

result and not from fear of others. What Diderot says about the artist's freedom can be applied to the freedom of the citizen, which is a condition of the latter's dignity. In his warmth and spontaneity the artist is a model of the natural, productive, self-fulfilling man. Feeling and thought are equally active in him and joined to a truly social nature. Through this freedom and full individuality he serves others, including a future mankind. If the artist must work in solitude, like the poet and thinker, it is for the good of society; his withdrawal is a first step towards that creative independence which has its own laws and self-imposed controls. [...]

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IMMANUEL KANT

26 Art and Genius

§ 43 Art in general

(1.) Art is distinguished from *nature* as making (*facere*) is from acting or operating in general (*agere*), and the product or the result of the former is distinguished from that of the latter as *work* (*opus*) from operation (*effectus*).

By right it is only production through freedom, i.e. through an act of will that places reason at the basis of its action, that should be termed art. For, although we are pleased to call what bees produce (their regularly constructed cells) a work of art, we only do so on the strength of an analogy with art; that is to say, as soon as we call to mind that no rational deliberation forms the basis of their labour, we say at once that it is a product of their nature (of instinct), and it is only to their Creator that we ascribe it as art.

If, as sometimes happens, in a search through a bog, we light on a piece of hewn wood, we do not say it is a product of nature but of art. Its producing cause had an end in view to which the object owes its form. Apart from such cases, we recognize an art in everything formed in such a way that its actuality must have been preceded by a representation of the thing in its cause (as even in the case of the bees), although the effect could not have been thought by the cause. But where anything is called absolutely a work of art, to distinguish it from a natural product, then some work of man is always understood.

(2.) Art, as human skill, is distinguished also from *science* (as *ability* from *knowledge*), as a practical from a theoretical faculty, as technic from theory (as the art of surveying from geometry). For this reason, also, what one *can* do the moment one only *knows* what is to be done, hence without anything more than sufficient knowledge of the desired result, is not called art. To art

that alone belongs for which the possession of the most complete knowledge does not involve one's having then and there the skill to do it. *Camper* describes very exactly how the best shoe must be made, but he, doubtless, was not able to turn one out himself.¹

(3.) Art is further distinguished from *handicraft*. The first is called *free*, the other may be called *industrial art*. We look on the former as something which could only prove final (be a success) as play, i.e. an occupation which is agreeable on its own account; but on the second as labour, i.e. a business, which on its own account is disagreeable (drudgery), and is only attractive by means of what it results in (e.g. the pay), and which is consequently capable of being a compulsory imposition. Whether in the list of arts and crafts we are to rank watchmakers as artists, and smiths on the contrary as craftsmen, requires a standpoint different from that here adopted—one, that is to say, taking account of the proportion of the talents which the business undertaken in either case must necessarily involve. Whether, also, among the so called seven free arts some may not have been included which should be reckoned as sciences, and many, too, that resemble handicraft, is a matter I will not discuss here. It is not amiss, however, to remind the reader of this: that in all free arts something of a compulsory character is still required, or, as it is called, a *mechanism*, without which the *soul*, which in art must be *free*, and which alone gives life to the work, would be bodyless and evanescent (e.g. in the poetic art there must be correctness and wealth of language, likewise prosody and metre). For not a few leaders of a newer school believe that the best way to promote a free art is to sweep away all restraint, and convert it from labour into mere play.

§ 44 Fine art

There is no science of the beautiful, but only a Critique. Nor, again, is there an elegant (*schöne*) science, but only a fine (*schöne*) art. For a science of the beautiful would have to determine scientifically, i.e. by means of proofs, whether a thing was to be considered beautiful or not; and the judgement upon beauty, consequently, would, if belonging to science, fail to be a judgement of taste. As for a beautiful science—a science which, as such, is to be beautiful, is a nonentity. For if, treating it as a science, we were to ask for reasons and proofs, we would be put off with elegant phrases (*bons mots*). What has given rise to the current expression *elegant sciences* is, doubtless, no more than this, that common observation has, quite accurately, noted the fact that for fine art, in the fulness of its perfection, a large store of science is required, as, for example, knowledge of ancient languages, acquaintance with classical authors, history, antiquarian learning, &c. Hence these historical sciences, owing to the fact that they form the necessary preparation and groundwork for fine art, and partly also owing to the fact that they are taken

to comprise even the knowledge of the products of fine art (rhetoric and poetry), have by a confusion of words, actually got the name of elegant sciences.

