At the outset of the study of perception, we find in language the notion of sensation, which seems immediate and obvious: I have a sensation of redness, of blueness, of hot or cold. It will, however, be seen that nothing could in fact be more confused, and that because they accepted it readily, traditional analyses missed the phenomenon of perception.

I might in the first place understand by sensation the way in which I am affected and the experiencing of a state of myself. The greyness which, when I close my eyes, surrounds me, leaving no distance between me and it, the sounds that encroach on my drowsiness and hum 'in my head' perhaps give some indication of what pure sensation might be. I might be said to have sense-experience (sentir) precisely to the extent that I coincide with the sensed, that the latter ceases to have any place in the objective world, and that it signifies nothing for me. This entails recognizing that sensation should be sought on the hither side of any qualified content, since red and blue, in order to be distinguishable as two colours, must already form some picture before me, even though no precise place be assigned to them, and thus cease to be part of myself. Pure sensation will be the experience of an undifferentiated, instantaneous, dotlike impact. It is unnecessary to show, since authors are agreed on it, that this notion corresponds to nothing
in our experience, and that the most rudimentary factual perceptions that we are acquainted with, in creatures such as the ape or the hen, have a bearing on relationships and not on any absolute terms. But this does not dispose of the question as to why we feel justified in theory in distinguishing within experience a layer of ‘impression’. Let us imagine a white patch on a homogeneous background. All the points in the patch have a certain ‘function’ in common, that of forming themselves into a ‘shape’. The colour of the shape is more intense, and as it were more resistant than that of the background; the edges of the white patch ‘belong’ to it, and are not part of the background although they adjoin it: the patch appears to be placed on the background and does not break it up. Each point arouses the expectation of more than it contains, and this elementary perception is therefore already charged with a meaning. But if the shape and the background, as a whole, are not sensed, they must be sensed, one may object, in each of their points. To say this is to forget that each point in its turn can be perceived only as a figure on a background. When Gestalt theory informs us that a figure on a background is the simplest sense-given available to us, we reply that this is not a contingent characteristic of factual perception, which leaves us free, in an ideal analysis, to bring in the notion of impressions. It is the very definition of the phenomenon of perception, that without which a phenomenon cannot be said to be perception at all. The perceptual ‘something’ is always in the middle of something else, it always forms part of a ‘field’. A really homogeneous area offering nothing to be cannot be given to any perception. The structure of actual perception alone can teach us what perception is. The pure impression is, therefore, not only undiscoverable, but also imperceptible and so inconceivable as an instant of perception. If it is introduced, it is because instead of attending to the experience of perception, we overlook it in favour of the object perceived. A visual field is not made up of limited views. But an object seen is made up of bits of matter, and spatial points are external to each other. An isolated datum of perception is inconceivable, at least if we do the mental experiment of attempting to perceive such a thing. But in the world there are either isolated objects or a physical void.

1 See La Structure du Comportement, pp. 142 and ff.
I shall therefore give up any attempt to define sensation as pure impression. Rather, to see is to have colours or lights, to hear is to have sounds, to sense (sentir) is to have qualities. To know what sense-experience is, then, is it not enough to have seen a red or to have heard an A? But red and green are not sensations, they are the sensed (sensibles), and quality is not an element of consciousness, but a property of the object. Instead of providing a simple means of delimiting sensations, if we consider it in the experience itself which evinces it, the quality is as rich and mysterious as the object, or indeed the whole spectacle, perceived. This red patch which I see on the carpet is red only in virtue of a shadow which lies across it, its quality is apparent only in relation to the play of light upon it, and hence as an element in a spatial configuration. Moreover the colour can be said to be there only if it occupies an area of a certain size, too small an area not being describable in these terms. Finally this red would literally not be the same if it were not the ‘woolly red’ of a carpet. Analysis, then, discovers in each quality meanings which reside in it. It may be objected that this is true only of the qualities which form part of our actual experience, which are overlaid with a body of knowledge, and that we are still justified in conceiving a ‘pure quality’ which would set limits to a pure sensation. But as we have just seen, this pure sensation would amount to no sensation, and thus to not feeling at all. The alleged self-evidence of sensation is not based on any testimony of consciousness, but on widely held prejudice. We think we know perfectly well what ‘seeing’, ‘hearing’, ‘sensing’ are, because perception has long provided us with objects which are coloured or which emit sounds. When we try to analyse it, we transpose these objects into consciousness. We commit what psychologists call ‘the experience error’, which means that what we know to be in things themselves we immediately take as being in our consciousness of them. We make perception out of things perceived. And since perceived things themselves are obviously accessible only through perception, we end by understanding neither. We are caught up in the world and we do not succeed in extricating ourselves from it in order to achieve consciousness of the world. If we did we should see that the quality is never experienced immediately, and that

