspondent ambiguity. This is particularly the case in regard to talk about 'what is presented in a presentation', i.e. about the 'content' of a presentation. That a mere distinction between content and object of presentations, like the one recommended by Twardowski following Zimmerman, will not remotely suffice – however meritorious it may have been to dig down to any form-differences in this field – is clear from our analyses up to this point. In the logical sphere – to which these authors limit themselves without being aware of their limitation – there is not *one* thing which can be distinguished as 'content' from the *object named*; there are several things which can and must be so distinguished. Above all, we can mean by 'content', in the case, e.g., of a nominal presentation, its *meaning* as an ideal unity: the presentation in the sense of pure logic. To this corresponds, as a real (*reelles*) moment in the *real* (*reellen*) *content* of the presentative act, the *intentional essence* with its presentative quality and matter. We can further distinguish, in this real (*reellen*) content, the separable contents not belonging to the intentional essence: the 'contents' which receive their interpretation in the act-consciousness (in the intentional essence), i.e. the *sensations* and *images*. To these are again added, in the case of many presentations, variously meant differences of *form* and *content*: particularly important is here the difference of *matter* (in a totally new sense) and *categorial form*, with which we shall have to concern ourselves a great deal. With this is connected the by no means univocal talk concerning the *content of concepts*: content = sum total of 'properties', in distinction from their mode of combination. How dubious 'blanket' talk about 'content' can be, when we merely oppose act, content and object, is shown by the difficulties and confusions into which Twardowski fell, and which have in part been exposed above. We may point particularly to his talk of 'presentative activity moving in two directions', his complete ignoring of meaning in the ideal sense, his psychologistic elimination of plain differences of meaning by recourse to etymological distinctions and, lastly, his treatment of the doctrine of 'intentional inexistence' and the doctrine of universal objects.

Note. In recent times a view has often been expressed which denies the difference between presentation and presented content, or at least denies its phenomenological ostensibility. One's attitude to this rejection naturally depends on one's interpretation of the words 'presentation' and 'content'. If these are interpreted as the mere having of sensations and images, and the phenomenological moment of interpretation is ignored or discounted, it is right to deny a distinct act of presentation: presentation and presented are one and the same. The mere having of the content, as a mere experiencing of an experience, is no intentional experience, directing itself upon an object

by way of an interpretative sense: it is, in particular, not an introspective percept. For this reason we identified a sensation with a sensational content. But can anyone doubt, once he has distinguished the various concepts of presentation, that a concept so delimited is impossible to sustain, and has arisen merely through a misinterpretation of original, intentional notions of presentation? However the notion of presentation is defined, it is universally seen as a pivotal concept, not only for psychology, but also for epistemology and logic, and particularly for pure logic. A man who admits this, and yet bases himself on the above rejection, has *eo ipso* involved himself in confusion. For this concept has no part to play in epistemology and pure logic.

Only through this confusion can I explain how a thinker as pentrating as v. Ehrenfels, on occasion maintained (*Zeitschr. f. Psychologie u. Physiologie der Sinnesorgane, XVI*, 1898) that we cannot dispense with a distinction between act and content of presentation since without it we should be unable to state the psychological difference between the presentation of an object *A*, and the presentation of a presentation of this object. For the rest, he informs us, he has no direct assurance of the existence of such a phenomenon. I myself should say that an act of presentation is as such directly intuited, precisely where this distinction between a presentation and a presentation of this presentation is *phenomenologically* drawn. Were there no such cases, no earthly argument could possibly provide an indirect justification of the distinction in question. Just so, I believe, we have directly established the existence of an act of presentation in becoming clear as to the difference between a mere sound-pattern and the same pattern understood as a name etc.

Volume II, Part 2 of the Second German Edition

Foreword to the second edition

The present new edition of the final part of my *Logical Investigations* does not correspond, unfortunately, with the notice in the Preface added in 1913 to the first volume of the Second Edition. I was forced to a decision to publish the old text, only essentially improved in a few sections, instead of the radical revision of which a considerable portion was already in print at the time. Once again the old proverb came true: that books have their destinies. The exhaustion naturally consequent on a period of overwork first forced me to interrupt the printing. Theoretical difficulties that had made themselves felt as the printing progressed, called for revolutionary transformations of the newly planned text, for which fresher mental powers were necessary. In the war years which followed, I was unable to muster, on behalf of the phenomenology of logic, that passionate engagement without which fruitful work is impossible for me. I could only bear the war and the ensuing 'peace' by absorption in the most general philosophical reflections, and by again taking up my works devoted to the methodological and material elaboration of the Idea of a phenomenological philosophy, to the systematic sketch of its foundations, to the arrangement of its work-problems and the continuation of such concrete investigations as were in these connections indispensable. My new teaching activity at Freiburg favoured a direction of my interest to dominant generalities and to system. Only very recently have these systematic studies led me back into the territories where my phenomenological researches originated, and have recalled me to my old work on the foundations of pure logic which has so long awaited completion and publication. Divided as I am between intensive teaching and research, it is uncertain when I shall be in a position to adapt my old writings to the advances since made, and to recast their literary form. It is also uncertain whether I shall use the text of the Sixth Investigation for this purpose, or shall give my plans, whose content already goes far beyond the text, the form of an entirely new book.

