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Distinction

There is an economy of cultural goods, but it has a specific logic. Sociology endeavours to establish the conditions in which the consumers of cultural goods, and their taste for them, are produced, and at the same time to describe the different ways of appropriating such of these objects as are regarded at a particular moment as works of art, and the social conditions of the constitution of the mode of appropriation that is considered legitimate. But one cannot fully understand cultural practices unless 'culture', in the restricted, normative sense of ordinary usage, is brought back into 'culture' in the anthropological sense, and the elaborated taste for the most refined objects is reconnected with the elementary taste for the flavours of food.

Whereas the ideology of charisma regards taste in legitimate culture as a gift of nature, scientific observation shows that cultural needs are the product of upbringing and education: surveys establish that all cultural practices (museum visits, concert-going, reading, etc.) and preferences in literature, painting or music, are closely linked to educational level (measured by qualifications or length of schooling) and secondarily to social origin.¹ The relative weight of home background and of formal education (the effectiveness and duration of which are closely dependent on social origin) varies according to the extent to which the different cultural practices are recognized and taught by the educational system, and the influence of social origin is strongest – other things being equal – in 'extra-curricular' and avant-garde culture. To the socially recognized hierarchy of the arts, and within each of them, of genres, schools or periods, corresponds a social hierarchy of the consumers. This predisposes tastes to function as markers of 'class'. The manner in which culture has been acquired lives on in the manner of using it: the importance attached to manners can be understood once it is seen that it is these

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imponderables of practice which distinguish the different – and ranked – modes of culture acquisition, early or late, domestic or scholastic, and the classes of individuals which they characterize (such as ‘pedants’ and *mondains*). Culture also has its titles of nobility – awarded by the educational system – and its pedigrees, measured by seniority in admission to the nobility.

The definition of cultural nobility is the stake in a struggle which has gone on unceasingly, from the seventeenth century to the present day, between groups differing in their ideas of culture and of the legitimate relation to culture and to works of art, and therefore differing in the conditions of acquisition of which these dispositions are the product.² Even in the classroom, the dominant definition of the legitimate way of appropriating culture and works of art favours those who have had early access to legitimate culture, in a cultured household, outside of scholastic disciplines, since even within the educational system it devalues scholarly knowledge and interpretation as ‘scholastic’ or even ‘pedantic’ in favour of direct experience and simple delight.

The logic of what is sometimes called, in typically ‘pedantic’ language, the ‘reading’ of a work of art, offers an objective basis for this opposition. Consumption is, in this case, a stage in a process of communication, that is, an act of deciphering, decoding, which presupposes practical or explicit mastery of a cipher or code. In a sense, one can say that the capacity to see (*voir*) is a function of the knowledge (*savoir*), or concepts, that is, the words, that are available to name visible things, and which are, as it were, programmes for perception. A work of art has meaning and interest only for someone who possesses the cultural competence, that is, the code, into which it is encoded. The conscious or unconscious implementation of explicit or implicit schemes of perception and appreciation which constitutes pictorial or musical culture is the hidden condition for recognizing the styles characteristic of a period, a school or an author, and, more generally, for the familiarity with the internal logic of works that aesthetic enjoyment presupposes. A beholder who lacks the specific code feels lost in a chaos of sounds and rhythms, colours and lines, without rhyme or reason. Not having learnt to adopt the adequate disposition, he stops short at what Erwin Panofsky calls the ‘sensible properties’, perceiving a skin as downy or lace-work as delicate, or at the emotional resonances aroused by these properties, referring to ‘austere’ colours or a ‘joyful’ melody. He cannot move from the ‘primary stratum of the meaning we can grasp on the basis of our ordinary experience’ to the ‘stratum of secondary meanings’, i.e. the ‘level of the meaning of what is signified’, unless he possesses the concepts which go beyond the sensible properties and which identify the specifically stylistic properties of the work.³ Thus the encounter with a work of art is not ‘love at first sight’, as is generally supposed, and the act of empathy, *Einfühlung*, which is the art-lover’s pleasure, presupposes an act of cognition, a decoding operation, which implies the implementation of a cognitive acquirement, a cultural code.⁴

