THE BEAUTIFUL AND THE SUBLIME: AN ANALYSIS OF THESE EMOTIONS AND A DETERMINATION OF THE OBJECTIVITY OF BEAUTY. By JOHN STEINFORT KEDNEY. New York: G. P. Putnam's Sons, 1880.

The object of the author of this treatise has been to discuss the fundamental questions underlying æsthetics, rather than to make a text-book on the subject. With this in view, he has been careful to avoid all applications of his results to particular questions in art criticism, except so far as is necessary for illustration. He has also avoided the question of æsthetic culture, for the reason that it is a part of the question of culture in general, and its consideration belongs after the consideration of ethical culture. Book I considers the subjective aspect of the sublime and beautiful, while Book II treats of beauty as objective.

In Chapter I he defines certain terms: "The human soul is called a *self*, because in its consciousness it distinguishes and relates the two realms, or materiel therefrom; and all of its states are determinations from both sources, amid which it determines itself, and out of which it constructs its own world." The soul has "susceptibilities," or modes of passivity—namely, sensation, registration, memory, and emotion. It has "faculties," or modes of activity—such as perception, recollection, fancy, insight, understanding, judgment, reason, imagination. "Reason" is used by Dr. Kedney to mean not only a faculty, but a light—as the sum of the special human elements superadded to the animal soul. Consciousness is regarded as belonging to animals as such, and to be distinguished from human self-consciousness, which exists because of reason. He distinguishes a third form of consciousness (Chapter III), which arises when objects are seen in their essential ideas. He finds a feeling of enjoyment connected with every perception and with every recognition of an idea. "This consciousness of enjoyment," he says, "or of the deprivation of that once had, or of pain, is the first spring, and always a chief spring, of all human activity; nor can any concrete form of being, involving self-consciousness, be conceived as without this accompaniment of feeling penetrating throughout."

This enjoyment he finds to be connected with reciprocity of some sort, and not to be thought as belonging to an utterly solitary self-conscious being. The discovery of a limitation to his being, and the further discovery that he can modify his environment, leads him to an ideal of a possible or desirable life or state of conscious enjoyment, which enlarges and enriches itself with his constantly growing knowledge.

"No ideal of life as desirable can be dwelt upon, or even formed, which does not include this our relation to the physical universe. Any ideal of a perfect state must extend beyond that of perpetual intuition of thoughts, and include the wealth that can come from a possible environment between which and the soul's desire all contradiction is removed. The ideal of a perfect life, even for the philosopher, is, then, still a physical life."

Dr. Kedney sees in the beautiful a suggestion of freedom to the spectator. Freedom

is the spiritual burden of the work of art, whether in sculpture, architecture, or painting or music :

" Nature, at first glance, and at the latest glance for some, seems under the dominion of necessity—to be fixed, inexorable, fateful; but a second look, and, perhaps, the final look, finds suggestions and tokens of freedom. The former impression is depressing and mournful; the latter elevating, inspiriting, joyous. Nature's most welcome use at least, possibly its true use, is to furnish *re*-flections of human freedom, wherein it helps to convince the latter that it is real and not a delusion."

In an appendix our author discusses the doctrines of Kant, Schiller, Hegel, and Day, n some of their æsthetical bearings.