As things stand, I have yielded to the pressures of the friends of the present work, and have decided to make its last part once more accessible, at least in its old form.

The First Section, that I could not revise in detail without endangering the style of the whole, I have allowed to be reprinted practically *verbatim*. But in the Second Section on *Sensibility and Understanding* by which I set particular store, I have, on the other hand, continually intervened to improve the form of the text. I remain of the opinion that the chapter on 'Sensuous and Categorial Intuition', together with the preparatory arguments of the preceding chapters, has opened the way for a phenomenological clarification of *logical* self-evidence (and *eo ipso* of its parallels in the axiological and practical sphere). Many misunderstandings of my *Ideas towards a Pure Phenomenology* would not have been possible had these chapters been attended to. Quite obviously, the *immediacy* of the vision of universal essences spoken of in the *Ideas*, implies, like the immediacy of any other categorial intuition, an opposition to the mediacy of a non-intuitive, e.g. an emptily symbolic thought. But people have substituted for *this* immediacy, the immediacy of intuition in the ordinary sense of the word, just because they were unacquainted with the distinction, fundamental to any theory of reason, of sensible and categorial intuition. I think it shows something about the contemporary state of philosophical science that straightforward statements of such incisive meaning, presented in a work that for nearly two decades has been much attacked, but also much used, should have remained without noticeable literary effect.

The position is similar in the case of the textually improved chapter on 'The *A Priori* Laws of Authentic and Inauthentic Thinking'. It at least offers a blueprint for the first radical worsting of psychologism in the theory of Reason. This blueprint makes its 'breakthrough' within the framework of an Investigation exclusively concerned with formal logic, and is therefore restricted to the Reason of formal logic. With how little deep attention this chapter is read, is shown by the often heard, but to my mind grotesque reproach, that I may have rejected psychologism sharply in the first volume of my work, but that I fell back into psychologism in the second. It does not affect what I have said to add that, after twenty years of further work, I should not write at many points as I then wrote, and that I do not approve of much that I then wrote, e.g. the doctrine of categorial representation. Nonetheless, I think I can say that even the immature and misguided elements in my work deserve a close pondering. For everything and all that is there said, derives from a research which actually reaches up to the things themselves, which orients itself towards their intuitive self-givenness, and which also has that eidetic-phenomenological attitude to pure consciousness through which alone a fruitful theory of reason becomes possible. Anyone who here, as also in the *Ideas*, wishes to grasp the *sense* of my arguments, must not be afraid of considerable efforts, including the efforts of 'bracketing' his own notions and convictions upon the same, or the putatively same, themes. These efforts are demanded by the nature of the things themselves.

One who is not afraid, will find sufficient opportunity for improving on my positions and, if he cares to, for censuring their imperfections. Only if he entrenches himself in a superficial reading drawn from an extra-phenomenological sphere of thought, will he refuse to attempt this, if he is not to be disavowed by all who truly understand the matter. How readily many authors employ critical rejections, with what conscientiousness they read my writings, what nonsense they have the audacity to attribute to me and to phenomenology, are shown in the *Allgemeine Erkenntnislehre* of Moritz Schlick. On page 121 of this work it is said that my *Ideas* 'asserts the existence of a peculiar intuition, that is *not a real psychical act*, and that if someone fails to find *such an "experience", which does not fall within the domain of psychology*, this indicates that he has not understood the doctrine, that he has not yet penetrated to the correct attitude of experience and thought, for this requires "peculiar, strenuous studies"'. The total impossibility that I should have *been able* to utter so insane an assertion as that attributed to me by Schlick in the above italicized sentences, and the falsity of the rest of his exposition of the meaning of phenomenology, must be plain to anyone familiar with this meaning. Of course I have always repeated my demand for 'strenuous studies'. But not otherwise than, e.g., the mathematician demands them of anyone who wishes to *share in talk* of mathematical matters, or who even presumes to criticize the value of mathematical science. In any case, to devote less study to a doctrine than is necessary to master its meaning, and yet to criticize it, surely violates the eternal laws of the literary conscience. No amount of learning in natural science or psychology or historical philosophies, will make it unnecessary to make these efforts in penetrating into phenomenology, or can do more than lighten them. Everyone, however, who has made these efforts, and who has risen to a very seldom exercised lack of prejudice, has achieved an indubitable certainty regarding the givenness of its scientific *foundation* and the inherent justification of the *method* demanded by it, a method which here, as in other sciences, renders possible a common set of conceptually definite work-problems, as well as definite decisions as to truth or falsehood. I must expressly observe that, in the case of M. Schlick, one is not dealing with irrelevant slips, but with sense-distorting substitutions on which all his criticism is built up.

After these words of defence, I must also observe, in regard to Section 111, that I changed my position on the problem of the phenomenological interpretation of interrogative and optative sentences shortly after the first edition of the work, and that there would be no place for small revisions, which were all that could be undertaken at the time. The text therefore remained unaltered. I could be less conservative as regards the much used *Appendix* on 'External and Internal Perception'. Though the text's essential content has been preserved, it now appears in a considerably improved form.