Where art, merely seeking to actualize a possible object to the *cognition* of which it is adequate, does whatever acts are required for that purpose, then it is *mechanical*. But should the feeling of pleasure be what it has immediately in view it is then termed *aesthetic* art. As such it may be either *agreeable* or *fine* art. The description 'agreeable art' applies where the end of the art is that the pleasure should accompany the representations considered as mere *sensations*, the description 'fine art' where it is to accompany them considered as *modes of cognition*.

Agreeable arts are those which have mere enjoyment for their object. Such are all the charms that can gratify a dinner party: entertaining narrative, the art of starting the whole table in unrestrained and sprightly conversation, or with jest and laughter inducing a certain air of gaiety. Here, as the saying goes, there may be much loose talk over the glasses, without a person wishing to be brought to book for all he utters, because it is only given out for the entertainment of the moment, and not as a lasting matter to be made the subject of reflection or repetition. (Of the same sort is also the art of arranging the table for enjoyment, or, at large banquets, the music of the orchestra—a quaint idea intended to act on the mind merely as an agreeable noise fostering a genial spirit, which, without any one paying the smallest attention to the composition, promotes the free flow of conversation between guest and guest.) In addition must be included play of every kind which is attended with no further interest than that of making the time pass by unheeded.

Fine art, on the other hand, is a mode of representation which is intrinsically final, and which, although devoid of an end, has the effect of advancing the culture of the mental powers in the interests of social communication.

The universal communicability of a pleasure involves in its very concept that the pleasure is not one of enjoyment arising out of mere sensation, but must be one of reflection. Hence aesthetic art, as art which is beautiful, is one having for its standard the reflective judgement and not organic sensation.

[...]

§ 46 *Fine art is the art of genius*

Genius is the talent (natural endowment) which gives the rule to art. Since talent, as an innate productive faculty of the artist, belongs itself to nature, we may put it this way: *Genius* is the innate mental aptitude (*ingenium*) through which nature gives the rule to art.

Whatever may be the merits of this definition, and whether it is merely arbitrary, or whether it is adequate or not to the concept usually associated

with the word *genius* (a point which the following sections have to clear up), it may still be shown at the outset that, according to this acceptance of the word, fine arts must necessarily be regarded as arts of *genius*.

For every art presupposes rules which are laid down as the foundation which first enables a product, if it is to be called one of art, to be represented as possible. The concept of fine art, however, does not permit of the judgement upon the beauty of its product being derived from any rule that has a *concept* for its determining ground, and that depends, consequently, on a concept of the way in which the product is possible. Consequently fine art cannot of its own self excogitate the rule according to which it is to effectuate its product. But since, for all that, a product can never be called art unless there is a preceding rule, it follows that nature in the individual (and by virtue of the harmony of his faculties) must give the rule to art, i.e. fine art is only possible as a product of genius.

From this it may be seen that genius (*x*) is a *talent* for producing that for which no definite rule can be given: and not an aptitude in the way of cleverness for what can be learned according to some rule; and that consequently *originality* must be its primary property. (2) Since there may also be original nonsense, its products must at the same time be models, i.e. be *exemplary*; and, consequently, though not themselves derived from imitation, they must serve that purpose for others, i.e. as a standard or rule of estimating. (3) It cannot indicate scientifically how it brings about its product, but rather gives the rule as *nature*. Hence, where an author owes a product to his genius, he does not himself know how the *ideas* for it have entered into his head, nor has he it in his power to invent the like at pleasure, or methodically, and communicate the same to others in such precepts as would put them in a position to produce similar products. (Hence, presumably, our word *Genie* is derived from *genius*, as the peculiar guardian and guiding spirit given to a man at his birth, by the inspiration of which those original ideas were obtained.) (4) Nature prescribes the rule through genius not to science but to art, and this also only in so far as it is to be fine art.

