Dear Students,

In reading your responses to Jeanne Willette's piece on Kant, I saw that most of you wrote about Kant's ideas (which you have not read in this class) and seemed uninterested in Willette's locating his ideas (as she interprets them) about art in the history of art.

The idea that the history of ideas is parallel and intertwined with the history of art is fundamental for you as artists. (How are your ideas of your time and communicated in your artwork in form and content?) I want you to have read and understood something written by Kant before you go around saying what he said, so I decided to have us read and discuss a section of Kant's Critique of Judgment, "On Aesthetic Judgment." Here is a link to the text with helpful (and cited!) notes: http://oll.libertyfund.org/titles/kant-the-critique-of-judgement. Scroll down the table of contents and click PART I: CRITIQUE OF THE AESTHETICAL JUDGEMENT. Sections 1-14

Print out the pages of that section and read it very very very carefully. Take a lot of time. We will discuss it with NEXT week's readings, not today's. We'll clarify this in class.

**PART I: CRITIQUE OF THE AESTHETICAL JUDGEMENT**[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

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FIRST DIVISION: ANALYTIC OF THE AESTHETICAL JUDGEMENT[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

FIRST BOOK: ANALYTIC OF THE BEAUTIFUL[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

FIRST MOMENT: OF THE JUDGEMENT OF TASTE[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt013) ACCORDING TO QUALITY[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

§ 1.: The judgement of taste is aesthetical[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

In order to decide whether anything is beautiful or not, we refer the representation, not by the Understanding to the Object for cognition but, by the Imagination (perhaps in conjunction with the Understanding) to the subject, and its feeling of pleasure or pain. The judgement of taste is therefore not a judgement of cognition, and is consequently not logical but aesthetical, by which we understand that whose determining ground can be [46] *no other than subjective.* Every reference of representations, even that of sensations, may be objective (and then it signifies the real in an empirical representation); save only the reference to the feeling of pleasure and pain, by which nothing in the Object is signified, but through which there is a feeling in the subject, as it is affected by the representation.

To apprehend a regular, purposive building by means of one’s cognitive faculty (whether in a clear or a confused way of representation) is something quite different from being conscious of this representation as connected with the sensation of satisfaction. Here the representation is altogether referred to the subject and to its feeling of life, under the name of the feeling of pleasure or pain. This establishes a quite separate faculty of distinction and of judgement, adding nothing to cognition, but only comparing the given representation in the subject with the whole faculty of representations, of which the mind is conscious in the feeling of its state. Given representations in a judgement can be empirical (consequently, aesthetical); but the judgement which is formed by means of them is logical, provided they are referred in the judgement to the Object. Conversely, if the given representations are rational, but are referred in a judgement simply to the subject (to its feeling), the judgement is so far always aesthetical.

§ 2.: The satisfaction which determines the judgement of taste is disinterested[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

The satisfaction which we combine with the representation of the existence of an object is called [47]interest. Such satisfaction always has reference to the faculty of desire, either as its determining ground or as necessarily connected with its determining ground. Now when the question is if a thing is beautiful, we do not want to know whether anything depends or can depend on the existence of the thing either for myself or for any one else, but how we judge it by mere observation (intuition or reflection). If any one asks me if I find that palace beautiful which I see before me, I may answer: I do not like things of that kind which are made merely to be stared at. Or I can answer like that Iroquois *sachem* who was pleased in Paris by nothing more than by the cook-shops. Or again after the manner of *Rousseau* I may rebuke the vanity of the great who waste the sweat of the people on such superfluous things. In fine I could easily convince myself that if I found myself on an uninhabited island without the hope of ever again coming among men, and could conjure up just such a splendid building by my mere wish, I should not even give myself the trouble if I had a sufficiently comfortable hut. This may all be admitted and approved; but we are not now talking of this. We wish only to know if this mere representation of the object is accompanied in me with satisfaction, however indifferent I may be as regards the existence of the object of this representation. We easily see that in saying it is *beautiful* and in showing that I have taste, I am concerned, not with that in which I depend on the existence of the object, but with that which I make out of this representation in myself. Every one must admit that a judgement about beauty, in which the least interest mingles, is very partial and is not a pure judgement of taste. We must not be in the least prejudiced in [48] favour of the existence of the things, but be quite indifferent in this respect, in order to play the judge in things of taste.

We cannot, however, better elucidate this proposition, which is of capital importance, than by contrasting the pure disinterested[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt014) satisfaction in judgements of taste, with that which is bound up with an interest, especially if we can at the same time be certain that there are no other kinds of interest than those which are now to be specified.

