

Imitation and Society

The Persistence of Mimesis in the Aesthetics
of Burke, Hogarth, and Kant

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For Lucia

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Introduction

Mimesis is a notoriously difficult term to bring under review. Some of the best known and perhaps most successful approaches are at best obliquely aimed. Consider first that the most renowned book on the topic, Erich Auerbach's *Mimesis: The Representation of Reality in Western Literature*, famously declines to encounter the word at all.¹ Auerbach instead allows the subtitle of his influential treatment of scenes from Western literature to stand as his fullest explication of the term. The meaning of mimesis for Auerbach is inseparable from the accumulation of the interpretations that occur in each of the book's twenty chapters. That is, Auerbach cannot identify a comprehensive, unified theory of mimesis because mimesis is simply the abbreviated term for the fact that literature is itself already the interpretation—by means of representation—of human reality. Auerbach's *Mimesis* thus unfolds as a survey of the various methods, or styles, of interpretation.

Mimesis exhibits no inclination to address a theory of mimesis if it is assumed that such a theory would arise from inquiry as to why, in the first place, mimesis exists at all. And yet we might want to ask why Auerbach nevertheless titles the book *Mimesis*. In the book's epilogue he provides a telling clue as he describes the origin of his subject: "My original starting point was Plato's discussion in book 10 of the *Republic*—mimesis ranking third after truth—in conjunction with Dante's assertion that in the *Commedia* he presented true reality" (Auerbach, *Mimesis*, 554). That Auerbach conjoins Dante's claim with Plato's infamous denigration of mimesis suggests that Auerbach might well agree with at least one aspect of Plato's complaint. Though Plato's placement of mimesis at the farthest possible remove from truth is usually taken to imply an indictment of imitation and representation, Auerbach may instead be recognizing that in Plato's depiction mimesis nonetheless retains some relation to truth and reality. I suspect that Auerbach uses the term "mimesis" to represent the emphatic relation between literature and reality, or, if you like, between representation and experience. It is fair to conclude then that Auerbach's method is itself mimetic of his own conviction regarding the inseparability of literary representation and the human experience of reality. If literature for Auerbach is the interpretation of an accumulation of experience, then his twenty chapters are in turn a mimetic recapitulation of those interpretations.

The final paragraph of Auerbach's epilogue confirms that for him the interpretation of literature—just as the interpretation *that is* literature is not removed from experience but instead represents the possibility of a return to it. Auerbach's epilogue concludes with the assertion that nothing remains to be done with the book except "to find the reader" for it (557). This book on mimesis—itself mimetic in its accumulation of the experiences of literature—seeks neither to replicate nor to further represent those experiences, but instead to return to the *reader* who is the potential locus of such experience. In sum, perhaps a perverse position when oriented from a standard philosophical disposition, any theory of mimesis for Auerbach could proceed only in a direction away from the literary representations that are themselves already mimetic. Instead of approaching literary representation and therefore the mimetic object, Auerbach's treatments of mimesis instead tend toward the aesthetic experiences of the reading (and therefore presumably mimetic) subject.

We find a similar assertion of a theoretically oblique approach to the theory of mimesis in what is perhaps the most famous modern treatment, after Walter Benjamin's, of allegory. On the opening page of Angus Fletcher's *Allegory: The Theory of a Symbolic Mode*, the overwhelming scope and instances of allegory are likened to those of mimesis:

Allegory is a protean device, omnipresent in Western literature from the earliest times to the modern era. No comprehensive historical treatment of it exists or would be possible in a single volume.... Only the broadest notions, for example the modal concepts of "irony" or "mimesis," embrace so many different kinds of literature. Given this range of reference, no narrowly exclusive stipulated definition will be useful, however desirable it may seem, while formal precision may at present even be misleading to the student of the subject.²

For Fletcher, as we saw for Auerbach, the omnipresence of mimesis impedes the opportunity for a proper theoretical encounter. But what is it about mimesis that would make definition and precision potentially misleading?

One possible answer can be found in Theodor Adorno's gloss on mimesis as "the nonconceptual affinity of the subjectively produced with its unposited other."³ If affinity is, for Adorno, the core relation that constitutes mimesis, then his qualification of it as nonconceptual reveals why mimesis resists standard theoretical strategies of specification. In his characterization of mimesis as a nonconceptual affinity, Adorno not only suggests that mimesis is particularly inaccessible by means of concepts but also disallows any conceptual routing in actual occurrences of mimesis. If we recall that Adorno's passage occurs in the midst of his most sustained treatment of aesthetics (which also reflects his lifelong engagement with music and composition, not to mention his sustained encounters with literature) it seems rather easy to understand his "nonconceptual" specification as a reference to musical sound, the visual experiences of art, and the effects of literary representations. This recollection of the circumstances of Adorno's aesthetic approach to mimesis might allow us to push our reading of "nonconceptual affinity" even further. In the context of theorizing how and why artworks come to be made, instead of understanding mimesis as the mere avoidance of all things conceptual, we might hazard that mimesis is a relation premised upon the *construction* of a nonconceptual affinity. We might then add that for Adorno all mimesis thereby begins in critique. That is, mimesis alights with the recognition—perhaps itself nonconceptual—that all affinities made by way of concepts are somehow defective, or at least fail to encompass all possible kinds of affinity. We might now probe Adorno's understanding of the relation between concepts and mimesis. Could it be that mimesis is, for example, not just a critique of *conceptual* affinity but so too a critique of affinity altogether? Or is it rather that for Adorno the dynamic of the concept itself reveals a flawed or incomplete attempt at mimesis?

We know from his responses to Walter Benjamin's attempts to make mimesis a phenomenon of nature that Adorno did not concur with Benjamin's inclination. Though he supported Benjamin's nonconceptual derivation of mimesis, Adorno did not extend this specification as far as did Benjamin, who located the origin of mimesis in some nature beyond human reality. Adorno instead seeks mimesis as a dynamic within human experience,

even if its specific location is found in the elusion of that same experience. Adorno finds that mimesis, philosophically formulated, is a dialectical moment of the concept's own dynamic. Mimesis emerges as the expression of what the concept promises yet cannot by its own lights deliver or formulate. By means of the Adorno passage and in the following discussion I hope to draw a chain of connections—indeed within an aesthetic theory—from concepts to social relations by way of mimesis.

Returning to Adorno's words, we find that mimesis is the (nonconceptual) affinity that exists, or perhaps is made, between "the subjectively produced" and "its unposited other." By definition, or at least by Marxist definition, all production is necessarily social production. We might say that to posit production is to unavoidably presuppose social relations. Social relations provide the basis for of which production arises, while conversely the concept of production is itself impossible to put forward without the simultaneous positing of society. This means that the phrase "subjectively produced" already effaces what any and all production presupposes: the inclusion of social relations as the basis for (subjective) production. Therefore, the "unposited other" of the "subjectively produced," or more strongly, "its unposited other," can be termed the elision of social relations in the very notion of subjective production.