This typically intellectualist theory of artistic perception directly contradicts the experience of the art-lovers closest to the legitimate definition; acquisition of legitimate culture by insensible familiarization within the family circle tends to

favour an enchanted experience of culture which implies forgetting the acquisition.⁵ The 'eye' is a product of history reproduced by education. This is true of the mode of artistic perception now accepted as legitimate, that is, the aesthetic disposition, the capacity to consider in and for themselves, as form rather than function, not only the work designated for such apprehension, i.e. legitimate works of art, but everything in the world, including cultural objects which are not yet consecrated – such as, at one time, primitive arts, or, nowadays, popular photography or kitsch – and natural objects. The 'pure' gaze is a historical invention linked to the emergence of an autonomous field of artistic production, that is, a field capable of imposing its own norms on both the production and the consumption of its products.⁶ An art which, like all Post-Impressionist painting, is the product of an artistic intention which asserts the primacy of the mode of representation over the object of representation demands categorically an attention to form which previous art only demanded conditionally.

The pure intention of the artist is that of a producer who aims to be autonomous, that is, entirely the master of his product, who tends to reject not only the 'programmes' imposed *a priori* by scholars and scribes, but also – following the old hierarchy of doing and saying – the interpretations superimposed *a posteriori* on his work. The production of an 'open work', intrinsically and deliberately polysemic, can thus be understood as the final stage in the conquest of artistic autonomy by poets and, following in their footsteps, by painters, who had long been reliant on writers and their work of 'showing' and 'illustrating'. To assert the autonomy of production is to give primacy to that of which the artist is master, i.e. form, manner, style, rather than the 'subject', the external referent, which involves subordination to functions – even if only the most elementary one, that of representing, signifying, saying something. It also means a refusal to recognize any necessity other than that inscribed in the specific tradition of the artistic discipline in question: the shift from an art which imitates nature to an art which imitates art, deriving from its own history the exclusive source of its experiments and even of its breaks and tradition. An art which ever increasingly contains reference to its own history demands to be perceived historically; it asks to be referred not to an external referent, the represented or designated 'reality', but to the universe of past and present works of art. Like artistic production in that it is generated in a field, aesthetic perception is necessarily historical, inasmuch as it is differential, relational, attentive to the deviations (*écarts*) which make styles. Like the so-called naïve painter who, operating outside the field and its specific traditions, remains external to the history of the art, the 'naïve' spectator cannot attain a specific grasp of works of art which only have meaning – or value – in relation to the specific history of an artistic tradition. The aesthetic disposition demanded by the products of a highly autonomous field of production is inseparable from a specific cultural competence. This historical culture functions as a principle of pertinence which enables one to identify, among the elements offered to the gaze, all the distinctive features and only these, by referring them, consciously or unconsciously, to the universe of possible alternatives. This mastery is, for the most part, acquired simply by contact with

works of art – that is, through an implicit learning analogous to that which makes it possible to recognize familiar faces without explicit rules or criteria – and it generally remains at a practical level; it is what makes it possible to identify styles, i.e. modes of expression characteristic of a period, a civilization or a school, without having to distinguish clearly, or state explicitly, the features which constitute their originality. Everything seems to suggest that even among professional valuers, the criteria which define the stylistic properties of the ‘typical works’ on which all their judgements are based usually remain implicit.

