

smell, taste, touch and feeling; as, for instance, pain, fatigue, etc.; (2) the periodical, those arising from the nerves specially representative of hunger, thirst, appetite of sex, etc.

The class arising on the objective presentation of the five senses have no regular periods of occurrence, and are properly called occasional; thus neither the pain of headache, nor the pleasurable sense of warmth in touch, is permanent or periodical, but occurs only on the occasional stimulative presentations of the appropriate nerves.

The other class, arising on the objective presentation of the appropriate nerves of hunger, thirst, etc., are periodical; because, in order to the preservation of being or species, the wants they represent must be periodically supplied.

The mind has no difficulty in distinguishing the purely subjective sense apart from the objective presentation which produces it. Both the objective presentation outward, and the subjective sense inward, are perceived at the same moment together and yet distinct, as has already been frequently shown; the subjective sense being nothing actually in outward nature, but only appetital appreciation of what is presented to it through the nervous organization.

There must be a fitness, however, in the means and in outward things, for producing this effect.

The object attained by the Creator in this adaptation in the case referred to here, is abundantly manifest.

Nor seems it else than barely necessary to reiterate here, the fact so often insisted on heretofore, that the objective physical senses, creative of the subjective sense or feeling, never lead astray, unless when we assume more than they teach. The occasional subjective senses, arising from a physical source, are mainly those of pain or pleasure; the periodical, chiefly of desire or aversion. They are all usually excited by perception, and subside by gratification or removal of the exciting cause.

All subjective senses of this class are lawful, so long as they continue subordinate to the subjective senses of conscience.

We subjoin a few subjective senses of each class.

Periodical.—The feelings in hunger, thirst, drowsiness, etc.

Occasional.—The feelings in headache, weariness, gripes, itchiness, numbness, heat, sweetness, bitterness, fragrance, stink, musical softness, sonorous harshness, etc.

Subjective Senses of the Second Division.

I. *Those of Taste.*—This class of feelings may be said to occupy, to a certain extent, a place between the purely moral senses and those subjectively arising from a physical source. They are generally excited or gratified on perception or knowledge of real facts or things, like other subjective senses; though they are much less dependent in this respect than other classes, being almost the only kind, which fictitious conceptions created by the imagination (see definition) can excite or gratify. The pleasurable order of this class are sometimes called the pleasures of the imagination. They are preeminently the subjective senses of the poet, novelist, etc.; and their full development through a well-trained imagination, is often a source of great pleasure.

When a person, capable of having the æsthetic senses excited, looks at a beautiful object, the object stands before his mind swathed in the subjective sense which its perception produces, namely, beauty. In like manner, the notes of a melody are always heard by the keen æsthetic ear, commingled with the responsive strains of the Æolian harp within. The notes strike the ear, but the melody in which they float throbs from the responsive mind itself. The objective, or outside note, is of such excellent character that it arouses the subjective appreciative sense of enjoyment. So also, when objects presented to the mind are of a nature entirely different or non-attractive, the swathing subjective senses excited by them in the appreciative mind is correspondingly disagreeable. The outside object is of such a character that it arouses the appreciative subjective sense of the derelish of deformity, etc.

In every perception, in which the subjective sense is aroused, there are just two elements blended together, and yet distinct: (1) the objective presentation which arouses the subjective feeling, and (2) the subjective feeling itself. Beauty, for example, in the outward object, is just a peculiar arrangement of forms and colours, consisting merely of certain physical elements. Beauty, in the subjective sense, is that enswathment of feeling which renders the perception of the object pleasing.

The perception of the mere outside object is just a mere cold intellectual conception or vision of colours, black, red and green, or of forms; a body without a spirit. Beauty, in the subjective sense, is not seen in the outside picture at all. It is only when the subjective feeling is aroused, and the outward object is seen through its enswathment, that beauty in the strict sense is perceived, and its keen appreciative enjoyment felt.

The scientist can analyze all the colours and elements that enter into the outside picture.