The dialectic at work in this characterization of mimesis is thus as follows: mimesis is the nonconceptual affinity between social relations and subjective production. Or more strongly: mimesis is the affinity of what was elided for that which elided it. We can thus immediately perceive how this characterization of mimesis is founded on the notion of social relations—of a society—whose presence and sway cannot be directly acknowledged. Aesthetically formulated, this lack of acknowledgment appears in the problem of how and whether social relations might come to appear at all.

The traditional formulation of mimesis describes art as the imitation of nature. Eighteenth century theories of aesthetics found this description restrictive, as it allowed no place for the role or effects of society to appear. If we construct an idealized, generalized point of view for Eighteenth-century aesthetics, we can imagine that the traditional specification of mimesis carried a severe limitation. Rather than expand the possibilities for art and reflections on art, in the eighteenth-century the traditional understanding of mimesis restricted it within the boundaries of nature. We might further understand this restriction as exclusionary of any social component for all formulations of imitation. This exclusion is consistent with Adorno's attempt to reintroduce mimesis into aesthetic theory by describing it as part of a fundamentally social and subjective framework. Even without philosophical claims regarding its role in social relations and in the composition of subjective production, and as we saw for Auerbach and Fletcher, mimesis maintains characteristics that make it nearly inaccessible. (Recall that for Fletcher its sheer pervasiveness makes mimesis—perhaps not unlike social relations for a Marxist—hard to grasp.)

We must now tie the exclusion of the social to the core dynamic of mimesis, understood by Adorno to mean the finding, or making, of affinity. This seems a curious combination because similar definitions for affinity and society might be assumed—and indeed in the first chapter we will learn that for Burke they are synonymous. One approach to this curiosity would be to put the terms in dialectical relation to one another and see what follows. If mimesis is the affinity between the individual subject and the effaced social relations that made it first possible, then affinity is less the assertion of a connection and more nearly the revelation of it. The question of mimesis most poignant for an aesthetic theory becomes the form of that revelation. (For Auerbach, this affinity revealed itself in the very styles of representation that make experience recoverable, and thereby possible for the reader.)

We have already encountered in Adorno's thinking, and so too in that of Auerbach and Fletcher, the single excluded form of revelation: that which occurs by means of concepts. Affinity is instead compromised by concepts, perhaps even by the concept of mimesis itself. It may help to find a correlate to the notion of the concept in some register other than cognition or the understanding. In a Kantian-inspired schema we might set the senses, as a quasi faculty, across from the faculty of the understanding. We could then correlate the concept, as a form of understanding, with visibility—a shorthand designation for perceptibility in general—as a form of sense. In sum, the understanding is to the senses as the concept is to visibility. If we further imagine the senses and the understanding in mimetic relation to one another—much of this book is concerned with showing that Burke, Hogarth, and Kant subscribed to this relation—then we might surmise that the nonconceptual affinity between subjects and society, which is to say within social relations, registers itself sensuously as the imperceptibility of social relations. Because social relations—like the relations of production—are by nature implicit rather than explicit, the aesthetic correlate of this implicitness becomes the problem of the imperceptibility of those relations. Aesthetic experience, and sometimes art-making itself is reconfigured for much of the eighteenth century as the means by which the opaque nature of society might be formulated and figured. The argument of my book is to suggest that the transformations of how mimesis is conceived are the best way to witness the encounter with the opacity of social life.

Approaching this schema from the other side would suggest that social relations are incomplete or unreconciled. The stronger, Marxist assertion includes the claim that there is a fundamental contradiction within social relations, at least for those in societies where there is some obfuscation regarding the proper locus of, and power over, production. Even without a Marxist insight, it appears obvious that production and social relations are emphatically bound up with one another. Adorno's critique of contemporary society and his observation regarding mimesis can hardly be considered radical because they simply extend this obvious link between society and production. Nonetheless, I find within the implications of that extension the insight regarding how eighteenth-century aesthetics could not avoid an encounter with the dynamic of mimesis.

Adorno's formulation of mimesis suggests that the most profound and pervasive object that issues from the complications of concealed relations of production is the concept itself. This implies first that whatever limitations and mendacity might inhere in production—and the social relations it comprises—will be visited upon the form of the concept. Dialectically, then, the deformations of the concept are an expression of the failed possibilities within production. But we should not imagine that production and concept are simple failures; rather, they succeed, instrumentally at least, in achieving their intended goals. The question remains at what cost we measure their success.

The extension of Adorno's observations regarding mimesis contains the insight that what eludes the concept—and so too might we say what production *excludes* reappears, or at least strives to reappear. Mimesis becomes the term that refers not so much to the form of the reappearance but instead to the thwarted effort at appearance. Mimesis is thus the name of the attempt to come to appearance without falling prey to the confines and exclusions of conceptuality. What, we might ask, would be the content of such an appearance? In short: what would such an appearance be the appearance of? Recalling our schema juxtaposing the understanding and the senses, and in turn concept and visibility, we could say that mimesis bars appearance to the same extent that it bars conceptuality.

Mimesis would appear as the reluctance to offer any appearance as the redemption of what failed in, and according to, the concept. The affinity at the heart of the dynamic of mimesis would preclude it from valorizing a sensuous appearance as the redeeming alternative to the concept's malfeasance. Just as the concept claims, but fails, to encompass all that it surveys, so too would a sensuous appearance fail if it appeared as a similarly totalizing dynamic. This means that mimetic appearances, or simply mimesis itself, must instead emerge as a radically different kind of appearance. One way perhaps to capture this sort of appearance is to realize that mimesis occurs by way of a peculiar relation to substitutability. An analysis of the dynamics of substitutability will help elucidate beneficial aspects of the traditional formulation of mimesis as the (artistic) imitation of nature.

For Adorno, the concept functions primarily by means of a logic of substitutability and exclusion. In substituting itself for the sum of the particulars it claims to represent, the concept works by sweeping aside particularity. Indeed, its success depends upon the invisibility or nonappearance of not only any particular but also of anything other than the concept itself. The concept succeeds to the extent that nothing other than it appears and that it in turn appears as the exclusive and proper representation of whatever it claims as its content. Adorno describes this as the mastery and domination inherent in the workings of the concept. So too might we say that the concept presents itself as the successful *Aufhebung* of particularity. And indeed it is; but again, we must question the cost of this success. Let me caution that we ought not to suppose that the critique of the concept depends upon a metaphysical presupposition regarding the existence of particularity. Rather, the dynamic of the concept itself posits a realm of sensuous particularity as that which it successfully overcomes by means of its own representation thereof. In this dialectical encounter sensuous particularity comes into existence, but with the limitation that the concept must overcome it. We might describe this as the true success of the concept: it posits, and thereby makes possible, the existence of a realm of sensuous particularity. This is an ironic, but not inhuman, turn of events in which sensuous life depends upon an idea in order to come into being.

