

tion. Kant's answer is, that the secret does not lie in the object as such, but in the fact that in contemplating it the subject is conscious of an immediate harmony in the relation of his faculties of knowledge. His intellect and his perception perfectly correspond, and therefore he naturally feels pleasure so long as he remains in the aesthetic mood. Such pleasure is very different from the satisfaction which accompanies the resolute willing of what is binding upon him by the law of his reason. The feeling of beauty comes without effort the moment we contemplate the beautiful object disinterestedly, and it therefore gives us a sort of prophecy of that union of reason and sense which no effort of ours can actually realize.

Besides the beautiful we frame aesthetic judgments in regard to the sublime. These judgments agree in their main characteristics with those in regard to beauty, but there are important differences. For one thing, the feeling of sublimity arises in us even when the object as perceived has no definite limits, though it is always conceived as a whole. The feelings themselves are also different in kind, for, whereas the feeling of beauty is direct, the feeling of sublimity involves a momentary check to the vital forces, followed immediately by their more vigorous outflow. The mind is at once attracted and repelled, and the accompanying pleasure is therefore negative rather than positive: it is in fact due to the disharmony between the object perceived and an ideal object existing only for thought. Strictly speaking, therefore, there is no sublimity in nature, but only in ourselves, and in ourselves as rational beings.

The sublime has two forms, which may be distinguished as the *mathematical* and the *dynamical*. In the first