

Kant, who, in this as in other branches of philosophy, was the first philosopher of modern times who attempted to treat the subject in a comprehensive way. His doctrine is open to grave objections, but it is full of fertile suggestion, and is a distinct advance upon the superficial or inadequate theories of his predecessors.

There are, in Kant's view, two objects of Art, the *beautiful* and the *sublime*. Beauty is not, as is usually supposed, a quality of the object, but a peculiar feeling of satisfaction which arises in us in the mere contemplation of the object. Our aesthetic judgments are therefore entirely independent of practical utility: a flower, for example, will be pronounced beautiful, quite irrespective of its market value. The feeling of satisfaction awakened in us by a beautiful object is quite unique, and must not be confused either with the feeling of pleasure associated with the satisfaction of desire—say, the desire for a fine wine—or with the feeling which is connected with the willing of a good act. For in both of these cases our satisfaction springs from *interest* in the object as related to ourselves, whereas the feeling of beauty is entirely *disinterested*, arising as it does from the bare contemplation of the object called beautiful, and in fact it is the only free and disinterested feeling of which man is capable. It follows from this that, as the feeling of beauty is not determined by the peculiar sensuous susceptibility of the individual, we have no hesitation in affirming that all men must find beautiful the object which awakens in us a disinterested feeling of satisfaction. How, then, are we to explain these peculiarities of our aesthetic judgments?—for manifestly a judgment which rests upon feeling, and yet is universal and necessary, urgently demands explana-