But as I've suggested, the concept makes this form of life possible only in order to assert itself in the distance it marks from the object. Put differently: the concept works by creating an object that intrinsically requires a specific substitution performed by concepts. This means that the form of sensuousness that the concept shapes is founded upon the presupposition that it is in itself incomplete. The concept's task is thus to give voice to the constitutional insufficiency of sensuousness. The concept articulates the word as an act of completion that voices what sensuousness cannot, on its own, represent. The word of the concept, whose sound gives body to a disembodied sensuousness, substitutes itself as the meaning of a sensuousness unable to present itself. The concept is itself mimetic in the act of substitution. The concept's coming to "appearance" depends upon the invisibility of the particularizing sensuousness it presupposes. The key question here is whether this invisibility or exclusion of what the concept claims to substitute is a structural necessity of mimesis. That is, to what extent does mimesis depend upon an effacement of that which it appears to substitute or to imitate?

It is in answer to this question that the analysis of the concept parts company from that of mimesis, as well as the place where the insight regarding the traditional formulation of the latter might be found. Following Adorno's lead, I have suggested that it is in the form of the concept to assert that mimesis takes place best, and exclusively, as a substituting domination. It is then the concept rather than mimesis that makes the demand for substitution. So too by extension might we surmise that mimesis, when uninhibited by conceptuality, refrains from the claim that it completes the unfinished. In short, such a form of mimesis would not offer itself as the substitution for an incomplete nature. This alternative and concept-weary formulation of mimesis would instead emphasize an affinity free from domination, exclusion, or even substitutability. A nondominating, perhaps even gentler form of mimesis would not require substitution but would instead give leave for it. A particular benefit then of the traditional formulation of mimesis in which art is poised to imitate nature is that such a formula refrains from implying that it completes nature by providing a representative substitution for it. Mimesis is here deliberately relieved of the task of representing nature. The imitation of nature is rather a reproduction of it that also affords it further affinity. Nature, or, if you like, sensuous particularity, is posited as a source for potentially faithful, affirmative reiterations rather than something—as per the point of view of the concept—requiring substitution. Nature thereby becomes an abundance that allows and invites imitations rather than, as the concept posits it, an absence requiring repair and representation.

The traditional formulation of mimesis is also beneficial in its determinant status of visibility, a term we've been using as a shorthand designation for sensuous appearance in general. The legacy of the concept, however, and specifically of the concept's entanglement with mimesis, includes the disparagement and dismissal of all sensuous appearance. Mimesis comes to have a history because of its having been taken up by the concept. One of the most remarkable aspects of the eighteenth century engagement with aesthetics has to do with the transformation of the domain and breadth of how mimesis is understood. Eighteenth century theories of mimesis already recognize the subjective, productive share even within the traditional formulation of art's imitation of nature. That recognition occurs, as I show in Chapter 1, when the theoretical articulation of the "imitation of nature" seems to require even the minimal subjective role in the "selection" of what is finest in nature. In contrast to the machinations of the concept, a term like "selection" benefits a theoretical specification of mimesis and allows for the continued existence of nature. Nature is not presented as something requiring substitution or even representation. This doctrine of mimesis sees imitation as a means of maintaining continuity with, or perhaps even reproducing, nature. Here we find an analogy, or even an affinity, between the nondominating character of the traditional formulation of mimesis and the more recent reluctance in investigations of mimesis to have the term surrender to the sweep and power of conceptual specification. In this book I reach back to the eighteenth century in order to investigate how three of the most varied, sustained attempts to supersede the traditional understanding of mimesis fared.

In the following three chapters I try to show how for Burke, for Hogarth, and for Kant the pursuit of the concept of mimesis yields not a substantive definition but rather a mimetic dynamic pervading their theoretical attempts to depict it. I suggest that there is something revealing to be learned about mimesis—and by extension for aesthetic theory—in what might be called the symptomatic, structural iterations of it in their three texts. Given the foregoing treatment of the nature of production, the curious manner in which mimesis occurs promises also to teach something about social relations, as well as how and where they appear. We might draw the following disciplinary implication regarding aesthetics: aesthetic theory becomes the name for the pursuit of explaining the most curious appearances and invisibilities, specifically those—perhaps despite their "appearance" even—that seem to be pervaded by subjectivity and social relations. The most consistent, plausible form for aesthetic theory to take would then itself be mimetic. Theory might work best, as we've seen for Auerbach, Fletcher, and Adorno as the approximation not of some object, say an artwork (itself purportedly already an approximation of something else), but rather of whatever is most curious in the nature of what appears or—perhaps more tellingly—fails to appear. It is the status and forms of appearance that are the proper object of aesthetic theory. The great transforming discovery of the eighteenth century was that social relations and subjectivity—rather than nature—were the sources of the most curious appearances and invisibilities and that they were best pursued in artworks and in aesthetic judgments.

We might approach the achievement of eighteenth-century aesthetic theories as a transformation of visible mimetic reproduction into the invisible. If, according to the traditional formulation, nature is that which art mimetically reproduces, then nature ought to be most visible in art. The eighteenth-century investigations began instead with the question of what exactly was visible in art, and later in taste and judgment, and studied what their contents might be if they did not appear to reproduce nature. (Perhaps it was in aesthetics that an empiricist inspired skepticism first asked after the proper origin and content of our ideas, and especially our ideas of beauty, or those that seemed most directly unmediated.) More pointed still is the question of how any mimetic reproduction might occur if the nature intended to model reproductive imitation was itself invisible or otherwise unavailable.

For example, Burke calls the sublime the gap between what we are led to expect by the very history of sense experience and what actually occurs, or, more interestingly, fails to occur. In the sublime our sensuous ideas lead us to an idea or experience that inevitably never arrives. Burke recounts the origin of these curious ideas that have such a powerful impact and yet nonetheless fail to appear. He also shows how the idea of death becomes a touchstone for the sublime because of its refusal to convey a sensuous preview. I nonetheless argue that the more telling case for Burke's aesthetics is to be found in his account of taste, rather than the sublime, because even there—in the event of the most robust sensuous experiences—he encounters the problem of how nature is most properly to appear, and how human experience may reproduce it. It is as if Burke hoped that the difference between the sublime on the one hand, and taste and beauty on the other, would be found in the inordinate share that the imagination plays in the former by filling the gap where an expected experience fails to appear. In his schema the imagination is called upon to remedy the absence of sense, and by extension the absence of nature *for* sense. In his theoretical formulation of taste, however, he is taken aback by the overwhelming influence of the imagination even where nature does not conceal, obfuscate, or mediate the simple sensations that it inspires. Burke can imagine a role for imagination in the sublime because there sense fails, but he cannot likewise fathom why the imagination is so active just when nature appears—in and as sense—so convincingly. Burke confronts the realization that the reproduction of nature by the imagination is far more sweeping than that by sense. Given his empiricist commitments, he is thus at pains to show that the imagination, regardless how far it roams from the sensuous origins of its ideas, retains some emphatic connection to sense. I show how this insistence inclines Burke to presuppose not only a mimetic relation between imagination and sense but also one between nature and sense. In line with his widely known theory of the sublime, Burke premises his theory of taste on an implicitly mimetic formulation of the origin of the ideas of taste as well as on the idea that mimesis functions most profusely in the absence, imagined or not, of that which it hopes to reproduce.