The pure gaze implies a break with the ordinary attitude towards the world, which, given the conditions in which it is performed, is also a social separation. Ortega y Gasset can be believed when he attributes to modern art a systematic refusal of all that is ‘human’, i.e. generic, common – as opposed to distinctive, or distinguished – namely, the passions, emotions and feelings which ‘ordinary’ people invest in their ‘ordinary’ lives. It is as if the ‘popular aesthetic’ (the quotation marks are there to indicate that this is an aesthetic ‘in itself’ not ‘for itself’) were based on the affirmation of the continuity between art and life, which implies the subordination of form to function. This is seen clearly in the case of the novel and especially the theatre, where the working-class audience refuses any sort of formal experimentation and all the effects which, by introducing a distance from the accepted conventions (as regards scenery, plot, etc.), tend to distance the spectator, preventing him from getting involved and fully identifying with the characters (I am thinking of Brechtian ‘alienation’ or the disruption of plot in the *nouveau roman*). In contrast to the detachment and disinterestedness which aesthetic theory regards as the only way of recognizing the work of art for what it is, i.e. autonomous, *selbständig*, the ‘popular aesthetic’ ignores or refuses the refusal of ‘facile’ involvement and ‘vulgar’ enjoyment, a refusal which is the basis of the taste for formal experiment. And popular judgements of paintings or photographs spring from an ‘aesthetic’ (in fact it is an ethos) which is the exact opposite of the Kantian aesthetic. Whereas, in order to grasp the specificity of the aesthetic judgement, Kant strove to distinguish that which pleases from that which gratifies and, more generally, to distinguish disinterestedness, the sole guarantor of the specifically aesthetic quality of contemplation, from the interest of reason which defines the Good, working-class people expect every image to explicitly perform a function, if only that of a sign, and their judgements make reference, often explicitly, to the norms of morality or agreeableness. Whether rejecting or praising, their appreciation always has an ethical basis.

Popular taste applies the schemes of the ethos, which pertain in the ordinary circumstances of life, to legitimate works of art, and so performs a systematic reduction of the things of art to the things of life. The very seriousness (or naïvety) which this taste invests in fictions and representations demonstrates *a contrario* that pure taste performs a suspension of ‘naïve’ involvement which is one dimension of a ‘quasi-ludic’ relationship with the necessities of the world. Intellectuals could be said to believe in the representation – literature, theatre, painting – more than in the things represented, whereas the people chiefly expect representations and the

conventions which govern them to allow them to believe 'naïvely' in the things represented. The pure aesthetic is rooted in an ethic, or rather, an ethos of elective distance from the necessities of the natural and social world, which may take the form of moral agnosticism (visible when ethical transgression becomes an artistic *parti pris*) or of an aestheticism which presents the aesthetic disposition as a universally valid principle and takes the bourgeois denial of the social world to its limit. The detachment of the pure gaze cannot be dissociated from a general disposition towards the world which is the paradoxical product of conditioning by negative economic necessities – a life of ease – that tends to induce an active distance from necessity.

Although art obviously offers the greatest scope to the aesthetic disposition, there is no area of practice in which the aim of purifying, refining and sublimating primary needs and impulses cannot assert itself, no area in which the stylization of life, that is, the primacy of forms over function, of manner over matter, does not produce the same effects. And nothing is more distinctive, more distinguished, than the capacity to confer aesthetic status on objects that are banal or even 'common' (because the 'common' people make them their own, especially for aesthetic purposes), or the ability to apply the principles of a 'pure' aesthetic to the most everyday choices of everyday life, e.g. in cooking, clothing or decoration, completely reversing the popular disposition which annexes aesthetics to ethics.

In fact, through the economic and social conditions which they presuppose, the different ways of relating to realities and fictions, of believing in fictions and the realities they simulate, with more or less distance and detachment, are very closely linked to the different possible positions in social space and, consequently, bound up with the systems of dispositions (*habitus*) characteristic of the different classes and class fractions. Taste classifies, and it classifies the classifier. Social subjects, classified by their classifications, distinguish themselves by the distinctions they make, between the beautiful and the ugly, the distinguished and the vulgar, in which their position in the objective classifications is expressed or betrayed. And statistical analysis does indeed show that oppositions similar in structure to those found in cultural practices also appear in eating habits. The antithesis between quantity and quality, substance and form, corresponds to the opposition – linked to different distances from necessity – between the taste of necessity, which favours the most 'filling' and most economical foods, and the taste of liberty – or luxury – which shifts the emphasis to the manner (of presenting, serving, eating, etc.) and tends to use stylized forms to deny function.