§ 3.: The satisfaction in the PLEASANT is bound up with interest[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

*That which pleases the senses in sensation is* pleasant. Here the opportunity presents itself of censuring a very common confusion of the double sense which the word sensation can have, and of calling attention to it. All satisfaction (it is said or thought) is itself sensation (of a pleasure). Consequently everything that pleases is pleasant because it pleases (and according to its different degrees or its relations to other pleasant sensations it is *agreeable, lovely, delightful, enjoyable,* etc.). But if this be admitted, then impressions of Sense which determine the inclination, fundamental propositions of Reason which determine the Will, mere reflective forms of intuition which determine the Judgement, are quite the same, as regards the effect upon the feeling of pleasure. For this would be pleasantness [49] in the sensation of one’s state, and since in the end all the operations of our faculties must issue in the practical and unite in it as their goal, we could suppose no other way of estimating things and their worth than that which consists in the gratification that they promise. It is of no consequence at all how this is attained, and since then the choice of means alone could make a difference, men could indeed blame one another for stupidity and indiscretion, but never for baseness and wickedness. For all, each according to his own way of seeing things, seek one goal, that is, gratification.

If a determination of the feeling of pleasure or pain is called sensation, this expression signifies something quite different from what I mean when I call the representation of a thing (by sense, as a receptivity belonging to the cognitive faculty) sensation. For in the latter case the representation is referred to the Object, in the former simply to the subject, and is available for no cognition whatever, not even for that by which the subject *cognises* itself.

In the above elucidation we understand by the word sensation, an objective representation of sense; and in order to avoid misinterpretation, we shall call that, which must always remain merely subjective and can constitute absolutely no representation of an object, by the ordinary term “feeling.” The green colour of the meadows belongs to *objective* sensation, as a perception of an object of sense; the pleasantness of this belongs to *subjective* sensation by which no object is represented, *i.e.* to feeling, by which the object is considered as an Object of satisfaction (which does not furnish a cognition of it).

Now that a judgement about an object, by which I describe it as pleasant, expresses an interest in it, [50]is plain from the fact that by sensation it excites a desire for objects of that kind; consequently the satisfaction presupposes not the mere judgement about it, but the relation of its existence to my state, so far as this is affected by such an Object. Hence we do not merely say of the pleasant, *it pleases;* but, *it gratifies.* I give to it no mere approval, but inclination is aroused by it; and in the case of what is pleasant in the most lively fashion, there is no judgement at all upon the character of the Object, for those who always lay themselves out only for enjoyment (for that is the word describing intense gratification) would fain dispense with all judgement.

§ 4.: The satisfaction in the GOOD is bound up with interest[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

Whatever by means of Reason pleases through the mere concept is good. That which pleases only as a means we call *good for something* (the useful); but that which pleases for itself is *good in itself.* In both there is always involved the concept of a purpose, and consequently the relation of Reason to the (at least possible) volition, and thus a satisfaction in the *presence* of an Object or an action, *i.e.* some kind of interest.

In order to find anything good, I must always know what sort of a thing the object ought to be, *i.e.* I must have a concept of it. But there is no need of this, to find a thing beautiful. Flowers, free delineations, outlines intertwined with one another without design and called foliage, have no meaning, depend on no definite concept, and yet they please. The satisfaction in the beautiful must depend on the reflection upon an object, leading to any concept [51] (however indefinite); and it is thus distinguished from the pleasant which rests entirely upon sensation.

It is true, the Pleasant seems in many cases to be the same as the Good. Thus people are accustomed to say that all gratification (especially if it lasts) is good in itself; which is very much the same as to say that lasting pleasure and the good are the same. But we can soon see that this is merely a confusion of words; for the concepts which properly belong to these expressions can in no way be interchanged. The pleasant, which, as such, represents the object simply in relation to Sense, must first be brought by the concept of a purpose under principles of Reason, in order to call it good, as an object of the Will. But that there is [involved] a quite different relation to satisfaction in calling that which gratifies at the same time *good,* may be seen from the fact that in the case of the good the question always is, whether it is mediately or immediately good (useful or good in itself); but on the contrary in the case of the pleasant there can be no question about this at all, for the word always signifies something which pleases immediately. (The same is applicable to what I call beautiful).

Even in common speech men distinguish the Pleasant from the Good. Of a dish which stimulates the taste by spices and other condiments we say unhesitatingly that it is pleasant, though it is at the same time admitted not to be good; for though it immediately *delights* the senses, yet mediately, *i.e.*considered by Reason which looks to the after results, it displeases. Even in the judging of health we may notice this distinction. It is immediately pleasant to every one possessing it (at least negatively, *i.e.*as the absence of all bodily pains). But in order to say [52] that it is good, it must be considered by Reason with reference to purposes; viz. that it is a state which makes us fit for all our business. Finally in respect of happiness every one believes himself entitled to describe the greatest sum of the pleasantnesses of life (as regards both their number and their duration) as a true, even as the highest, good. However Reason is opposed to this. Pleasantness is enjoyment. And if we were concerned with this alone, it would be foolish to be scrupulous as regards the means which procure it for us, or [to care] whether it is obtained passively by the bounty of nature or by our own activity and work. But Reason can never be persuaded that the existence of a man who merely lives for *enjoyment* (however busy he may be in this point of view), has a worth in itself; even if he at the same time is conducive as a means to the best enjoyment of others, and shares in all their gratifications by sympathy. Only what he does, without reference to enjoyment, in full freedom and independently of what nature can procure for him passively, gives an [absolute[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt015)] worth to his being, as the existence of a person; and happiness, with the whole abundance of its pleasures, is far from being an unconditioned good.[2](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt016)