3 J. P. Sartre, L’Imaginair, p. 241.
all consciousness is consciousness of something. Nor is this ‘something’ necessarily an identifiable object. There are two ways of being mistaken about quality: one is to make it into an element of consciousness, when in fact it is an object for consciousness, to treat it as an incommunicable impression, whereas it always has a meaning; the other is to think that this meaning and this object, at the level of quality, are fully developed and determinate. The second error, like the first, springs from our prejudice about the world. Suppose we construct, by the use of optics and geometry, that bit of the world which can at any moment throw its image on our retina. Everything outside its perimeter, since it does not reflect upon any sensitive area, no more affects our vision than does light falling on our closed eyes. We ought, then, to perceive a segment of the world precisely delimited, surrounded by a zone of blackness, packed full of qualities with no interval between them, held together by definite relationships of size similar to those lying on the retina. The fact is that experience offers nothing like this, and we shall never, using the world as our starting-point, understand what a field of vision is. Even if it is possible to trace out a perimeter of vision by gradually approaching the centre of the lateral stimuli, the results of such measurement vary from one moment to another, and one never manages to determine the instant when a stimulus once seen is seen no longer. The region surrounding the visual field is not easy to describe, but what is certain is that it is neither black nor grey. There occurs here an indeterminate vision, a vision of something or other, and, to take the extreme case, what is behind my back is not without some element of visual presence. The two straight lines in Müller-Lyer’s optical illusion (Fig. 1) are neither of equal nor unequal length; it is only in the objective world that this question arises. \(^1\) The visual field is that strange zone in which contradictory notions jostle each

\[\text{Figure 1}\]

\(^1\) Koffka, Psychologie, p. 530.
other because the objects—the straight lines of Müller-Lyer—are not, in that field, assigned to the realm of being, in which a comparison would be possible, but each is taken in its private context as if it did not belong to the same universe as the other. Psychologists have for a long time taken great care to overlook these phenomena. In the world taken in itself everything is determined. There are many unclear sights, as for example a landscape on a misty day, but then we always say that no real landscape is in itself unclear. It is so only for us. The object, psychologists would assert, is never ambiguous, but becomes so only through our inattention. The bounds of the visual field are not themselves variable, and there is a moment when the approaching object begins absolutely to be seen, but we do not ‘notice’ it. But the notion of attention, as we shall show more fully, is supported by no evidence provided by consciousness. It is no more than an auxiliary hypothesis, evolved to save the prejudice in favour of an objective world. We must recognize the indeterminate as a positive phenomenon. It is in this atmosphere that quality arises. Its meaning is an equivocal meaning; we are concerned with an expressive value rather than with logical signification. The determinate quality by which empiricism tried to define sensation is an object, not an element, of consciousness, indeed it is the very lately developed object of scientific consciousness. For these two reasons, it conceals rather than reveals subjectivity.

The two definitions of sensation which we have just tried out were only apparently direct. We have seen that they were based on the object perceived. In this they were in agreement with common sense, which also identifies the sensible by the objective conditions which govern it. The visible is what is seized upon with the eyes, the sensible is what is seized on by the senses. Let us follow up the idea of sensation on this basis, and see what becomes of this ‘by’ and this ‘with’, and the