The science of taste and of cultural consumption begins with a transgression that is in no way aesthetic: it has to abolish the sacred frontier which makes legitimate culture a separate universe, in order to discover the intelligible relations which unite apparently incommensurable 'choices', such as preferences in music and food, painting and sport, literature and hairstyle. This barbarous reintegration of aesthetic consumption into the world of ordinary consumption abolishes the opposition, which has been the basis of high aesthetics since Kant, between the 'taste of sense' and the 'taste of reflection', and between facile pleasure, pleasure reduced to a

pleasure of the senses, and pure pleasure, pleasure purified of pleasure, which is predisposed to become a symbol of moral excellence and a measure of the capacity for sublimation which defines the truly human man. The culture which results from this magical division is sacred. Cultural consecration does indeed confer, on the objects, persons and situations it touches, a sort of ontological promotion akin to a transubstantiation. Proof enough of this is found in the two following quotations, which might almost have been written for the delight of the sociologist:

‘What struck me most is this: nothing could be obscene on the stage of our premier theatre, and the ballerinas of the Opera, even as naked dancers, sylphs, sprites or Bacchae, retain an inviolable purity.’⁷

‘There are obscene postures: the simulated intercourse which offends the eye. Clearly, it is impossible to approve, although the interpolation of such gestures in dance routines does give them a symbolic and aesthetic quality which is absent from the intimate scenes the cinema daily flaunts before its spectators’ eyes. . . . As for the nude scene, what can one say, except that it is brief and theatrically not very effective? I will not say it is chaste or innocent, for nothing commercial can be so described. Let us say it is not shocking, and that the chief objection is that it serves as a box-office gimmick. . . . In *Hair*, the nakedness fails to be symbolic.’⁸

The denial of lower, coarse, vulgar, venal, servile – in a word, natural – enjoyment, which constitutes the sacred sphere of culture, implies an affirmation of the superiority of those who can be satisfied with the sublimated, refined, disinterested, gratuitous, distinguished pleasures forever closed to the profane. That is why art and cultural consumption are predisposed, consciously and deliberately or not, to fulfil a social function of legitimating social differences.

The Aristocracy of Culture

[. . .]

THE AESTHETIC DISPOSITION Any legitimate work tends in fact to impose the norms of its own perception and tacitly defines as the only legitimate mode of perception the one which brings into play a certain disposition and a certain competence. Recognizing this fact does not mean constituting a particular mode of perception as an essence, thereby falling into the illusion which is the basis of recognition of artistic legitimacy. It does mean taking note of the fact that all agents, whether they like it or not, whether or not they have the means of conforming to them, find themselves objectively measured by those norms. At the same time it becomes possible to establish whether these dispositions and competences are gifts of nature, as the charismatic ideology of the relation to the work of art would have it, or products of learning, and to bring to light the hidden conditions of the miracle of the unequal class distribution of the capacity for inspired encounters with works of art and high culture in general.

Every essentialist analysis of the aesthetic disposition, the only socially accepted 'right' way of approaching the objects socially designated as works of art, that is, as both demanding and deserving to be approached with a specifically aesthetic intention capable of recognizing and constituting them as works of art, is bound to fail. Refusing to take account of the collective and individual genesis of this product of history which must be endlessly 're-produced' by education, it is unable to reconstruct its sole *raison d'être*, that is, the historical reason which underlies the arbitrary necessity of the institution. If the work of art is indeed, as Panofsky says, that which 'demands to be experienced aesthetically', and if any object natural or artificial, can be perceived aesthetically, how can one escape the conclusion that it is the aesthetic intention which 'makes the work of art', or, to transpose a formula of Saussure's, that it is the aesthetic point of view that creates the aesthetic object? To get out of this vicious circle, Panofsky has to endow the work of art with an 'intention', in the Scholastic sense. A purely 'practical' perception contradicts this objective intention, just as an aesthetic perception would in a sense be a practical negation of the objective intention of a signal, a red light, for example, which requires a 'practical' response: braking. Thus, within the class of worked-upon objects, themselves defined in opposition to natural objects, the class of art objects would be defined by the fact that it demands to be perceived aesthetically, i.e. in terms of form rather than function. But how can such a definition be made operational? Panofsky himself observes that it is virtually impossible to determine scientifically at what moment a worked-upon object becomes an art object, that is, at what moment form takes over from function: 'If I write to a friend to invite him to dinner, my letter is primarily a communication. But the more I shift the emphasis to the form of my script, the more nearly does it become a work of literature or poetry.'⁹