§ 47 *Elucidation and confirmation of the above explanation of genius*

Every one is agreed on the point of the complete opposition between genius and the *spirit of imitation*. Now since learning is nothing but imitation, the greatest ability, or aptness as a pupil (capacity), is still, as such, not equivalent to genius. Even though a man weaves his own thoughts or fancies, instead of merely taking in what others have thought, and even though he go so far as to bring fresh gains to art and science, this does not afford a valid reason for calling such a man of *brains*, and often great brains, a *genius*, in contradistinction to one who goes by the name of *shallow-pate*, because he can never do more than merely learn and follow a lead. For what is accomplished

in this way is something that *could* have been learned. Hence it all lies in the natural path of investigation and reflection according to rules, and so is not specifically distinguishable from what may be acquired as the result of industry backed up by imitation. So all that *Newton* has set forth in his immortal work on the Principles of Natural Philosophy may well be learned, however great a mind it took to find it all out, but we cannot learn to write in a true poetic vein, no matter how complete all the precepts of the poetic art may be, or however excellent its models. The reason is that all the steps that *Newton* had to take from the first elements of geometry to his greatest and most profound discoveries were such as he could make intuitively evident and plain to follow, not only for himself but for every one else. On the other hand no *Homer* or *Wieland* can show how his ideas, so rich at once in fancy and in thought, enter and assemble themselves in his brain, for the good reason that he does not himself know, and so cannot teach others. In matters of science, therefore, the greatest inventor differs only in degree from the most laborious imitator and apprentice, whereas he differs specifically from one endowed by nature for fine art. No disparagement, however, of those great men, to whom the human race is so deeply indebted, is involved in this comparison of them with those who on the score of their talent for fine art are the elect of nature. The talent for science is formed for the continued advances of greater perfection in knowledge, with all its dependent practical advantages, as also for imparting the same to others. Hence scientists can boast a ground of considerable superiority over those who merit the honour of being called geniuses, since genius reaches a point at which art must make a halt, as there is a limit imposed upon it which it cannot transcend. This limit has in all probability been long since attained. In addition, such skill cannot be communicated, but requires to be bestowed directly from the hand of nature upon each individual, and so with him it dies, awaiting the day when nature once again endows another in the same way—one who needs no more than an example to set the talent of which he is conscious at work on similar lines.

Seeing, then, that the natural endowment of art (as fine art) must furnish the rule, what kind of rule must this be? It cannot be one set down in a formula and serving as a precept—for then the judgement upon the beautiful would be determinable according to concepts. Rather must the rule be gathered from the performance, i.e. from the product, which others may use to put their own talent to the test, so as to let it serve as a model, not for *imitation*, but for *following*. The possibility of this is difficult to explain. The artist's ideas arouse like ideas on the part of his pupil, presuming nature to have visited him with a like proportion of the mental powers. For this reason the models of fine art are the only means of handing down this art to posterity. This is something which cannot be done by mere descriptions (especially not in the line of the arts of speech), and in these arts, further-

more, only those models can become classical of which the ancient, dead languages, preserved as learned, are the medium.

Despite the marked difference that distinguishes mechanical art, as an art merely depending upon industry and learning, from fine art, as that of genius there is still no fine art in which something mechanical, capable of being once comprehended and followed in obedience to rules, and consequently something *academic* does not constitute the essential condition of the art. The thought of something as end must be present, or else its product would not be ascribed to an art at all, but would be a mere product of chance. The effectuation of an end necessitates determinate rules which we can venture to dispense with. Now, seeing that originality of talent is one (though not the sole) essential factor that goes to make up the character of genius, shallow minds fancy that the best evidence they can give of their being fine art geniuses is by emancipating themselves from all academic constraints of rules, in the belief that one cuts a finer figure on the back of an ill-tempered than of a trained horse. Genius can do no more than furnish rich *material* products of fine art; its elaboration and its *form* require a talent academically trained, so that it may be employed in such a way as to stand the test of judgement. But, for a person to hold forth and pass sentence like a genius matters that fall to the province of the most patient rational investigation ridiculous in the extreme. One is at a loss to know whether to laugh more at the impostor who envelops himself in such a cloud—in which we are giving fuller scope to our imagination at the expense of all use of our critical faculty,—or at the simpleminded public which imagines that its inability clearly to cognize and comprehend this masterpiece of penetration is due to its being invaded by new truths *en masse*, in comparison with which, due to carefully weighed exposition and an academic examination of its principles, seems to it only the work of a tyro.