However, notwithstanding all this difference between the pleasant and the good, they both agree in this that they are always bound up with an interest in their object. [This is true] not only of the pleasant (§ 3), and the mediate good (the useful) [53] which is pleasing as a means towards pleasantness somewhere, but also of that which is good absolutely and in every aspect, viz. moral good, which brings with it the highest interest. For the good is the Object of will (*i.e.* of a faculty of desire determined by Reason). But to will something, and to have a satisfaction in its existence, *i.e.* to take an interest in it, are identical.

§ 5.: Comparison of the three specifically different kinds of satisfaction[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

The pleasant and the good have both a reference to the faculty of desire; and they bring with them—the former a satisfaction pathologically conditioned (by impulses, *stimuli*)—the latter a pure practical satisfaction, which is determined not merely by the representation of the object, but also by the represented connexion of the subject with the existence of the object. [It is not merely the object that pleases, but also its existence.[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt017)] On the other hand, the judgement of taste is merely *contemplative; i.e.*it is a judgement which, indifferent as regards the being of an object, compares its character with the feeling of pleasure and pain. But this contemplation itself is not directed to concepts; for the judgement of taste is not a cognitive judgement (either theoretical or practical), and thus is not *based* on concepts, nor has it concepts as its *purpose.*

The Pleasant, the Beautiful, and the Good, designate then, three different relations of representations to the feeling of pleasure and pain, in reference to which we distinguish from each other objects or methods of representing them. And the expressions [54] corresponding to each, by which we mark our complacency in them, are not the same. That which gratifies a man is called *pleasant;* that which merely pleases him is *beautiful;* that which is esteemed [or *approved*[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt018)] by him, *i.e.* that to which he accords an objective worth, is *good.* Pleasantness concerns irrational animals also; but Beauty only concerns men, *i.e.* animal, but still rational, beings—not merely *quâ* rational (*e.g.* spirits), but *quâ*animal also; and the Good concerns every rational being in general. This is a proposition which can only be completely established and explained in the sequel. We may say that of all these three kinds of satisfaction, that of taste in the Beautiful is alone a disinterested and *free* satisfaction; for no interest, either of Sense or of Reason, here forces our assent. Hence we may say of satisfaction that it is related in the three aforesaid cases to *inclination,* to *favour,* or to *respect.* Now *favour* is the only free satisfaction. An object of inclination, and one that is proposed to our desire by a law of Reason, leave us no freedom in forming for ourselves anywhere an object of pleasure. All interest presupposes or generates a want; and, as the determining ground of assent, it leaves the judgement about the object no longer free.

As regards the interest of inclination in the case of the Pleasant, every one says that hunger is the best sauce, and everything that is eatable is relished by people with a healthy appetite; and thus a satisfaction of this sort does not indicate choice directed by taste. It is only when the want is appeased that we can distinguish which of many men has or has not taste. In the same way there may be manners[55] (conduct) without virtue, politeness without good-will, decorum without modesty, etc. For where the moral law speaks there is no longer, objectively, a free choice as regards what is to be done; and to display taste in its fulfilment (or in judging of another’s fulfilment of it) is something quite different from manifesting the moral attitude of thought. For this involves a command and generates a want, whilst moral taste only plays with the objects of satisfaction, without attaching itself to one of them.

EXPLANATION OF THE BEAUTIFUL RESULTING FROM THE FIRST MOMENT[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

*Taste* is the faculty of judging of an object or a method of representing it by an *entirely disinterested*satisfaction or dissatisfaction. The object of such satisfaction is called *beautiful.*[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt019)

SECOND MOMENT: OF THE JUDGEMENT OF TASTE, VIZ. ACCORDING TO QUANTITY[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

§ 6.: The beautiful is that which apart from concepts is represented as the object of a universal satisfaction[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

This explanation of the beautiful can be derived [56] from the preceding explanation of it as the object of an entirely disinterested satisfaction. For the fact of which every one is conscious, that the satisfaction is for him quite disinterested, implies in his judgement a ground of satisfaction for every one. For since it does not rest on any inclination of the subject (nor upon any other premeditated interest), but since he who judges feels himself quite *free* as regards the satisfaction which he attaches to the object, he cannot find the ground of this satisfaction in any private conditions connected with his own subject; and hence it must be regarded as grounded on what he can presuppose in every other man. Consequently he must believe that he has reason for attributing a similar satisfaction to every one. He will therefore speak of the beautiful, as if beauty were a characteristic of the object and the judgement logical (constituting a cognition of the Object by means of concepts of it); although it is only aesthetical and involves merely a reference of the representation of the object to the subject. For it has this similarity to a logical judgement that we can presuppose its validity for every one. But this universality cannot arise from concepts; for from concepts there is no transition to the feeling of pleasure or pain (except in pure practical laws, which bring an interest with them such as is not bound up with the pure judgement of taste). Consequently the judgement of taste, accompanied with the consciousness of separation from all interest, must claim validity for every one, without this universality depending on Objects. That is, there must be bound up with it a title to subjective universality.