We might turn now to Hogarth and likewise ask what invisibility he presupposed in order to fashion his mimetic aesthetic theory. It is interesting to note too that the bulk of Hogarth's theory depends upon explicit notions of the nature of visibility as well as visibility. Yet Hogarth finds invisible—this perhaps an astounding notion for a visual artist—anything and everything *not* in motion. Hogarth postulates a nature in ceaseless motion; in order for any aspect of it to become visible, vision—or "eye" as he puts it—must itself be made mobile. In short, nature becomes visible only when sense mimetically approximates its most distinctive feature. Hogarth aligns this feature with that of movement, the most visual evidence of life. Vision and by extension human experience come into existence when they imitate, and thereby make an affinity with, the movements of nature. Nature moves, while the eye imitates, follows, traces, and thereby reproduces the movements of nature, but without actually becoming one with it. Vision is natural to the extent that it is capable of following nature's motions, and yet it remains distinct from nature insofar as the eye requires a goad or spur to trace the motion of nature, or even to tease the motion out of nature. According to Hogarth, drawing and painting emerge in order to put the somehow fallen eye back into the motion of nature. Consider the most important implication of Hogarth's famous serpentine line, whose kinship with the serpent suggests not only its material, sensuous basis but also the temptations of (visual) reproduction: that it not only signifies but also promises never ending motion. Nature's invisibility is thus not due to some fault or lack within nature; it is rather for Hogarth that some lack within vision prompts a mimetic approximation to nature.

In some respects this formulation resembles that of Burke. Hogarth, like Burke, assumes an abundant nature that we ought to access via our senses. Yet both also find that some deficiency of our senses precludes us from achieving that ready access. Just as that deficiency prompts our attempts to liken ourselves to nature, so too another aspect, faculty, or ability of ours, according to Hogarth and Burke, is awakened. As we saw earlier and will see in Chapter 1 in greater detail, Burke fears the imagination's creative-sensual potential in its attempt to remedy the deficiency of the senses. Hogarth, however, has no like anxiety concerning the powers or sweep of the faculty of imagination that come to redeem the failures of sense. For Hogarth, the power of the imagination aids and prompts the senses to the extent that it might even come to resemble them. He thus constructs a kinship between sense and imagination fully in line with the one he imagines between nature and sense. That is, he considers motion to be prevalent not only in nature but also in whatever faculty comes to draw an affinity to it. We might even say that what Hogarth himself takes to be the motions of the imagination already prove a successful likeness to nature. Regardless, then, whether it occurs in imagination, in sense, or in nature, Hogarth establishes motion as the primary evidence of life.

Motion may even be for Hogarth that which propels mimesis. That is, motion's implied ceaselessness—recall the serpentine line—itself contains the implication of continuity not only from nature to the senses but also from one faculty to another. Motion is a means of traversing a gap between two things as well as a means, for Hogarth, for undermining a metaphysics of substance and substituting it with a doctrine of active life and its active mimetic reproduction. Again we might note the peculiarity of this when considering its author someone who makes drawings, paintings, and prints. There is no obvious sense in which one might consider such works to be anything but static representations of what can be described, at best, as arrested motion. How is it that Hogarth subscribes to a wholly dynamic doctrine of sense, imagination, and, in effect, metaphysics, when his own artistic labor inevitably produces objects whose nature is not to move?

Perhaps this problem becomes less perplexing when we engage the artist's perspective: Hogarth understood how motion composed and reproduced his practice. As we will see in Chapter 2, in the analysis of Hogarth's theory of drawing, the drawn line becomes for him a residue of the motions of the draftsman's arm and hand. The line is thus not the arrest of motion but the literal tracing and reproductive continuation of it. So too is the motion of the eye that views the line a reproduction not of the artist's vision but rather of her physical movements' trace. Hogarth and Maurice Merleau-Ponty conceive of the eye only as an embodied organ. Still stronger for Hogarth than for Merleau-Ponty is the idea that the eye not only inhabits space but also functions only insofar as it reproduces the movements of some (other) body. We might say that for Hogarth there could be no static view because there is no static nature; all seeing occurs as the reproduced movement of life. Further, then, the viewing of a print or drawing, for example, can never be static since all viewing is possible only in, and as, motion. Even if one asserts that such pictures are in fact static—which of course they cannot be for Hogarth—the very seeing of them unavoidably entails putting them back in motion. There is no escape from the motion of life, even when we try to arrest it by depicting it as if static.

We might now integrate Hogarth's schema into our previously sketched configuration of social, productive relations and mimetic affinity. Here we find a striking likeness between Burke and Hogarth, foremost in the breadth of the production of affinities. For both authors the primary force of mimesis lies in the nearly endless realm of those things—or even just their motions—toward which we are able to draw an affinity. Burke acknowledges this breadth in what he calls "society in general," defined as the destination of all things toward which we cannot help but craft an affinity. There is no object for Burke that is barred from our propensity to liken ourselves to it. (We might even go so far as to consider all of Burke's famous characteristics of the sublime—darkness, obscurity, and so forth—as so many instances of our propensity to make affinities to those things that oppose our interests, or at least to access those whose substance is unavailable to us. That we gain delight from these encounters further proves our power to draw them toward us.) Hogarth centers this same breadth on the eye's ability to follow the movements of any object of nature. Only when the eye traces the outline of a seemingly static object do the eye and object meet. The motion of the former construes the latter as though it too were in motion. Here we uncover a rich opportunity to connect the activity of mimesis with that of social production: The encounter between the eye and some object proceeds only by means of the activity of the former. We might say that the eye activates the object of its sight by enticing that object to approximate the eye's own movement. The product of the eye's activity is not some static object but rather an extension of the eye's activity, so that an extension of the moving eye's activity issues first from production. The "product" of this activity is social insofar as the eye extends itself to the reproductive activity of other objects. In short, the eye not only extends its own productive activity to something else but also, in this very relation of imitation, presupposes a kinship between itself and what is apparently other. Kinship occurs here in the activity of imitative reproduction. For Hogarth, the mobility of vision both presupposes and continuously reestablishes kinship. The movement of the eye, in self-animation, produces and reproduces itself, thereby extending its own domain while reciprocally having that same domain extended by whatever else it has set in motion.