§ 48 The relation of genius to taste

For estimating beautiful objects, as such, what is required is *taste*; but for fine art, i.e. the *production* of such objects, one needs *genius*.

If we consider genius as the talent for fine art (which the proper signification of the word imports), and if we would analyse it from this point of view into the faculties which must concur to constitute such a talent, it is imperative at the outset accurately to determine the difference between beauty of nature, which it only requires taste to estimate, and beauty of art, which requires genius for its possibility (a possibility to which regard must also be paid in estimating such an object).

A beauty of nature is a *beautiful thing*; beauty of art is a *beautiful representation* of a thing.

To enable me to estimate a beauty of nature, as such, I do not need to have previously possessed of a concept of what sort of a thing the object

intended to be, i.e. I am not obliged to know its material finality (the end), but, rather, in forming an estimate of it apart from any knowledge of the end, the mere form pleases on its own account. If, however, the object is presented as a product of art, and is as such to be declared beautiful, then, seeing that art always presupposes an end in the cause (and its causality), a concept of what the thing is intended to be must first of all be laid at its basis. And, since the agreement of the manifold in a thing with an inner character belonging to it as its end constitutes the perfection of the thing, it follows that in estimating beauty of art the perfection of the thing must be also taken into account—a matter which in estimating a beauty of nature, as beautiful, is quite irrelevant.—It is true that in forming an estimate, especially of animate objects of nature, e.g. of a man or a horse, objective finality is also commonly taken into account with a view to judgement upon their beauty; but then the judgement also ceases to be purely aesthetic, i.e. a mere judgement of taste. Nature is no longer estimated as it appears like art, but rather in so far as it actually is art, though superhuman art; and the teleological judgement serves as basis and condition of the aesthetic, and one which the latter must regard. In such a case, where one says, for example, 'that is a beautiful woman,' what one in fact thinks is only this, that in her form nature excellently portrays the ends present in the female figure. For one has to extend one's view beyond the mere form to a concept, to enable the object to be thought in such manner by means of an aesthetic judgement logically conditioned.

Where fine art evidences its superiority is in the beautiful descriptions it gives of things that in nature would be ugly or displeasing. The Furies, diseases, devastations of war, and the like, can (as evils) be very beautifully described, nay even represented in pictures. One kind of ugliness alone is incapable of being represented conformably to nature without destroying all aesthetic delight, and consequently artistic beauty, namely, that which excites *disgust*. For, as in this strange sensation, which depends purely on the imagination, the object is represented as insisting, as it were, upon our enjoying it, while we still set our face against it, the artificial representation of the object is no longer distinguishable from the nature of the object itself in our sensation, and so it cannot possibly be regarded as beautiful. The art of sculpture, again, since in its products art is almost confused with nature, has excluded from its creations the direct representation of ugly objects, and, instead, only sanctions, for example, the representation of death (in a beautiful genius), or of the warlike spirit (in Mars), by means of an allegory, or attributes which wear a pleasant guise, and so only indirectly, through an interpretation on the part of reason, and not for the pure aesthetic judgement.

So much for the beautiful representation of an object, which is properly only the form of the presentation of a concept, and the means by which the latter is universally communicated. To give this form, however, to the product of fine art, taste merely is required. By this the artist, having practised and

corrected his taste by a variety of examples from nature or art, controls work and, after many, and often laborious, attempts to satisfy taste, finds a form which commends itself to him. Hence this form is not, as it were matter of inspiration, or of a free swing of the mental powers, but rather a slow and even painful process of improvement, directed to making a form adequate to his thought without prejudice to the freedom in the play of those powers.