[57]

§ 7.: Comparison of the Beautiful with the Pleasant and the Good by means of the above characteristic[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

As regards the Pleasant every one is content that his judgement, which he bases upon private feeling, and by which he says of an object that it pleases him, should be limited merely to his own person. Thus he is quite contented that if he says “Canary wine is pleasant,” another man may correct his expression and remind him that he ought to say “It is pleasant *to me.*” And this is the case not only as regards the taste of the tongue, the palate, and the throat, but for whatever is pleasant to any one’s eyes and ears. To one violet colour is soft and lovely, to another it is faded and dead. One man likes the tone of wind instruments, another that of strings. To strive here with the design of reproving as incorrect another man’s judgement which is different from our own, as if the judgements were logically opposed, would be folly. As regards the pleasant therefore the fundamental proposition is valid, *every one has his own taste* (the taste of Sense).

The case is quite different with the Beautiful. It would (on the contrary) be laughable if a man who imagined anything to his own taste, thought to justify himself by saying: “This object (the house we see, the coat that person wears, the concert we hear, the poem submitted to our judgement) is beautiful *for me.*” For he must not call it *beautiful* if it merely pleases himself. Many things may have for him charm and pleasantness; no one troubles himself at that; but if he gives out anything as beautiful, he supposes in others the same satisfaction—he [58] judges not merely for himself, but for every one, and speaks of beauty as if it were a property of things. Hence he says “the *thing* is beautiful”; and he does not count on the agreement of others with this his judgement of satisfaction, because he has found this agreement several times before, but he *demands* it of them. He blames them if they judge otherwise and he denies them taste, which he nevertheless requires from them. Here then we cannot say that each man has his own particular taste. For this would be as much as to say that there is no taste whatever; *i.e.* no aesthetical judgement, which can make a rightful claim upon every one’s assent.

At the same time we find as regards the Pleasant that there is an agreement among men in their judgements upon it, in regard to which we deny Taste to some and attribute it to others; by this not meaning one of our organic senses, but a faculty of judging in respect of the pleasant generally. Thus we say of a man who knows how to entertain his guests with pleasures (of enjoyment for all the senses), so that they are all pleased, “he has taste.” But here the universality is only taken comparatively; and there emerge rules which are only *general* (like all empirical ones), and not *universal;* which latter the judgement of Taste upon the beautiful undertakes or lays claim to. It is a judgement in reference to sociability, so far as this rests on empirical rules. In respect of the Good it is true that judgements make rightful claim to validity for every one; but the Good is represented only *by means of a concept* as the Object of a universal satisfaction, which is the case neither with the Pleasant nor with the Beautiful.

[59]

§ 8.: The universality of the satisfaction is represented in a judgement of Taste only as subjective[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

This particular determination of the universality of an aesthetical judgement, which is to be met with in a judgement of taste, is noteworthy, not indeed for the logician, but for the transcendental philosopher. It requires no small trouble to discover its origin, but we thus detect a property of our cognitive faculty which without this analysis would remain unknown.

First, we must be fully convinced of the fact that in a judgement of taste (about the Beautiful) the satisfaction in the object is imputed to *every one,* without being based on a concept (for then it would be the Good). Further, this claim to universal validity so essentially belongs to a judgement by which we describe anything as *beautiful,* that if this were not thought in it, it would never come into our thoughts to use the expression at all, but everything which pleases without a concept would be counted as pleasant. In respect of the latter every one has his own opinion; and no one assumes, in another, agreement with his judgement of taste, which is always the case in a judgement of taste about beauty. I may call the first the taste of Sense, the second the taste of Reflection; so far as the first lays down mere private judgements, and the second judgements supposed to be generally valid (public), but in both cases aesthetical (not practical) judgements about an object merely in respect of the relation of its representation to the feeling of pleasure and pain. Now here is something strange. As regards the taste of Sense not only [60] does experience show that its judgement (of pleasure or pain connected with anything) is not valid universally, but every one is content not to impute agreement with it to others (although actually there is often found a very extended concurrence in these judgements). On the other hand, the taste of Reflection has its claim to the universal validity of its judgements (about the beautiful) rejected often enough, as experience teaches; although it may find it possible (as it actually does) to represent judgements which can demand this universal agreement. In fact for each of its judgements of taste it imputes this to every one, without the persons that judge disputing as to the possibility of such a claim; although in particular cases they cannot agree as to the correct application of this faculty.

Here we must, in the first place, remark that a universality which does not rest on concepts of Objects (not even on empirical ones) is not logical but aesthetical, *i.e.* it involves no objective quantity of the judgement but only that which is subjective. For this I use the expression *general validity* which signifies the validity of the reference of a representation, not to the cognitive faculty but, to the feeling of pleasure and pain for every subject. (We can avail ourselves also of the same expression for the logical quantity of the judgement, if only we prefix *objective* to “universal validity,” to distinguish it from that which is merely subjective and aesthetical.)