Does this mean that the demarcation line between the world of technical objects and the world of aesthetic objects depend on the 'intention' of the producer of those objects? In fact, this 'intention' is itself the product of the social norms and conventions which combine to define the always uncertain and historically changing frontier between simple technical objects and *objets d'art*: 'Classical tastes', Panofsky observes, 'demanded that private letters, legal speeches and the shields of heroes should be "artistic" . . . while modern taste demands that architecture and ash trays should be "functional".'¹⁰

But the apprehension and appreciation of the work also depend on the beholder's intention, which is itself a function of the conventional norms governing the relation to the work of art in a certain historical and social situation and also of the beholder's capacity to conform to those norms, i.e. his artistic training. To break out of this circle one only has to observe that the ideal of 'pure' perception of a work of art *qua* work of art is the product of the enunciation and systematization of the principles of specifically aesthetic legitimacy which accompany the constituting of a relatively autonomous artistic field. The aesthetic mode of perception in the 'pure' form which it has now assumed corresponds to a particular state of the mode of artistic production. An art which, like all Post-Impressionist painting, for example,

is the product of an artistic intention which asserts the *absolute primacy of form over function*, of the mode of representation over the object represented, *categorically* demands a purely aesthetic disposition which earlier art demanded only conditionally. The demiurgic ambition of the artist, capable of applying to *any* object the pure intention of an artistic effort which is an end in itself, calls for unlimited receptiveness on the part of an aesthete capable of applying the specifically aesthetic intention to any object, whether or not it has been produced with aesthetic intention.

This demand is objectified in the art museum; there the aesthetic disposition becomes an institution. Nothing more totally manifests and achieves the autonomizing of aesthetic activity *vis-à-vis* extra-aesthetic interests or functions than the art museum's juxtaposition of works. Though originally subordinated to quite different or even incompatible functions (crucifix and fetish, Pietà and still life), these juxtaposed works tacitly demand attention to form rather than function, technique rather than theme, and, being constructed in styles that are mutually exclusive but all equally necessary, they are a practical challenge to the expectation of realistic representation as defined by the arbitrary canons of an everyday aesthetic, and so lead naturally from stylistic relativism to the neutralization of the very function of representation. Objects previously treated as collectors' curios or historical and ethnographic documents have achieved the status of works of art, thereby materializing the omnipotence of the aesthetic gaze and making it difficult to ignore the fact that – if it is not to be merely an arbitrary and therefore suspect affirmation of this absolute power – artistic contemplation now has to include a degree of erudition which is liable to damage the illusion of immediate illumination that is an essential element of pure pleasure.

PURE TASTE AND 'BARBAROUS' TASTE In short, never perhaps has more been asked of the spectator, who is now required to 're-produce' the primary operation whereby the artist (with the complicity of his whole intellectual field) produced this new fetish.¹¹ But never perhaps has he been given so much in return. The naïve exhibitionism of 'conspicuous consumption', which seeks distinction in the crude display of ill-mastered luxury, is nothing compared to the unique capacity of the pure gaze, a quasi-creative power which sets the aesthete apart from the common herd by a radical difference which seems to be inscribed in 'persons'. One only has to read Ortega y Gasset to see the reinforcement the charismatic ideology derives from art, which is 'essentially unpopular, indeed, anti-popular', and from the 'curious sociological effect' it produces by dividing the public into two 'antagonistic castes', those who understand and those who do not. 'This implies', Ortega goes on, 'that some possess an organ of understanding which others have been denied; that these are two distinct varieties of the human species. The new art is not for everyone, like Romantic art, but destined for an especially gifted minority.' And he ascribes to the 'humiliation' and 'obscure sense of inferiority' inspired by 'this art of privilege, sensuous nobility, instinctive aristocracy', the irritation it arouses in the mass,