Taste is, however, merely a critical, not a productive faculty; and what conforms to it is not, merely on that account, a work of fine art. It may belong to useful and mechanical art, or even to science, as a product following definite rules which are capable of being learned and which must be closely followed. But the pleasing form imparted to the work is only the vehicle of communication and a mode, as it were, of execution, in respect of which one remains to a certain extent free, notwithstanding being otherwise tied down to a definite end. So we demand that table appointments, or even a monodissertation, and, indeed, a sermon, must bear this form of fine art, without its appearing *studied*. But one would not call them on this account works of fine art. A poem, a musical composition, a picture-gallery, and forth, would, however, be placed under this head; and so in a would-be work of fine art we may frequently recognize genius without taste, and in another taste without genius.

§ 49 *The faculties of the mind which constitute genius*

Of certain products which are expected, partly at least, to stand on the footing of fine art, we say they are *soulless*; and this, although we find nothing to censure in them as far as taste goes. A poem may be very pretty and elegant, but is soulless. A narrative has precision and method, but is soulless. A speech on some festive occasion may be good in substance and ornate, but may be soulless. Conversation frequently is not devoid of entertainment, but yet soulless. Even of a woman we may well say, she is prettiable, and refined, but soulless. Now what do we here mean by 'soul'?

'Soul' (*Geist*) in an aesthetical sense, signifies the animating principle in the mind. But that whereby this principle animates the psychic substance (*Seele*) the material which it employs for that purpose—is that which sets the mental powers into a swing that is final, i.e. into a play which is self-maintaining and which strengthens those powers for such activity.

Now my proposition is that this principle is nothing else than the faculty presenting *aesthetic ideas*. But, by an aesthetic idea I mean that representation of the imagination which induces much thought, yet without the possibility of any definite thought whatever, i.e. *concept*, being adequate to it, and which language, consequently, can never get quite on level terms with, and render completely intelligible.—It is easily seen, that an aesthetic idea is the

counterpart (pendant) of a *rational idea*, which, conversely, is a concept, to which no *intuition* (representation of the imagination) can be adequate.

The imagination (as a productive faculty of cognition) is a powerful agent for creating, as it were, a second nature out of the material supplied to it by actual nature. It affords us entertainment where experience proves too commonplace; and we even use it to remodel experience, always following, no doubt, laws that are based on analogy, but still also following principles which have a higher seat in reason (and which are every whit as natural to us as those followed by the understanding in laying hold of empirical nature). By this means we get a sense of our freedom from the law of association (which attaches to the empirical employment of the imagination), with the result that the material can be borrowed by us from nature in accordance with that law, but be worked up by us into something else—namely, what surpasses nature.

Such representations of the imagination may be termed *ideas*. This is partly because they at least strain after something lying out beyond the confines of experience, and so seek to approximate to a presentation of rational concepts (i.e. intellectual ideas), thus giving to these concepts the semblance of an objective reality. But, on the other hand, there is this most important reason, that no concept can be wholly adequate to them as internal intuitions. The poet essays the task of interpreting to sense the rational ideas of invisible beings, the kingdom of the blessed, hell, eternity, creation, &c. Or, again, as to things of which examples occur in experience, e.g. death, envy, and all vices, as also love, fame, and the like, transgressing the limits of experience he attempts with the aid of an imagination which emulates the display of reason in its attainment of a maximum, to body them forth to sense with a completeness of which nature affords no parallel; and it is in fact precisely in the poetic art that the faculty of aesthetic ideas can show itself to full advantage. This faculty, however, regarded solely on its own account, is properly no more than a talent (of the imagination).

