

**THE BEAUTIFUL AND THE
SUBLIME: AN ANALYSIS OF
THESE EMOTIONS AND A
DETERMINATION OF THE
OBJECTIVITY OF BEAUTY**

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The beautiful and the sublime: an analysis of these emotions and a determination of the objectivity of beauty by John Steinfort Kedney

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JOHN STEINFORT KEDNEY

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PREFACE.

THE object of the author of the following treatise has not been to furnish a new manual of the science of *Æsthetics*, but to re-discuss the fundamental questions which underlie it; to reach those postulates of the science which must have their justification in a Constructive Philosophy.

I have endeavored to stray no farther than was needful for my immediate purpose into the domain of Physical Science, Metaphysics, or Theology, and have avoided, as far as possible, using their technical terms.

As for the Psychology and Ethic implied in this treatise, I have to say that they are the result of my own thinking. I have received suggestions, of course, but what I have said I have verified in my own thought, or am prepared to justify; and I am under no particular obligations which are not herein expressed.

In keeping strictly within these limits, it has been impossible not to make assumptions. All sciences are in their roots interlaced, and no philosophy can justify itself which is not exhaustive. I have endeavored to approach the ultimate phi-

losophy from the *Æsthetic* position, which I have sought carefully to survey. From those who agree with me in my psychological definitions, and ethical postulates, I hope for a full sympathy.

I have avoided making application of the results I have reached to particular questions in Art, and Art-criticism, except so far as was necessary for illustration. It has always seemed to me a faulty method in most *æsthetic* treatises, the mingling up prematurely the consideration of Art with the investigation into the prior questions of the Emotion of the Beautiful, and the definition of Beauty; since these are pre-supposed as the origin of the art-impulse itself. Hence, I have endeavored to keep this branch of the science *pure*. I have been obliged, indeed, to speak of music, for the simple reason that nature herself utters beautiful sound, and the same principle must explain that as explains music which is the production of Art. It is obvious that if the results of my work are received as true, they may be carried into the whole work of appreciation and criticism in the several Arts of Landscape, Architecture, Sculpture, Painting, Music, Literature, Oratory, Poetry, and Histrionics.

I have avoided, too, entering, more than a little, into the question of *Æsthetic* culture, for the reason that that is a part of the question of culture in general; and only after the question of ethical culture has been settled, can it find its just place, and determining principle.

While my treatise is intended, primarily, as a contribution to the philosophy of the science, I have endeavored to cast it in such form and style as to interest all intelligent readers, who, if they are patient over some parts of the work, may find it, elsewhere, and on the whole, compensatory.

The negative or critical part of my work is, for the most part, relegated to the two supplementary chapters. This I have sought not to make tedious. But the vindication of mine against opposing theories is to be found in the positive, or constructive part, which is an attempt at the unification, rather than the reconciliation of all theories hitherto, which have been predominantly subjective or objective.

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