Hogarth's metaphysics presupposes that objects are made in order to be set in motion. Or we might say that for Hogarth objects are but the occasion for rekindling the movement of life. Objects' emphatic relation to motion suggests that they might best be considered as embodied motion. This orientation allows Hogarth to determine which lines best embody the most active, ceaseless kind of motion, which he supposes is that of life itself, or at least the best sort of life. Hogarth's acknowledgment that line—or even outline—does not occur in nature may strengthen his commitment to a dynamic nature. At every turn in his *Analysis of Beauty*, he recognizes the artifactual character of line. That lines are made things does not make them unnatural for him; rather, their active production, whether in vision or by the hand, proves to him that lines already bear an affinity to the movement of nature.

There is perhaps no better place to appreciate the curious dialectic in art-making between active production and static artifact than in the figure of one of Hogarth's famous modes of composition. By means of a pencil alone, and amid some swirl of human activity, Hogarth was known to sketch lively scenes on his thumbnail. These sketches would serve later, in the studio, as the bases for fuller compositions. To picture Hogarth holding one hand still *in order that* the other might actively draw on it captures the manner in which he arrests an object or subject capable of motion for the sake of reproduction. Also note the implicit likeness in the visual experience of this figure of Hogarth at work, the literal mirror-imaged relation, between active and passive hands.

Turning to Kant we find that he supposes a much greater volume of invisibility, which exceeds the amount that Burke and Hogarth theoretically supposed. We witness the spread of invisibility in the status Kant accords artistic masterpieces, the works of genius, which he finds appear as products of nature rather than the issue of any human activity. The most successful artworks then always appear as *not* having been made by humans. Conversely, objects of natural beauty appear to us as such only if we view them as though they were the residues of human action. Both of these necessary presuppositions demand the obscuring of how things come to be or the study of how and whether human production is involved at all. Kant's aesthetic theory not only imagines production and social relations to be invisible, but also finds the object of aesthetic judgment, the judgment itself, and the judging subject—especially even the society presupposed by it—all thoroughly absent for either sense or the understanding. It is as though Kant extended the insights of Burke and Hogarth regarding the large productive share of the imagination for the faculty of sense—even if premised upon the unavailability of sense—to include judgment itself. That is, Kant extends their insights regarding how imagination mimetically supercedes sense to the acknowledgment that imagination itself might be mimetically superceded by judgment. What we find in Kant's thought is not only a far more systematic, but also a far more thorough and sweeping, effacement of what might be called the piecemeal faculties and abilities of human sense, imagination, and the understanding.

Kant's critique assigns to judgment a large share of human self-production precisely because the content of sense lacks engagement with human subjectivity. Kant calls sense a faculty of the creature rather than of the person. Just as we witnessed its status for Burke and Hogarth, imagination is for Kant premised upon whatever is present or absent from sense. Imagination thus becomes subject to the same limitation to the creature rather than becoming an expansive potentiality of the person. When Kant turns during his critique to consider the understanding, he finds that it too is subject to something other than the free determinability of subjectivity. The understanding is limited by its own categories, concepts, and ideas, even if these may serve subjectivity. However, insofar as these are limited to the needs of cognition, broadly construed, the understanding must serve rather than constitute subjectivity.

In our schema of invisibility, Kant absents not only the content but also the success of sense, imagination, and the understanding. The invisibility at play in his aesthetic theory suggests rather the increasing effacement of the very subject whose faculties presumably serve it. This effacement, a profound invisibility of the subject itself, is premised upon Kant's acknowledgment that the subject must differentiate itself from the sum of its faculties, regardless how well schematized those faculties might promise to become. We might say that Kant wants to reconsider the success of the subjective faculties, which threatens to overwhelm the possibility of the subject's cohesion and autonomy. Kant studies the aesthetic dynamic of invisibility in order to warn against the subject's emergence as the agglomerated residue of the operations of its faculties.

The freedom at stake here for Kant is not one that involves the subject choosing how much it is to be constituted by each of its faculties. Rather, the imperative freedom considers the subject's self-determination and depends upon a separation from the deep, thorough, and seemingly unavoidable impress on it of each and every one of its faculties. We might, with Kant, think of the subject's determinations by its own faculties as largely invisible to the very same subject. The encounter with how we come to be made up of our faculties is, for Kant, largely unavailable to us. Mimetically complementing this unavailability to the subject of its own constituent parts is the more immediate unavailability of the aesthetic judgments that, curiously, seem at once to be lodged deep within subjectivity and yet unaccountable by it. Further, and to reveal aesthetic judgment's thoroughly social basis for Kant, the possibility that subjectivity might not be determined by its faculties lies in the extent to which subjectivity comes to be within, and a version of, intersubjectivity.

Kant's theoretical effacement of the objects of our judgments of beauty (be they objects of nature or of human making) provides him a mimetic insight into what remains invisible, and by extension, incomplete, in the judging subject. We might also say that for Kant the nature of aesthetic judgment itself mimics this pervasive invisibility. Insofar as the content and the principle of aesthetic judgments remain unavailable to us—at most we seem capable of mere reiteration of the judgment—we might conclude, according to this schema, that such judgments carry their inaccessibility as a constitutive element. Because neither their content nor their rule (what David Hume calls the standard of judgment) can be made explicit, Kant can achieve little more in his critique of (aesthetic) judgment than the exposition of the conditions that allow for the *occasion* of such a judgment, precisely because its full *appearance* is constitutively precluded. But then its inability to appear also lends insight into the nature of subjectivity. In showing that social relations as well as subjectivity cannot fully disclose themselves, aesthetic appearances—whether artworks, objects of natural beauty, or the mimetic dynamic of judgment and taste itself—intimate that both society and subjects remain ongoing projects.

In the following chapters I try to show how three very different, but nonetheless key, eighteenth century books in aesthetics began to point in this direction by extending the sway of mimesis and thereby substantially adding to what might be at stake in taste and judgment.

Burke and the Ambitions of Taste

Prologue

A clear idea is therefore another name for a little idea.
—Edmund Burke

This work investigates the disappearance of the term "imitation" from aesthetic theory. The occlusion of imitation begins—at least so it appears to me—sometime around the beginning of the eighteenth century, although it takes nearly a century for the substantive import of the word to be evacuated.¹ That imitation is commonly taken to be in full retreat in the eighteenth century can be surmised not only from the title of M. H. Abrams's well-known work, *The Mirror and the Lamp: Romantic Theory and the Classical Tradition*, but so too from that of John Neubauer's *The Emancipation of Music from Language: Departure from Mimesis in Eighteenth-Century Aesthetics*, Frances Blanshard's *Retreat from Likeness in the Theory of Painting*, and, finally, John D. Boyd's *The Function of Mimesis and Its Decline*.² (German titles tell the same story, only more explicitly: Anna Tumarkin's "Die Überwindung der Mimesislehre in der Kunsttheorie des XVIII. Jahrhunderts" and Marin Fontius's "Das Ende einer Denkform. Zur Ablösung der Nachahmungsprinzips in 18. Jahrhundert.")³ I'm interested in coming to understand and attempting to give an account of what happened to imitation.