If, now, we attach to a concept a representation of the imagination belonging to its presentation, but inducing solely on its own account such a wealth of thought as would never admit of comprehension in a definite concept, and, as a consequence, giving aesthetically an unbounded expansion to the concept itself, then the imagination here displays a creative activity, and it puts the faculty of intellectual ideas (reason) into motion—a motion, at the instance of a representation, towards an extension of thought, that, while germane, no doubt, to the concept of the object, exceeds what can be laid hold of in that representation or clearly expressed.

Those forms which do not constitute the presentation of a given concept itself, but which, as secondary representations of the imagination, express the derivatives connected with it, and its kinship with other concepts, are called (aesthetic) *attributes* of an object, the concept of which, as an idea of reason,

cannot be adequately presented. In this way Jupiter's eagle, with the lightning in its claws, is an attribute of the mighty king of heaven, and the peacock of its stately queen. They do not, like *logical attributes*, represent what lies in our concepts of the sublimity and majesty of creation, but rather something else—something that gives the imagination an incentive to spread its flight over a whole host of kindred representations that provoke more thought than admits of expression in a concept determined by words. They furnish an *aesthetic idea*, which serves the above rational idea as a substitute for logical presentation, but with the proper function, however, of animating the mind by opening out for it a prospect into a field of kindred representations stretching beyond its ken. But it is not alone in the arts of painting or sculpture, where the name of attribute is customarily employed, that fine art acts in this way; poetry and rhetoric also derive the soul that animates their works wholly from the aesthetic attributes of the objects—attributes which go hand in hand with the logical, and give the imagination an impetus to bring more thought into play in the matter, though in an undeveloped manner, than allows of being brought within the embrace of a concept, or, therefore, of being definitely formulated in language.—For the sake of brevity I must confine myself to a few examples only. When the great king expresses himself in one of his poems by saying:

Oui, finissons sans trouble, et mourons sans regrets,
En laissant l'Univers comblé de nos bienfaits.
Ainsi l'Astre du jour, au bout de sa carrière,
Répand sur l'horizon une douce lumière,
Et les derniers rayons qu'il darde dans les airs
Sont les derniers soupirs qu'il donne à l'Univers.²

he kindles in this way his rational idea of a cosmopolitan sentiment even at the close of life, with the help of an attribute which the imagination (in remembering all the pleasures of a fair summer's day that is over and gone—a memory of which pleasures is suggested by a serene evening) annexes to that representation, and which stirs up a crowd of sensations and secondary representations for which no expression can be found. On the other hand, even an intellectual concept may serve, conversely, as attribute for a representation of sense, and so animate the latter with the idea of the supersensible; but only by the aesthetic factor subjectively attaching to the consciousness of the supersensible being employed for the purpose. So, for example, a certain poet says in his description of a beautiful morning: 'The sun arose, as out of virtue rises peace.' The consciousness of virtue, even where we put ourselves only in thought in the position of a virtuous man, diffuses in the mind a multitude of sublime and tranquillizing feelings, and gives a boundless outlook into a happy future, such as no expression within the compass of a definite concept completely attains.³

In a word, the aesthetic idea is a representation of the imagination, annexed to a given concept, with which, in the free employment of imagination, such a multiplicity of partial representations are bound up, that no expression indicating a definite concept can be found for it—one which on that account allows a concept to be supplemented in thought by much that is indefinable in words, and the feeling of which quickens the cognitive faculties, and with language, as a mere thing of the letter, binds up the spirit (soul) also.

The mental powers whose union in a certain relation constitutes *genius* are imagination and understanding. Now, since the imagination, in its employment on behalf of cognition, is subjected to the constraint of the understanding and the restriction of having to be conformable to the concept belonging thereto, whereas aesthetically it is free to furnish of its own accord, over and above that agreement with the concept, a wealth of undeveloped material for the understanding, to which the latter paid no regard in its concept, but which it can make use of, not so much objectively for cognition, as subjectively for quickening the cognitive faculties, and hence also indirectly for cognitions, it may be seen that genius properly consists in the happy relation, which science cannot teach nor industry learn, enabling one to find out ideas for a given concept, and, besides, to hit upon the *expression* for them—the expression by means of which the subjective mental condition induced by the ideas as the concomitant of a concept may be communicated to others. This latter talent is properly that which is termed soul. For to get an expression for what is indefinable in the mental state accompanying a particular representation and to make it universally communicable—be that expression in language or painting or statuary—is a thing requiring a faculty for laying hold of the rapid and transient play of the imagination, and for unifying it in a concept (which for that very reason is original, and reveals a new rule which could not have been inferred from any preceding principles or examples) that admits of communication without any constraint of rules.