‘unworthy of artistic sacraments’:

For a century and a half, the ‘people’, the mass, have claimed to be the whole of society. The music of Stravinsky or the plays of Pirandello have the sociological power of obliging them to see themselves as they are, as the ‘common people’, a mere ingredient among others in the social structure, the inert material of the historical process, a secondary factor in the spiritual cosmos. By contrast, the young art helps the ‘best’ to know and recognize one another in the greyness of the multitude and to learn their mission, which is to be few in number and to have to fight against the multitude.¹²

And to show that the self-legitimizing imagination of the ‘happy few’ has no limits, one only has to quote a recent text by Suzanne Langer, who is presented as ‘one of the world’s most influential philosophers’:

In the past, the masses did not have access to art; music, painting, and even books, were pleasures reserved for the rich. It might have been supposed that the poor, the ‘common people’, would have enjoyed them equally, if they had had the chance. But now that everyone can read, go to museums, listen to great music, at least on the radio, the judgement of the masses about these things has become a reality and through this it has become clear that great art is not a direct sensuous pleasure. Otherwise, like cookies or cocktails, it would flatter uneducated taste as much as cultured taste.¹³

It should not be thought that the relationship of distinction (which may or may not imply the conscious intention of distinguishing oneself from common people) and is only an incidental component in the aesthetic disposition. The pure gaze implies a break with the ordinary attitude towards the world which, as such, is a social break. One can agree with Ortega y Gasset when he attributes to modern art – which merely takes to its extreme conclusions an intention implicit in art since the Renaissance – a systematic refusal of all that is ‘human’, by which he means the passions, emotions and feelings which *ordinary* people put into their *ordinary* existence, and consequently all the themes and objects capable of evoking them: ‘People like a play when they are able to take an interest in the human destinies put before them’, in which ‘they participate as if they were real-life events.’¹⁴ Rejecting the ‘human’ clearly means rejecting what is generic, i.e. *common*, ‘easy’ and immediately accessible, starting with everything that reduces the aesthetic animal to pure and simple animality, to palpable pleasure or sensual desire. The interest in the content of the representation which leads people to call ‘beautiful’ the representation of beautiful things, especially those which speak most immediately to the sense and the sensibility, is rejected in favour of the indifference and distance which refuse to subordinate judgement of the representation to the nature of the object represented.¹⁵ It can be seen that it is not so easy to describe the ‘pure’ gaze without also describing the naïve gaze which it defines itself against, and vice versa; and that there is no *neutral*, impartial, ‘pure’ description of either of these opposing visions (which does not mean that one has to subscribe to aesthetic relativism, when it is so obvious that the ‘popular aesthetic’ is defined in relation to ‘high’ aesthetics and that reference

to legitimate art and its negative judgement on 'popular' taste never ceases to haunt the popular experience of beauty). Refusal or privation? It is as dangerous to attribute the coherence of a systematic aesthetic to the objectively aesthetic commitments of ordinary people as it is to adopt, albeit unconsciously, the strictly negative conception of ordinary vision which is the basis of every 'high' aesthetic.