A judgement with *objective universal validity* is also always valid subjectively; *i.e.* if the judgement holds for everything contained under a given concept, it holds also for every one who represents an object by means of this concept. But from a *subjective universal validity, i.e.* aesthetical and resting [61]on no concept, we cannot infer that which is logical; because that kind of judgement does not extend to the Object. Hence the aesthetical universality which is ascribed to a judgement must be of a particular kind, because it does not unite the predicate of beauty with the concept of the *Object,* considered in its whole logical sphere, and yet extends it to the whole sphere of judging persons.

In respect of logical quantity all judgements of taste are *singular* judgements. For because I must refer the object immediately to my feeling of pleasure and pain, and that not by means of concepts, they cannot have the quantity of objective generally valid judgements. Nevertheless if the singular representation of the Object of the judgement of taste in accordance with the conditions determining the latter, were transformed by comparison into a concept, a logically universal judgement could result therefrom. *E.g.* I describe by a judgement of taste the rose, that I see, as beautiful. But the judgement which results from the comparison of several singular judgements, “Roses in general are beautiful” is no longer described simply as aesthetical, but as a logical judgement based on an aesthetical one. Again the judgement “The rose is pleasant” (to smell) is, although aesthetical and singular, not a judgement of Taste but of Sense. It is distinguished from the former by the fact that the judgement of Taste carries with it an *aesthetical quantity* of universality, *i.e.* of validity for every one; which cannot be found in a judgement about the Pleasant. It is only judgements about the Good which—although they also determine satisfaction in an object,—have logical and not merely aesthetical universality; for they are valid of the [62] Object, as cognitive of it, and thus are valid for every one.

If we judge Objects merely according to concepts, then all representation of beauty is lost. Thus there can be no rule according to which any one is to be forced to recognise anything as beautiful. We cannot press [upon others] by the aid of any reasons or fundamental propositions our judgement that a coat, a house, or a flower is beautiful. We wish to submit the Object to our own eyes, as if the satisfaction in it depended on sensation; and yet if we then call the object beautiful, we believe that we speak with a universal voice, and we claim the assent of every one, although on the contrary all private sensation can only decide for the observer himself and his satisfaction.

We may see now that in the judgement of taste nothing is postulated but such a *universal voice,* in respect of the satisfaction without the intervention of concepts; and thus the *possibility* of an aesthetical judgement that can, at the same time, be regarded as valid for every one. The judgement of taste itself does not *postulate* the agreement of every one (for that can only be done by a logically universal judgement because it can adduce reasons); it only *imputes* this agreement to every one, as a case of the rule in respect of which it expects, not confirmation by concepts, but assent from others. The universal voice is, therefore, only an Idea (we do not yet inquire upon what it rests). It may be uncertain whether or not the man, who believes that he is laying down a judgement of taste, is, as a matter of fact, judging in conformity with that idea; but that he refers his judgement thereto, and, consequently, that it is intended to be a judgement of taste, he [63] announces by the expression “beauty.” He can be quite certain of this for himself by the mere consciousness of the separation of everything belonging to the Pleasant and the Good from the satisfaction which is left; and this is all for which he promises himself the agreement of every one—a claim which would be justifiable under these conditions, provided only he did not often make mistakes, and thus lay down an erroneous judgement of taste.

§ 9.: Investigation of the question whether in the judgement of taste the feeling of pleasure precedes or follows the judging of the object[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

The solution of this question is the key to the Critique of Taste, and so is worthy of all attention.

If the pleasure in the given object precedes, and it is only its universal communicability that is to be acknowledged in the judgement of taste about the representation of the object, there would be a contradiction. For such pleasure would be nothing different from the mere pleasantness in the sensation, and so in accordance with its nature could have only private validity, because it is immediately dependent on the representation through which the object *is given.*

Hence, it is the universal capability of communication of the mental state in the given representation which, as the subjective condition of the judgement of taste, must be fundamental, and must have the pleasure in the object as its consequent. But nothing can be universally communicated except cognition and representation, so far as it belongs to cognition. For it is only thus that this latter can be objective; and only through [64] this has it a universal point of reference, with which the representative power of every one is compelled to harmonise. If the determining ground of our judgement as to this universal communicability of the representation is to be merely subjective, *i.e.* is conceived independently of any concept of the object, it can be nothing else than the state of mind, which is to be met with in the relation of our representative powers to each other, so far as they refer a given representation to *cognition in general.*

The cognitive powers, which are involved by this representation, are here in free play, because no definite concept limits them to a particular[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt020) rule of cognition. Hence, the state of mind in this representation must be a feeling of the free play of the representative powers in a given representation with reference to a cognition in general. Now a representation by which an object is given, that is to become a cognition in general, requires *Imagination,* for the gathering together the manifold of intuition, and *Understanding,* for the unity of the concept uniting the representations. This state of *free play* of the cognitive faculties in a representation by which an object is given, must be universally communicable; because cognition, as the determination of the Object with which given representations (in whatever subject) are to agree, is the only kind of representation which is valid for every one.