If, after this analysis, we cast a glance back upon the above definition of what is called *genius*, we find: *First*, that it is a talent for art—not one for science, in which clearly known rules must take the lead and determine the procedure. *Secondly*, being a talent in the line of art, it presupposes a definite concept of the product—as its end. Hence it presupposes understanding, but, in addition, a representation, indefinite though it be, of the material, i.e. of the intuition, required for the presentation of that concept, and so a relation of the imagination to the understanding. *Thirdly*, it displays itself, not so much in the working out of the projected end in the presentation of a definite concept, as rather in the portrayal, or expression of *aesthetic ideas* containing a wealth of material for effecting that intention. Consequently the imagination is represented by it in its freedom from all guidance of rules, but still as final for the presentation of the given concept. *Fourthly*, and lastly, the unsought

and undesigned subjective finality in the free harmonizing of the imagination with the understanding's conformity to law presupposes a proportion accord between these faculties such as cannot be brought about by observance of rules, whether of science or mechanical imitation, but only be produced by the nature of the individual.

Genius, according to these presuppositions, is the exemplary originality of the natural endowments of an individual in the *free* employment of cognitive faculties. On this showing, the product of a genius (in respect so much in this product as is attributable to genius, and not to possible learning or academic instruction), is an example, not for imitation (for would mean the loss of the element of genius, and just the very soul of work), but to be followed by another genius—one whom it arouses to a sense of his own originality in putting freedom from the constraint of rules so force in his art, that for art itself a new rule is won—which is what should talent to be exemplary. Yet, since the genius is one of nature's elect—that must be regarded as but a rare phenomenon—for other clever minds example gives rise to a school, that is to say a methodical instruction according to rules, collected, so far as the circumstances admit, from such products of genius and their peculiarities. And, to that extent, fine art is for persons a matter of imitation, for which nature, through the medium of genius, gave the rule.

But this imitation becomes *aping* when the pupil copies everything down the deformities which the genius only of necessity suffered to remain, because they could hardly be removed without loss of force to the idea. This could have merit only in the case of a genius. A certain *boldness* of expression, and in general, many a deviation from the common rule becomes him well, but no sense is it a thing worthy of imitation. On the contrary it remains through intrinsically a blemish, which one is bound to try to remove, but which the genius is, as it were, allowed to plead a privilege, on the ground that a scrupulous carefulness would spoil what is inimitable in the impetuosity of his soul. *Mannerism* is another kind of aping—an aping of *peculiarity* (originality) in general, for the sake of removing oneself as far as possible from imitators, while the talent requisite to enable one to be at the same time *exemplary* is absent.—There are, in fact, two modes (*modi*) in general of arranging one's thoughts for utterance. The one is called a *manner* (*manner aestheticus*), the other a *method* (*modus logicus*). The distinction between them is this: the former possesses no standard other than the *feeling* of unity in presentation, whereas the latter here follows definite *principles*. As a consequence the former is alone admissible for fine art. It is only, however, with the manner of carrying the idea into execution in a product of art is *aimed* singularity instead of being made appropriate to the idea, that *mannerism* properly ascribed to such a product. The ostentatious (*prétieux*), forced, and affected styles, intended to mark one out from the common herd (those

soul is wanting), resemble the behaviour of a man who, as we say, hears himself talk, or who stands and moves about as if he were on a stage to be gaped at—action which invariably betrays a tyro.