Imitation, or mimesis, is generally held to have been present at the birth of thinking about aesthetics in Plato and Aristotle.⁴ Plato, as is well known, allowed his political concern for the proper policing of poetic reproductions of reality to lead to his notorious banishing from the city-state of all but the most affirmative, didactic poets. Aristotle goes so far as to identify us as mimetic animals.⁵ Mimesis is the key topic in what is perhaps the most influential eighteenth-century work in the philosophy of art: Charles Batteux's *Les Beaux-Arts réduits à un même principe*.⁶ It might nonetheless be argued that the single most important work for eighteenth-century aesthetics is Longinus's *On the Sublime*—a third-century Latin work.⁷ And though that work intends to educate authors and orators on the means for *producing* the rhetorical effect of sublimity, it also lends itself to an antimimetic position because it focuses on the *effect* of various imitative devices rather than on the means for reproducing nature in imitation. We might speculate that in absencing the term "imitation" from his title, Batteux recognizes the need to affirm its pervasiveness. Indeed, the systematicity of Batteux's treatise has less to do with the orderly arrangement of the fine arts in relation to one another than it does with an insistence upon the preeminent status of imitation.⁸ And yet his treatise is also ambivalent insofar as it advances the cause of imitation with the caveat that beauty is produced not through the *imitation* of nature but instead according to the *selection* of what is finest in nature.⁹ The apparent emphasis on nature's inherent imitability, as well as on art's likeness to nature, is displaced by the caution against simple imitation.¹⁰ Mimesis, then, is under no small amount of strain in Batteux's work in order to maintain some affinity to "imitation," while pressing hard on the seemingly contrary idea that artistic imitation discloses an idealized nature.¹¹

Instead of suggesting that mimesis for Batteux has been thoroughly transformed into something else, I want to consider the new—specifically social—work undertaken if not in its name then certainly in its spirit, or shall we say: in imitation of it.¹² And indeed, throughout the course of this book I pursue the persistence of mimesis regardless what guise it comes to appearance under, or even its seeming absence.¹³ My conviction is that the trope of mimesis remained throughout the eighteenth century the central term around which aesthetic theories of taste and judgment circulated, even as it became increasingly less visible.¹⁴ This book formulates how the concept of mimesis figures in three authors: Edmund Burke, William Hogarth, and Immanuel Kant. Each chapter considers the implicit and explicit formulations of mimesis in the aesthetic theories of these authors in order to suggest how mimesis relates to the *social foundations* of taste and judgment. My presumption is that one key problem for eighteenth-century writers on aesthetics was the character and location of the category "society": its origin, effects, influences, and proper regulation. Society is taken to be pervasive yet elusive in its appearances. As Keith Baker writes of society: "Few words can have been more generously invoked in the course of the eighteenth century; none seem now more difficult for the historian to pin down. Yet, by the same token, none was more central to the philosophy of the Enlightenment."¹⁵ I'll argue in this chapter that the young Burke finds in the phenomenon of our ideas of beauty and the sublime an especially apt place to configure the pervasive, elusive appearance of society.¹⁶ My thesis is this: Burke construes the possibility not only of the social coming to appearance but also, more importantly, of the social constituting itself according to an underlying dynamic of mimesis. I will therefore attempt to show what I take to be the ubiquity of mimesis in Burke's formulations of beauty and taste, as well as its social character.

I. Introducing Taste

Only in society is the beautiful of empirical interest.
—Immanuel Kant

All pleasure is social.
—Max Horkheimer and Theodor Adorno

In the present chapter I examine Burke's *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* in order to consider how the term "sympathy" comes to displace, and thereby also extend, what mimesis previously had achieved as mere imitation, or perhaps thereby obstructed. My hope is that from a reconstruction of what I take to be Burke's characterization of the thoroughly social nature of mimesis—as well as of what I will show to be the social, mimetic nature of ambition—we will be in a position to imagine how mimesis extends throughout the realms of beauty and the sublime to what might be called the dialectic of taste, perhaps the most important of the Enlightenment's dialectics.

I hope to remain within the spirit, if not the letter, of Burke's own understanding of our mental activities and hence perhaps of what he took to set the boundaries of his *Enquiry*: ¹⁷ "The mind of man has naturally a far greater alacrity and satisfaction in tracing resemblances than in searching for differences; because by making resemblances we produce *new images*, we unite, we create, we enlarge our stock; but in making distinctions we offer no food at all to the imagination" (Burke, *Enquiry*, 18). I hope to trace—which is to say, with Burke, to make—a resemblance between imitation and society, in short, to draw together the principle of *likeness* in imitation and that of *kinship* in society. Note that Burke conflates "tracing" and "making" in the passage above. A modern reader might well expect Burke to distinguish the two, as if "tracing" could only be a kind of reproduction and "making" distinct from it by being more like one of the terms he employs as an elaboration of making, namely "creating." Yet Burke confounds the modern reader by equating tracing and making, at least in regard to resemblance. Note also that it is not "making" per se that functions as the differentiating term since the *making* of distinctions is that which he contrasts with our activities in regard to producing resemblances.

Perhaps there is a lesson to be gleaned from Burke's conflation of tracing and making regarding the ambiguity of mimesis: mimesis as *tracing* means mere reproduction, literally going over and returning to what already exists, whereas mimesis as *making* implies the expansion of what already exists through the production of new resemblances. And yet even the term "new resemblance" is itself fraught with an entanglement in what already exists, for the very assertion of resemblance necessarily refers to something else, as Burke himself observes: resemblance designates the relation of an imitation to its "original" (17). ¹⁸ "New" therefore is by definition relative, and, we might add, especially so when it qualifies the term "resemblance." ¹⁹ We shall return to this question when we consider Burke's remarks on novelty, which is the term that serves as title of the opening section of the *Enquiry*, following its "Introduction on Taste." ²⁰

Before I specify further resemblances I hope to trace from Burke's *Enquiry*, it is noteworthy how thoroughly appropriate it is that Burke's own remarks on resemblance (and on "making distinctions") are themselves in imitation of someone else's: "Mr. Locke very justly and finely observes of wit, that it is chiefly conversant in tracing resemblances; he remarks at the same time, that the business of judgment is rather in finding differences" (17). ²¹ And indeed this distinction between tracing resemblances and finding differences provides the unacknowledged basis for the central distinction in the *Enquiry*: that between beauty and the sublime. ²² As we shall see, beauty is formulated as the product of the resemblance between our sensuous selves and something—or someone—else, while the sublime is the name for that event when the unceasing, inevitable succession of resemblances, which Hume might call the association of ideas, comes to an end. Beauty, for Burke, is the name we accord the pleasure we take in certain resemblances or, we might say, a certain kind of resemblance, since he asserts that all resemblance is pleasurable. What, then, for Burke distinguishes the particular pleasure of beauty from the general pleasure of resemblance? Though he is not as consistent or explicit as one might hope in conveying his thoughts on this matter, it nonetheless seems we might surmise that beauty results from the enhancing of resemblance. If tracing resemblances is the natural operation of our mental activity, perhaps even unbeknownst to us, then beauty is the active—indeed, for Burke, overactive—*assertion* of resemblance: a making premised upon a prior tracing. For Burke, beauty is then both the passive perception of resemblance and the active positing of it. Beauty is thus the enhancement and the doubling of the simple pleasure accompanying all resemblance. Ideally for Burke, we also come to appreciate and reproduce beauty sexually, and still further in procreation.