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4 There is no justification for dodging the issue, as does Jaspers, for example (Zur Analyse der Tatsachen) by setting up in opposition, on the one hand a descriptive psychology which ‘understands’ phenomena, and on the other an explanatory psychology, which concerns itself with their origin. The psychologist always sees consciousness as placed in the body in the midst of the world, and for him the series stimulus–impression–perception is a sequence of events at the end of which perception begins. Each consciousness is born in the world and each perception is a new birth of consciousness. In this perspective the ‘immediate’ data of perception can always be challenged as
notion of sense-organ, in the first-order thinking constituted by science. Having shown that there is no experience of sensation, do we at least find, in its causes and objective origins, any reasons for retaining it as an explanatory concept? Physiology, to which the psychologist turns as to a higher court of appeal, is in the same predicament as psychology. It too first situates its object in the world and treats it as a bit of extension. Behaviour is thus hidden by the reflex, the elaboration and patterning of stimuli, by a longitudinal theory of nervous functioning, which establishes a theoretical correspondence between each element of the situation and an element of the reaction. As in the case of the reflex are theory, physiology of perception begins by recognizing an anatomical path leading from a receive through a definite transmitter to a recording station, equally specialized. The objective world being given, it is assumed that it passes on to the sense-organs messages which must be registered, then deciphered in such a way as to reproduce in us the original text. Hence we have in principle a point-by-point correspondence and constant connection between the stimulus and the elementary perception. But this ‘constancy hypothesis’ conflicts with the data of consciousness, and the very psychologists who accept it recognize its purely theoretical character. For example, the intensity of a sound under certain circumstances lowers its pitch; the addition of auxiliary lines makes two figures unequal which are objectively equal; a coloured area appears to be the same colour over the whole of its surface, whereas the chromatic thresholds of the different

mere appearances and as complex products of an origin. The descriptive method can acquire a genuine claim only from the transcendental point of view. But, even from this point of view, the problem remains as to how consciousness perceives itself or appears to itself as inserted in a nature. For the philosopher, as for the psychologist, there is therefore always a problem of origins, and the only method possible is to follow, in its scientific development, the causal explanation in order to make its meaning quite clear, and assign to it its proper place in the body of truth. That is why there will be found no relation, but only an effort to understand the difficulties peculiar to causal thinking.

1 See La Structure du Comportement, Chap. I.
2 We are translating roughly the series ‘Empfänger-Übermittler-Empfnder spoken of by J. Stein, Über die Veränderung der Sinneleistungen und die Entstehung von Trugwahrnehmungen, p. 351.
7 Koehler, Über unbemerkt Empfindungen und Urdelstüchungen.
4 Stumpf does so explicitly. Cf. Koehler, ibid., p. 54.
parts of the retina ought to make it red in one place, orange somewhere else, and in certain cases colourless. Should these cases in which the phenomenon does not correspond to the stimulus be retained within the framework of the law of constancy, and explained by additional factors—attention and judgement—or must the law itself be jettisoned? When red and green, presented together, give the result grey, it is conceded that the central combination of stimuli can immediately give rise to a different sensation from what the objective stimuli would lead us to expect. When the apparent size of an object varies with its apparent distance, or its apparent colour with our recollections of the object, it is recognized that 'the sensory processes are not immune to central influences'. In this case, therefore, the 'sensible' cannot be defined as the immediate effect of an external stimulus. Cannot the same conclusion be drawn from the first three examples we have mentioned? If attention, more precise instructions, rest or prolonged practice finally bring perception into line with the law of constancy, this does not prove the law's universal validity, for, in the examples quoted, the first appearance possessed a sensory character just as incontestable as the final results obtained. So the question is whether attentive perception, the subject's concentration on one point of the visual field—for example, the 'analytic perception' of the two main lines in Müller-Lyer's optical illusion—do not, instead of revealing the 'normal sensation', substitute a special set-up for the original phenomenon. The law of constancy cannot avail itself, against the testimony of consciousness, of any crucial experiment in which it is not already implied, and wherever we believe that we are establishing it, it is already presupposed. If we turn back to the phenomena, they show us that the apprehension of a quality, just as that of size, is bound up with a whole perceptual context, and that the stimuli no longer furnish us with the

10Déjean, Les Conditions objectives de la Perception visuelle, pp. 60 and 83.
11Stumpf, quoted by Köhler, ibid., p. 58.
12Köhler, ibid., pp. 58–63.
13It is only fair to add that this is true of all theories, and that nowhere is there a crucial experiment. For the same reason the constancy hypothesis cannot be completely refuted on the basis of induction. It is discredited because it overlooks phenomena and does not permit any understanding of them. To discern them and to pass judgement on the hypothesis, indeed, one must 'suspend' it.
indirect means we were seeking of isolating a layer of immediate impressions. But when we look for an ‘objective’ definition of sensation, it is not only the physical stimulus which slips through our fingers. The sensory apparatus, as conceived by modern physiology, is no longer fitted for the rôle of ‘transmitter’ cast for it by traditional science. Non-cortical lesions of the apparatus of touch no doubt lessen the concentration of points sensitive to heat and cold, or pressure, and diminish the sensitivity of those that remain. But if, to the injured system, a sufficiently extensive stimulus be applied, the specific sensations reappear. The raising of the thresholds is compensated by a more vigorous movement of the hand.\textsuperscript{14}