Notes

1. Bourdieu *et al.*, *Un art moyen: essai sur les usages sociaux de la photographie* (Paris: Editions de Minuit, 1965); P. Bourdieu and A. Darbel, *L'Amour de l'art: les musées et leur public* (Paris: Editions de Minuit, 1966).
2. The word *disposition* seems particularly suited to express what is covered by the concept of habitus (defined as a system of dispositions) – used later in this chapter. It expresses first the *result of an organizing action*, with a meaning close to that of words such as structure; it also designates a way of being, a habitual state (especially of the body) and, in particular, a *predisposition, tendency, propensity or inclination*. [The semantic cluster of 'disposition' is rather wider in French than in English, but as this note – translated literally – shows, the equivalence is adequate. Translator.] P. Bourdieu, *Outline of a Theory of Practice* (Cambridge: Cambridge University Press, 1977), p. 214, n. 1.
3. E. Panofsky, 'Iconography and iconology: an introduction to the study of Renaissance art', in *Meaning in the Visual Arts* (New York: Doubleday, 1955), p. 28.
4. It will be seen that this internalized code called culture functions as cultural capital owing to the fact that, being unequally distributed, it secures profits of distinction.
5. The sense of familiarity in no way excludes the ethnocentric misunderstanding which results from applying the wrong code. Thus, Michael Baxandall's work in historical ethnology enables us to measure all that separates the perceptual schemes that now tend to be applied to *Quattrocento* paintings and those which their immediate addressees applied. The 'moral and spiritual eye' of *Quattrocento* man, that is, the set of cognitive and evaluative dispositions which were the basis of his perception of the world and his perception of pictorial representation of the world, differs radically from the 'pure' gaze (purified, first of all, of reference to economic value) with which the modern cultivated spectator looks at works of art. As the contracts show, the clients of Filippo Lippi, Domenico Ghirlandaio or Piero della Francesca were concerned to get 'value for money'. They approached works of art with the mercantile dispositions of a businessman who can calculate quantities and prices at a glance, and they applied some surprising criteria of appreciation, such as the expense of the colours, which sets gold and ultramarine at the top of the hierarchy. The artists, who shared this world-view, were led to include arithmetical and geometrical devices in their compositions so as to flatter this taste for measurement and calculation; and they tended to exhibit the technical virtuosity which, in this context, is the most visible evidence of the quantity and quality of the labour provided; M. Baxandall, *Painting and Experience in Fifteenth-Century Italy: A primer in the social history of pictorial style* (Oxford: Oxford University Press, 1972).
6. See P. Bourdieu, 'Le marché des biens symboliques', *L'Année Sociologique*, 22 (1973), 49–126; and 'Outline of a social theory of art perception', *International Social Science Journal*, 20 (Winter 1968), 589–612.

7. O. Merlin, 'Mlle. Thibon dans la vision de Marguerite', *Le Monde*, 9 December 1965.
8. F. Chenique, 'Hair est-il immoral?', *Le Monde*, 28 January 1970.
9. E. Panofsky, *Meaning in the Visual Arts* (New York: Doubleday Anchor Books, 1955), p. 12.
10. *Ibid.*, p. 13.
11. For a more extensive analysis of the opposition between the specifically aesthetic disposition and the 'practical' disposition, and the collective and individual genesis of the 'pure' disposition which genesis-amnesia tends to constitute as 'natural', see P. Bourdieu, 'Disposition esthétique et compétence artistique', *Les Temps Modernes*, 295 (1971), 1345–78, and 'L'invention de la vie d'artiste', *Actes*, 2 (1975), 67–93. For an analysis of the aesthetic *illusio* and of the *collusio* which produces it, see P. Bourdieu, 'The production of belief', *Media, Culture and Society*, 2 (July 1980), 261–93.
12. J. Ortega y Gasset, 'La deshumanización del arte' (1925), in *Obras Completas* (Madrid: Revista de Occidente, 1966), III, 355–6.
13. S. K. Langer, 'On significance in music' in L. A. Jacobus (ed.), *Aesthetics and the Arts* (New York: McGraw-Hill, 1968), pp. 182–212; quotation on p. 183. (One recognizes the Kantian theme – endlessly reinvented even without any conscious reference to Kant – of the antinomy of pure pleasure and the pleasure of the senses, which is analysed in the Postscript.)
14. Ortega y Gasset, 'La deshumanización del arte', pp. 356–7.
15. The 'cultivated' spectator's concern with distinction is paralleled by the artist's concern (which grows with the autonomy of the field of production) to assert his autonomy *vis-à-vis* external demands (of which commissions are the most visible form) and to give priority to form, over which he has full control, rather than function, which leads him, through art for art's sake, i.e. art for artists, to an art of pure form.