§ 50 *The combination of taste and genius in products of fine art*

To ask whether more stress should be laid in matters of fine art upon the presence of genius or upon that of taste, is equivalent to asking whether more turns upon imagination or upon judgement. Now, imagination rather entitles an art to be called an *inspired* (*geistreiche*) than a *fine* art. It is only in respect of judgement that the name of fine art is deserved. Hence it follows that judgement, being the indispensable condition (*conditio sine qua non*), is at least what one must look to as of capital importance in forming an estimate of art as fine art. So far as beauty is concerned, to be fertile and original in ideas is not such an imperative requirement as it is that the imagination in its freedom should be in accordance with the understanding's conformity to law. For in lawless freedom imagination, with all its wealth, produces nothing but nonsense; the power of judgement, on the other hand, is the faculty that makes it consonant with understanding.

Taste, like judgement in general, is the discipline (or corrective) of genius. It severely clips its wings, and makes it orderly or polished; but at the same time it gives it guidance, directing and controlling its flight, so that it may preserve its character of finality. It introduces a clearness and order into the plenitude of thought, and in so doing gives stability to the ideas, and qualifies them at once for permanent and universal approval, for being followed by others, and for a continually progressive culture. And so, where the interests of both these qualities clash in a product, and there has to be a sacrifice of something, then it should rather be on the side of genius; and judgement, which in matters of fine art bases its decision on its own proper principles, will more readily endure an abatement of the freedom and wealth of the imagination, than that the understanding should be compromised.

The requisites for fine art are, therefore, *imagination, understanding, soul, and taste*.⁴

[*Critique of Judgement*, trans. James Creed Meredith (Oxford: Clarendon Press, 1952), 162–83. First published in 1790.]

What is man's *need* to produce works of art? On the one hand, this production may be regarded as a mere play of chance and fancies which might just as well

be left alone as pursued; for it might be held that there are other and even better means of achieving what art aims at and that man has still higher and more important interests than art has the ability to satisfy. On the other hand, however, art seems to proceed from a higher impulse and to satisfy higher needs,—at times the highest and absolute needs since it is bound up with the most universal views of life and the religious interests of whole epochs and peoples.—This question about the non-contingent but absolute need for art, we cannot yet answer completely, because it is more concrete than an answer could turn out to be at this stage. Therefore we must content ourselves in the meantime with making only the following points.

The universal and absolute need from which art (on its formal side) springs has its origin in the fact that man is a *thinking* consciousness, i.e. that man draws out of himself and puts *before himself* what he is and whatever else is. Things in nature are only *immediate* and *single*, while man as spirit *duplicates* himself, in that (i) he is as things in nature are, but (ii) he is just as much *for* himself; he sees himself, represents himself to himself, thinks, and only on the strength of this active placing himself before himself is he spirit. This consciousness of himself man acquires in a twofold way: *first, theoretically*, in so far as inwardly he must bring himself into his own consciousness, along with whatever moves, stirs, and presses in the human breast; and in general he must see himself, represent himself to himself, fix before himself what thinking finds as his essence, and recognize himself alone alike in what is summoned out of himself and in what is accepted from without. *Secondly*, man brings himself before himself by *practical* activity, since he has the impulse, in whatever is directly given to him, in what is present to him externally, to produce himself and therein equally to recognize himself. This aim he achieves by altering external things whereon he impresses the seal of his inner being and in which he now finds again his own characteristics. Man does this in order, as a free subject, to strip the external world of its inflexible foreignness and to enjoy in the shape of things only an external realization of himself. Even a child's first impulse involves this practical alteration of external things; a boy throws stones into the river and now marvels at the circles drawn in the water as an effect in which he gains an intuition of something that is his own doing. This need runs through the most diverse form phenomena up to that mode of self-production in external things which is present in the work of art. And it is not only with external things that man proceeds in this way, but no less with himself, with his own natural figure which he does not leave as he finds it but deliberately alters. This is the cause of all dressing up and adornment, even if it be barbaric, tasteless, completely disfiguring, or even pernicious like crushing the feet of Chinese ladies, or slitting the ears and lips. For it is only among civilized people that alteration of figure, behaviour, and every sort and mode of external expression proceeds from spiritual development.