One can discern, at the rudimentary stage of sensibility, a working together on the part of partial stimuli and a collaboration of the sensory with the motor system which, in a variable physiological constellation, keeps sensation constant, and rules out any definition of the nervous process as the simple transmission of a given message. The destruction of sight, wherever the injuries be sustained, follows the same law: all colours are affected in the first place,\textsuperscript{15} and lose their saturation. Then the spectrum is simplified, being reduced to four and soon to two colours; finally a grey monochrome stage is reached, although the pathological colour is never identifiable with any normal one. Thus in central as in peripheral lesions ‘the loss of nervous substance results not only in a deficiency of certain qualities, but in the change to a less differentiated and more primitive structure’.\textsuperscript{16} Conversely, normal functioning must be understood as a process of integration in which the text of the external world is not so much copied, as composed. And if we try to seize ‘sensation’ within the perspective of the bodily phenomena which pave the way to it, we find not a psychic individual, a function of certain known variables, but a formation already bound up with a larger whole, already endowed with a meaning, distinguishable only in degree from the more complex

\textsuperscript{14} Stein, op cit., pp 357–9.

\textsuperscript{15} Even daltonism does not prove that certain systems are, and are alone in being, entrusted with ‘seeing’ red and green, since a colour-blind person manages to distinguish red if a large area in that colour is put before him, or if the presentation of the colour is made to last a long time. Id. ibid., p. 365.

\textsuperscript{16} Weizsäcker, quoted by Stein, ibid., p. 364.
perceptions, and which therefore gets us no further in our attempt to
delimit pure sensation. There is no physiological definition of sensa-
tion, and more generally there is no physiological psychology which is
autonomous, because the physiological event itself obeys biological
and psychological laws. For a long time it was thought that peripheral
conditioning was the surest method of identifying ‘elementary’ psy-
chic functions, and of distinguishing them from ‘superior’ functions
less strictly bound up with the bodily substructure. A closer analysis,
however, reveals that the two kinds of function overlap. The elementary
is no longer that which by addition will cumulatively constitute the
whole, nor is it a mere occasion for the whole to constitute itself. The
elementary event is already invested with meaning, and the higher
function will bring into being only a more integrated mode of exist-
ence or a more valid adaptation, by using and sublimating the sub-
ordinate operations. Conversely, ‘sense-experience is a vital process, no
less than procreation, breathing or growth’. 17 Psychology and physi-
ology are no longer, then, two parallel sciences, but two accounts of
behaviour, the first concrete, the second abstract. 18 We said that when
the psychologist asks the physiologist for a definition of sensation ‘in
causal terms’, he encounters once more on this new ground his famil-
iar difficulties, and now we can see why. The physiologist for his part
has to rid himself of the realistic prejudice which all the sciences
borrow from common sense, and which hampers them in their develop-
ment. The changed meaning of the terms ‘elementary’ and ‘more
advanced’ in modern physiology proclaims a changed philosophy. 19
The scientist too must learn to criticize the idea of an external world in
itself, since the facts themselves prompt him to abandon that of the
body as a transmitter of messages. The sensible is what is apprehended
with the senses, but now we know that this ‘with’ is not merely instru-
mental, that the sensory apparatus is not a conductor, that even on
the periphery the physiological impression is involved in relations
formerly considered central.