The subjective universal communicability of the mode of representation in a judgement of taste, since it is to be possible without presupposing a definite concept, can refer to nothing else than the [65] state of mind in the free play of the Imagination and the Understanding (so far as they agree with each other, as is requisite for *cognition in general*). We are conscious that this subjective relation, suitable for cognition in general, must be valid for every one, and thus must be universally communicable, just as if it were a definite cognition, resting always on that relation as its subjective condition.

This merely subjective (aesthetical) judging of the object, or of the representation by which it is given, precedes the pleasure in it, and is the ground of this pleasure in the harmony of the cognitive faculties; but on the universality of the subjective conditions for judging of objects is alone based the universal subjective validity of the satisfaction bound up by us with the representation of the object that we call beautiful.

The power of communicating one’s state of mind, even though only in respect of the cognitive faculties, carries a pleasure with it, as we can easily show from the natural propension of man towards sociability (empirical and psychological). But this is not enough for our design. The pleasure that we feel is, in a judgement of taste, necessarily imputed by us to every one else; as if, when we call a thing beautiful, it is to be regarded as a characteristic of the object which is determined in it according to concepts; though beauty, without a reference to the feeling of the subject, is nothing by itself. But we must reserve the examination of this question until we have answered another, viz. “If and how aesthetical judgements are possible *a priori*?”

We now occupy ourselves with the easier question, in what way we are conscious of a mutual subjective[66] harmony of the cognitive powers with one another in the judgement of taste; is it aesthetically by mere internal sense and sensation? or is it intellectually by the consciousness of our designed activity, by which we bring them into play?

If the given representation, which occasions the judgement of taste, were a concept uniting Understanding and Imagination in the judging of the object, into a cognition of the Object, the consciousness of this relation would be intellectual (as in the objective schematism of the Judgement of which the Critique[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt021) treats). But then the judgement would not be laid down in reference to pleasure and pain, and consequently would not be a judgement of taste. But the judgement of taste, independently of concepts, determines the Object in respect of satisfaction and of the predicate of beauty. Therefore that subjective unity of relation can only make itself known by means of sensation. The excitement of both faculties (Imagination and Understanding) to indeterminate, but yet, through the stimulus of the given sensation, harmonious activity, viz. that which belongs to cognition in general, is the sensation whose universal communicability is postulated by the judgement of taste. An objective relation can only be thought, but yet, so far as it is subjective according to its conditions, can be felt in its effect on the mind; and, of a relation based on no concept (like the relation of the representative powers to a cognitive faculty in general), no other consciousness is possible than that through the sensation of the effect, which consists in the more lively play of both mental powers (the Imagination and the Understanding) when animated by mutual agreement. A [67] representation which, as singular and apart from comparison with others, yet has an agreement with the conditions of universality which it is the business of the Understanding to supply, brings the cognitive faculties into that proportionate accord which we require for all cognition, and so regard as holding for every one who is determined to judge by means of Understanding and Sense in combination (*i.e.* for every man).

EXPLANATION OF THE BEAUTIFUL RESULTING FROM THE SECOND MOMENT[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

The *beautiful* is that which pleases universally, without a concept.

THIRD MOMENT: OF JUDGEMENTS OF TASTE, ACCORDING TO THE RELATION OF THE PURPOSES WHICH ARE BROUGHT INTO CONSIDERATION THEREIN.[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

§ 10.: Of purposiveness in general[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

If we wish to explain what a purpose is according to its transcendental determinations (without presupposing anything empirical like the feeling of pleasure) [we say that] the purpose is the object of a concept, in so far as the concept is regarded as the cause of the object (the real ground of its possibility); and the causality of a *concept* in respect of its *Object* is its purposiveness (*forma finalis*). Where then not merely the cognition of an object, but the object itself (its form and existence) is thought as an effect only possible by means of the concept of this latter, there we think a purpose. [68] The representation of the effect is here the determining ground of its cause and precedes it. The consciousness of the causality of a representation, for *maintaining* the subject in the same state, may here generally denote what we call pleasure; while on the other hand pain is that representation which contains the ground of the determination of the state of representations into their opposite [of restraining or removing them[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt022)].

The faculty of desire, so far as it is determinable only through concepts, *i.e.* to act in conformity with the representation of a purpose, would be the Will. But an Object, or a state of mind, or even an action, is called purposive, although its possibility does not necessarily presuppose the representation of a purpose, merely because its possibility can be explained and conceived by us only so far as we assume for its ground a causality according to purposes, *i.e.* a will which would have so disposed it according to the representation of a certain rule. There can be, then, purposiveness without[2](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt023) purpose, so far as we do not place the causes of this form in a will, but yet can only make the explanation of its possibility intelligible to ourselves by deriving it from a will. Again, we are not always forced to regard what we observe (in respect of its possibility) from the point of view of Reason. Thus we can at least observe a purposiveness according to form, without basing it on a purpose (as the material of the *nexus finalis*),[69] and we can notice it in objects, although only by reflection.