Beauty is in this way akin to the *movement* of taste, as Burke explains: "There is in all men a sufficient remembrance of the original natural causes of pleasure, to enable them to bring all things offered to their senses to that standard, and to regulate their feelings and opinions by it" (16). His concern here is not only to distinguish "natural relish" from acquired taste but more importantly to assert that the former is the basis of and provides the standard for all subsequent judgments of taste, regardless how far removed from natural relish those later judgments appear to be. ²³ The continuity from natural relish to acquired taste is akin to that between tracing and making resemblances. ²⁴ There is also continuity from Francis Hutcheson's 1725 work, *Inquiry into the Original of our Ideas of Beauty and Virtue*, to Burke's account of the origin of aesthetic ideas. ²⁵ Hutcheson's solution to the problem of how to account for the nature of aesthetic and moral judgments is a fecund and imaginative empiricism. ²⁶ He argues that we come to possess ideas of beauty and virtue because we have particular moral and aesthetic senses. ²⁷ His empiricist reasoning is unassailable: because all ideas arise originally from sense there must then be some sense corresponding to each distinct category of ideas: "Since it is certain that we have Ideas of Beauty and Harmony let us examine what Quality in Objects excites these Ideas, or is the Occasion of them. And let it be here observed, that our Inquiry is only about the Qualities which are beautiful to Men... Beauty has always relation to the Sense of some Mind" (Hutcheson, *Inquiry*, 11). Burke, however, has no patience for this line of reasoning, as is apparent from a single sentence at the end of his 1759 "Introduction on Taste" in which he neatly dismisses Hutcheson without naming him, following the prevailing custom of not including the name of the author of those principles to which one is referring: "To multiply principles for every different appearance, is useless, and unphilosophical too in a high degree" (Burke, *Enquiry*, 27). ²⁸

Where Hutcheson multiplies the faculties of the *subject*, Burke instead shows the complications and complexities of the *objects* present to the senses and hence to the complexities of the senses themselves. As we shall shortly see, this turn away from the Hutchesonian subject toward the object will have striking consequences for Burke's subsequent return to the faculties of the subject. Consider, then, Burke's assessment of the

difference between the sense of sight and that of taste: "It must be observed too, that the pleasures of the sight are not near so complicated, and confused, and altered by unnatural habits and associations, as the pleasures of the Taste are; because the pleasures of the sight more commonly acquiesce in themselves.... But things do not spontaneously present themselves to the palate as they do to the sight ... they often form the palate by degrees, and by force of these associations" (15).²⁹

Burke goes on to designate taste "that most ambiguous of the senses," having earlier remarked that the *faculty* of taste takes its name from the *sense* of taste because of the agreement among all people in calling "vinegar sour, honey sweet, and aloes bitter" (14, 16). We might thus conclude that the faculty of taste originates in the commonality of designating certain things we have literally tasted, as well as in the very susceptibility to complication and corruption of this most ambiguous sense. Burke in contrast to Hutcheson might therefore be seen to want to focus his analysis on the point of intersection between object and sense, although the intersection itself is complicated by the history of the sense involved, not to mention the history of the subject who brings to perception past associations along with anticipations of the future. Burke extends the temporal character of the senses in general to the historical character of subjectivity by evoking the relation between sense and judgment: "In the morning of our days, when the senses are unworn and tender, when the whole man is awake in every part, and the gloss of novelty fresh upon all the objects that surround us, how lively at that time are our sensations, but how false and inaccurate the judgments we form of things" (25). Though Burke neglects to draw the corollary conclusion—that worn and calloused sense is more likely to lead to true and accurate judgment, perhaps because the conclusion is obviously false—he nonetheless attests here to the complementarity and interdependence of sense and judgment. In his "Introduction on Taste" he further attests to this complementarity by adopting the assumption of a continuity between the primary pleasures of sense and the secondary pleasures of imagination (that is, judgment).³⁰ The pleasures of the imagination are the echo and enhancement of sensuous pleasure made possible only if sensuousness does not press too closely and thereby overwhelm—which, by contrast, describes the origin of our "ideas" of the sublime.³¹

Our judgment models itself on sense; it produces its pleasures by likening its pleasures to those of sense, and so, too, by likening its dynamic to that of sense. It follows, then, that acquired taste does not come to be acquired from the objects in which it learns to take pleasure, but is, rather, a product of a faculty of imitation and reflection. In other words, we learn from sense *how* to have pleasure rather than merely which things give pleasure. If this seems obvious let me attempt to make it less so: the lesson of sense is not that some sensations are pleasurable and others not; rather, sense shows us that pleasure depends upon sensation being a *likeness* of nature rather than a mere continuation of it. Or, more abstractly expressed, and from the point of view of pleasure, we might say that pleasure teaches that its continuation depends equally upon the continuity and the disjunction between original and imitation. Formulated retrospectively, judgment stands to sense as sense stands to nature; both relations are instances of mimesis. Indeed, for Burke, we might assert that the exemplary, original instance of mimesis occurs in and as sense. Moreover, Burke's achievement consists in successfully wedding Aristotle's view of mimesis with an empiricist orientation toward impressions and ideas. Sensation thereby becomes for Burke the internal likeness of nature. At the base of this schema Burke supposes a generous fecundity: nature provides a rich source for sensation, while sensation in turn offers a wealth of possible pleasure to imagination and judgment. These mimetic reproductions are exponential—possibilities multiply with each fold of nature, the first into sense and the next into judgment. The alternative to mimetic reproduction would be mechanical repetition. For Burke, the understanding is of course capable of inaugurating just such repetition based both on the experience of sensuous repetitions and on the imagination's repetition of sense:

Whenever we repeat any idea frequently, the mind by a sort of mechanism repeats it long after the first cause has ceased to operate.... After a long succession of noises, as the fall of waters, or the beating of forge hammers, the hammers beat and the water roars in the imagination long after the first sounds have ceased to affect it; and they die away at last by gradations which are scarcely perceptible. (73)