Once more, reflection—even the second-order reflection of

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17 Weizsäcker, quoted by Stein, ibid., p. 354.
18 On all these points see La Structure du Comportement, in particular pp. 52 and ff., 65 and ff.
19 Gelb, Die Farbenkonstanz der Sihldinge, p. 595.
science—obscures what we thought was clear. We believed we knew what feeling, seeing and hearing were, and now these words raise problems. We are invited to go back to the experiences to which they refer in order to redefine them. The traditional notion of sensation was not a concept born of reflection, but a late product of thought directed towards objects, the last element in the representation of the world, the furthest removed from its original source, and therefore the most unclear. Inevitably science, in its general effort towards objectification, evolved a picture of the human organism as a physical system undergoing stimuli which were themselves identified by their physico-chemical properties, and tried to reconstitute actual perception\textsuperscript{20} on this basis, and to close the circle of scientific knowledge by discovering the laws governing the production of knowledge itself, by establishing an objective science of subjectivity.\textsuperscript{21} But it is also inevitable that this attempt should fail. If we return to the objective investigations themselves, we first of all discover that the conditions external to the sensory field do not govern it part for part, and that they exert an effect only to the extent of making possible a basic pattern—which is what Gestalt theory makes clear. Then we see that within the organism the structure depends on variables such as the biological meaning of the situation, which are no longer physical variables, with the result that the whole eludes the well-known instruments of physico-mathematical analysis, and opens the way to another type of intelligibility.\textsuperscript{22} If we now turn back, as is done here, towards perceptual experience, we notice that science succeeds in constructing only a semblance of subjectivity: it introduces sensations which are things, just where experience shows that there are meaningful patterns; it forces the phenomenal universe into categories which make sense only in the universe of science. It requires that two perceived lines, like two real lines, should be equal or unequal, that a perceived crystal should have a definite number of

\textsuperscript{20} ‘The sensations are certainly artificial products, but not arbitrary ones, they are the last component wholes into which the natural structures can be decomposed by the “analytical attitude”. Seen from this point of view, they contribute to the knowledge of structures, and consequently the results of the study of sensations, correctly interpreted, are an important element in the psychology of perception.’ Koffka, Psychologie, p. 548.

\textsuperscript{21} Cf. Guillaume, L’Objectivité en Psychologie.

\textsuperscript{22} Cf. La Structure du Comportement, Chap. III.
sides, without realizing that the perceived, by its nature, admits of the ambiguous, the shifting, and is shaped by its context. In Müller-Lyer’s illusion, one of the lines ceases to be equal to the other without becoming ‘unequal’: it becomes ‘different’. That is to say, an isolated, objective line, and the same line taken in a figure, cease to be, for perception, ‘the same’. It is identifiable in these two functions only by analytic perception, which is not natural. In the same way the perceived contains gaps which are not mere ‘failures to perceive’. I may, through sight or touch, recognize a crystal as having a ‘regular’ shape without having, even tacitly, counted its sides. I may be familiar with a face without ever having perceived the colour of the eyes in themselves. The theory of sensation, which builds up all knowledge out of determinate qualities, offers us objects purged of all ambiguity, pure and absolute, the ideal rather than the real themes of knowledge: in short, it is compatible only with the lately developed superstructure of consciousness. That is where ‘the idea of sensation is approximately realized’.  

The images which instinct projects before it, those which tradition recreates in each generation, or simply dreams, are in the first place presented on an equal footing with genuine perceptions, and gradually, by critical labour, the true, present and explicit perception is distinguished from phantasms. The word perception indicates a direction rather than a primitive function. It is known that the uniformity of apparent size of objects at different distances, or of their colour in different lights, is more perfect in children than in adults. It follows that perception is more strictly bound up with the local stimulus in its developed than in its undeveloped state, and more in conformity with the theory of sensation in the adult than in the child. It is like a net with

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23 Koffka, Psychologie, pp. 530 and 549.  
24 M. Scheler, Die Wissensformen und die Gesellschaft, p. 412.  
25 Ibid., p. 397. ‘Man approaches ideal and exact images better than the animal, the adult better than the child, men better than women, the individual better than the member of a group, the man who thinks historically and systematically better than the man impelled by tradition, “imprisoned” in it and incapable of objectivizing, by building up recollection, the environment in which he is involved, of localizing it in time and possessing it by setting it away from himself in a past context.’  
26 Hering, Jaensch.
its knots showing up more and more clearly. 'Primitive thought' has been pictured in a way which can be understood only if the responses of primitive people, their pronouncements and the sociologists' interpretations are related to the fund of perceptual experience which they are all trying to translate. It is sometimes the adherence of the perceived object to its context, and, as it were, its viscosity, sometimes the presence in it of a positive indeterminate which prevents the spatial, temporal and numerical wholes from becoming articulated into manageable, distinct and identifiable terms. And it is this pre-objective realm that we have to explore in ourselves if we wish to understand sense experience.


14 PHENOMENOLOGY OF PERCEPTION