§ 11.: The judgement of taste has nothing at its basis but the form of the purposiveness of an object ( or of its mode of representation)[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

Every purpose, if it be regarded as a ground of satisfaction, always carries with it an interest—as the determining ground of the judgement—about the object of pleasure. Therefore no subjective purpose can lie at the basis of the judgement of taste. But neither can the judgement of taste be determined by any representation of an objective purpose, *i.e.* of the possibility of the object itself in accordance with principles of purposive combination, and consequently it can be determined by no concept of the good; because it is an aesthetical and not a cognitive judgement. It therefore has to do with no *concept* of the character and internal or external possibility of the object by means of this or that cause, but merely with the relation of the representative powers to one another, so far as they are determined by a representation.

Now this relation in the determination of an object as beautiful is bound up with the feeling of pleasure, which is declared by the judgement of taste to be valid for every one; hence a pleasantness, accompanying the representation, can as little contain the determining ground [of the judgement] as the representation of the perfection of the object and the concept of the good can. Therefore it can be nothing else than the subjective purposiveness in the representation of an object without any purpose (either objective or subjective); and thus it is the [70] mere form of purposiveness in the representation by which an object is *given* to us, so far as we are conscious of it, which constitutes the satisfaction that we without a concept judge to be universally communicable; and, consequently, this is the determining ground of the judgement of taste.

§ 12.: The judgement of taste rests on a priori grounds[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

To establish *a priori* the connexion of the feeling of a pleasure or pain as an effect, with any representation whatever (sensation or concept) as its cause, is absolutely impossible; for that would be a [particular][1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt024) causal relation which (with objects of experience) can always only be cognised *a posteriori,* and through the medium of experience itself. We actually have, indeed, in the Critique of practical Reason, derived from universal moral concepts *a priori* the feeling of respect (as a special and peculiar modification of feeling which will not strictly correspond either to the pleasure or the pain that we get from empirical objects). But there we could go beyond the bounds of experience and call in a causality which rested on a supersensible attribute of the subject, viz. freedom. And even there, properly speaking, it was not this *feeling* which we derived from the Idea of the moral as cause, but merely the determination of the will. But the state of mind which accompanies any determination of the will is in itself a feeling of pleasure and identical with it, and therefore does not follow from it as its effect. This last must only be assumed if the concept of the moral as a good [71] precede the determination of the will by the law; for in that case the pleasure that is bound up with the concept could not be derived from it as from a mere cognition.

Now the case is similar with the pleasure in aesthetical judgements, only that here it is merely contemplative and does not bring about an interest in the Object, which on the other hand in the moral judgement it is practical.[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt025) The consciousness of the mere formal purposiveness in the play of the subject’s cognitive powers, in a representation through which an object is given, is the pleasure itself; because it contains a determining ground of the activity of the subject in respect of the excitement of its cognitive powers, and therefore an inner causality (which is purposive) in respect of cognition in general without however being limited to any definite cognition; and consequently contains a mere form of the subjective purposiveness of a representation in an aesthetical judgement. This pleasure is in no way practical, neither like that arising from the pathological ground of pleasantness, nor that from the intellectual ground of the represented good. But yet it involves causality, viz. of *maintaining* the state of the representation itself, and the exercise of the cognitive powers without further design. We *linger* over the contemplation of the beautiful, because this contemplation strengthens and reproduces itself, which [72] is analogous to (though not of the same kind as) that lingering which takes place when a [physical] charm in the representation of the object repeatedly arouses the attention, the mind being passive.

§ 13.: The pure judgement of taste is independent of charm and emotion[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

Every interest spoils the judgement of taste and takes from its impartiality, especially if the purposiveness is not, as with the interest of Reason, placed before the feeling of pleasure but grounded on it. This last always happens in an aesthetical judgement upon anything so far as it gratifies or grieves us. Hence judgements so affected can lay no claim at all to a universally valid satisfaction, or at least so much the less claim, in proportion as there are sensations of this sort among the determining grounds of taste. That taste is still barbaric which needs a mixture of *charms* and *emotions* in order that there may be satisfaction, and still more so if it make these the measure of its assent.

Nevertheless charms are often not only taken account of in the case of beauty (which properly speaking ought merely to be concerned with form) as contributory to the aesthetical universal satisfaction; but they are passed off as in themselves beauties, and thus the matter of satisfaction is substituted for the form. This misconception, however, like so many others which have something true at their basis, may be removed by a careful definition of these concepts.

A judgement of taste on which charm and emotion have no influence (although they may be bound up[73] with the satisfaction in the beautiful),—which therefore has as its determining ground merely the purposiveness of the form,—is a *pure judgement of taste.*

§ 14.: Elucidation by means of examples[↩](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#toc)

Aesthetical judgements can be divided just like theoretical (logical) judgements into empirical and pure. The first assert pleasantness or unpleasantness; the second assert the beauty of an object or of the manner of representing it. The former are judgements of Sense (material aesthetical judgements); the latter [as formal[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt026)] are alone strictly judgements of Taste.

