

KANT'S AESTHETIC

Kant's Aesthetic

Mary A. McCloskey



© Mary A. McCloskey 1987

Softcover reprint of the hardcover 1st edition 1987

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No paragraph of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, 90 Tottenham Court Road, London W1P 9HE.

Any person who does any unauthorised act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

First published 1987 by
THE MACMILLAN PRESS LTD
Houndmills, Basingstoke, Hampshire RG21 2XS
and London
Companies and representatives
throughout the world

ISBN 978-1-349-08798-3 ISBN 978-1-349-08796-9 (eBook)
DOI 10.1007/978-1-349-08796-9

A catalogue record for this book is available
from the British Library.

Reprinted 1993

Contents

<i>Acknowledgements</i>	vi
1 Introduction	1
2 Kant's Methodology and Presuppositions	6
3 Pleasure	18
4 The Analytic of the Beautiful – Preliminaries	24
5 The First Moment – Disinterested Pleasure	29
6 The Aesthetic Attitude?	40
7 The Second and Fourth Moments – Communicable Pleasures	50
8 The Third Moment – The Form of Finality	60
9 The Deduction	80
10 The Sublime	94
11 Fine Art	105
12 Exemplars of Fine Art and Genius	114
13 Exemplars of Fine Art and Taste	126
14 The Strengths of Kant's Philosophy of Art	138
15 The Importance of Aesthetics	148
<i>Notes and References</i>	160
<i>Bibliography</i>	178
<i>Index</i>	182

Acknowledgements

I would like to express my gratitude to the University of Melbourne for the study leave which made the writing of this book possible and for financial assistance for typing and footnoting. I extend warmest thanks to Valina Rainer for footnoting the work to the German text of the *Critique of Aesthetic Judgement*. Valina Rainer and Dr Jan Szrednicki were patient in explaining to me nuances lost in translation. Dr A. Lloyd Thomas and Professor H. J. McCloskey read drafts of the work and criticised sympathetically. Ingrid Barker took pains with the typing of the manuscript. May the work be indicative of my profiting from the efforts of these who have helped me.

I would also like to thank Oxford University Press for permission to quote from Immanuel Kant's *The Critique of Judgement*, translated by James Creed Meredith (1952).

MARY A. McCLOSKEY

We are right, he said, and the others are wrong. To speak of these things and to try to understand their nature, and having understood it, to try slowly and humbly and constantly to express, to press out again, from the gross earth or what it brings forth, from sound and shape and colour which are the prison gates of our soul, an image of the beauty we have come to understand – that is art.

James Joyce, *A portrait of the Artist as a Young Man*

Reproduced by permission of the Society of Authors and Viking Penguin Inc., and the Executors of the James Joyce Estate.