A judgement of taste is therefore pure, only so far as no merely empirical satisfaction is mingled with its determining ground. But this always happens if charm or emotion have any share in the judgement by which anything is to be described as beautiful.

Now here many objections present themselves, which fallaciously put forward charm not merely as a necessary ingredient of beauty, but as alone sufficient [to justify] a thing’s being called beautiful. A mere colour, *e.g.* the green of a grass plot, a mere tone (as distinguished from sound and noise) like that of a violin, are by most people described as beautiful in themselves; although both seem to have at their basis merely the matter of representations, viz. simply sensation, and therefore only deserve to be called pleasant. But we must at the same time remark that the sensations of colours and of tone have a right to be regarded as beautiful only in so far as they are *pure.* This is a determination which [74]concerns their form, and is the only [element] of these representations which admits with certainty of universal communicability; for we cannot assume that the quality of sensations is the same in all subjects, and we can hardly say that the pleasantness of one colour or the tone of one musical instrument is judged preferable to that of another in the same[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt027) way by every one.

If we assume with *Euler* that colours are isochronous vibrations (*pulsus*) of the aether, as sounds are of the air in a state of disturbance, and,—what is most important,—that the mind not only perceives by sense the effect of these in exciting the organ, but also perceives by reflection the regular play of impressions (and thus the form of the combination of different representations)—which I still do not doubt[2](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt028)—then colours and tone cannot be reckoned as mere sensations, but as the formal determination of the unity of a manifold of sensations, and thus as beauties in themselves.

But “pure” in a simple mode of sensation means that its uniformity is troubled and interrupted by no foreign sensation, and it belongs merely to the form; because here we can abstract from the quality of that mode of sensation (abstract from the colours and tone, if any, which it represents). Hence all simple colours, so far as they are pure, are regarded as beautiful; composite colours have not this advantage, because, as they are not simple, we have no standard for judging whether they should be called pure or not.

But as regards the beauty attributed to the [75] object on account of its form, to suppose it to be capable of augmentation through the charm of the object is a common error, and one very prejudicial to genuine, uncorrupted, well-founded taste. We can doubtless add these charms to beauty, in order to interest the mind by the representation of the object, apart from the bare satisfaction [received]; and thus they may serve as a recommendation of taste and its cultivation, especially when it is yet crude and unexercised. But they actually do injury to the judgement of taste if they draw attention to themselves as the grounds for judging of beauty. So far are they from adding to beauty that they must only be admitted by indulgence as aliens; and provided always that they do not disturb the beautiful form, in cases when taste is yet weak and untrained.

In painting, sculpture, and in all the formative arts—in architecture, and horticulture, so far as they are beautiful arts—the *delineation* is the essential thing; and here it is not what gratifies in sensation but what pleases by means of its form that is fundamental for taste. The colours which light up the sketch belong to the charm; they may indeed enliven[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt029) the object for sensation, but they cannot make it worthy of contemplation and beautiful. In most cases they are rather limited by the requirements of the beautiful form; and even where charm is permissible it is ennobled solely by this.

Every form of the objects of sense (both of external sense and also mediately of internal) is either *figure*or *play.* In the latter case it is either play of figures (in space, viz. pantomime and dancing), or the mere play of sensations (in time). The *charm* of colours or of the pleasant tones of an [76] instrument may be added; but the *delineation* in the first case and the composition in the second constitute the proper object of the pure judgement of taste. To say that the purity of colours and of tones, or their variety and contrast, seems to add to beauty, does not mean that they supply a homogeneous addition to our satisfaction in the form because they are pleasant in themselves; but they do so, because they make the form more exactly, definitely, and completely, intuitible, and besides by their charm [excite the representation, whilst they[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt030)] awaken and fix our attention on the object itself.

Even what we call *ornaments* [parerga[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt031)], *i.e.* those things which do not belong to the complete representation of the object internally as elements but only externally as complements, and which augment the satisfaction of taste, do so only by their form; as for example [the frames of pictures,[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt032) or] the draperies of statues or the colonnades of palaces. But if the ornament does not itself consist in beautiful form, and if it is used as a golden frame is used, merely to recommend the painting by its *charm,* it is then called *finery* and injures genuine beauty.

*Emotion, i.e.* a sensation in which pleasantness is produced by means of a momentary checking and a consequent more powerful outflow of the vital force, does not belong at all to beauty. But sublimity [with which the feeling of emotion is bound up[1](http://oll.libertyfund.org/titles/kant-the-critique-of-judgement#lf0318_footnote_nt033)] requires a different standard of judgement from that which is at the foundation of taste; and thus a pure judgement of taste has for its determining ground neither charm nor emotion, in a word, no sensation as the material of the aesthetical judgement.