What might therefore be called the imagination's natural tendency to repeat, as well as to have its repetitions decay, is disturbed in the case of Burke's "madman":

This is the reason of an appearance very frequent in madmen; that they remain whole days and nights, sometimes whole years, in the constant repetition of some remark, some complaint, or song; which having struck powerfully on their disordered imagination, in the beginning of their phrensy, every repetition reinforces it with new strength; and the hurry of their spirits, unrestrained by the curb of reason, continues it to the end of their lives. (74)

The disturbance of the madman occurs in the refusal of what ought to be the natural progress of the decay and weakening of repetition. Burke's restriction—via his diagnosis of madness—of any possible strengthening of repetition meets a kindred limitation in his insistence regarding the common origin and undifferentiated nature of pleasure: "This agreement of mankind is not confined to the Taste solely. The principle of pleasure derived from sight is the same in all. Light is more pleasing than darkness" (15). The common origin of sensuous pleasure is complemented by the exclusive location in imitation for the pleasures of taste, which is to say for the pleasure of judgment and imagination: "A man to whom sculpture is new, sees a barber's block, or some ordinary piece of statuary; he is immediately struck and pleased, because he sees something like a human figure; and entirely taken up with this likeness, he does not at all attend to its defects. No person, I believe, at the first time of seeing a piece of imitation ever did" (18-19). The imagination's initial encounter with any imitation inevitably fails to find it defective. Our preliminary judgments, then, just like all initial sensations, are incapable of nuance and ambiguity but especially unable to be in any state other than wholly suffused by their objects. Judgment is "taken up" with likeness in the same manner that sensation is seemingly inseparable from the object that occasions it, as we understand from Burke's observation about light being more pleasing than darkness. To perceive a defective likeness involves retreating from the very character of likeness, from the imagination's object. This retreat by the *imagination* is, however, also an advance elsewhere, specifically an advance of *judgment*, which we have witnessed Burke characterize as the faculty of finding differences and making distinctions that "offer[s] no food at all to the imagination."

It is helpful here to recall that what Burke considers to be only so-called differences in taste are wholly the product of accident, for they depend upon "experience and observation." Our essential, true, and correct taste would remain uncorrupted by experience; the continuity from object to sensation, from nature to sense, would be undisturbed. Put differently: sense would exist as a perfect likeness of nature. Here we rub against the fallacy undergirding the whole of Burke's sensationist aesthetics. And as we shall see, it is the very inconsequentiality of that fallacy that gives the strongest indication of the persistence of imitation in Burke's aesthetics. This fallacy is most striking in the passage discussing the impossibility of

the imagination attending to any defect in an initial encounter with an imitation; it lies in Burke's characterizing the immediate, unshared nature of the perception of likeness. This cannot be the case unless one similarly imagines that likenesses present themselves as such to perception. But even this fantasy would fail to overcome what might be called the fallacy of pure likeness: regardless how pure a likeness one imagines, it will never be pure enough to exclude reference to some "original." Socratically expressed, likeness has differentiation as its midwife.

As the senses are the original likeness (of nature) only insofar as they differentiate themselves from nature, the continuation of differentiation proceeds next within the very *operations* of sense. Like the most "ambiguous" sense, taste, sense in general unfolds as an attempt to be adequate to its object. That is, for Burke, the palate—in contrast to sight—requires elaboration because "things do not spontaneously present themselves" to it. The senses are then in still another way "the great originals of all our ideas" because not only do they passively receive impressions but, perhaps more importantly, they actively mimic the dynamic character of nature. Taste is a sense requiring development because it imitates—as an ability—the temporal dimension of the objects presented to it. The *sense* of taste provides an exemplary model for the *faculty* of taste insofar as the former is the sense that most actively likens itself to the object it purportedly only passively registers.

For Burke, taste in general is an active, mimetic approximation of an object, just as the sound emitted by any of us in response to a tasty dish is an approximation of what the food itself might say, if only it could speak. In this case our judgment—and so too our pleasure—is most apt when it likens itself to what we *imagine* a sensation to be. If we construe the relation between sense and imagination according to the activity of differentiation alone, we might assert that the differentiation that takes place within the *sense* of taste is what warrants a similar occurrence in the faculty of imagination. Only by way of differentiation from sense does imagination originate. It follows that the contents of the imagination—likenesses—are themselves premised upon this differentiation from purported originals. At the core of every assertion of likeness is therefore a curious dialectic of continuity and discontinuity. Likeness posits a differentiation from an original, which, in turn, warrants an invitation to return—but this time via the imagination—to an *imagined* original.

Let me attempt to evoke this dialectic of continuity and discontinuity, and especially the role of the imagination in Burke's account of taste, by describing what I designate the logic of perfume, which I name in imitation of Burke's "logic of taste" (11). Perfume—some agreeable scent worn by a human being affecting or giving something to the imagination—can provoke an aesthetic experience only insofar as it activates our sense, as well as faculty, of taste.³² For a sensationist account like Burke's, our first approach to perfume—or perhaps it's more accurate to say perfume's approach to us—occurs straightforwardly enough as a scent, something we smell and that has appended to it a simple pleasure or pain. In order for the presumably pleasurable smell of some scent to work as perfume it must somehow involve the imagination. (The alternative to perfume would be to experience the wearer as a kind of mobile air freshener. Unsuccessful perfume generates mere agreeableness, or, in a worse case scenario, disagreeableness.)³³ In order for some scent to succeed as perfume the pleasure in it must be "taken up" by the imagination, delivered to or grasped by it as an opportunity for further pleasure, though now as pleasure produced by the imagination rather than sense. Hence the discontinuity of experience occurs in the shift from sense to imagination while the *continuity* of experience is twofold: the pleasure of the imagination remains *pleasure* regardless of its locus or origin; imagination's pleasure occurs by *likening* itself to the pleasure of sense. Imagination, if you will, *imagines* itself continuous with sense. It is therefore no accident—and this is most apparent in the logic of perfume—that imagination ignites itself by returning to sense: the imagination produces pleasure by reproducing sense. In other words, the imagination invites us to return to sense, even if it is only a return to the idea of sense. I want to designate as mimesis this return of ours, via the imagination, to sense. We reproduce sense in imagination but also—mimetically—we mere creatures *with* taste produce ourselves as persons *of* taste.

Likeness functions, then, as a cunning kind of resistance to continuity and undifferentiatedness. Burke therefore designates imagination the premier *faculty of continuity*, and judgment the *faculty of disjunction*. Sense in this regard appears less a kind of faculty and more like the rampant, simple reproduction and resemblance of whatever is—though we have seen that Burke's account of the elaborate and elaborating nature of the sense of taste implies that the simplicity of sense is only apparent. If this schema of taste as a process of continuity and discontinuity were to be likewise described as a canceling and maintaining, the logic of perfume might also then be taken to be an exemplary instance of the Hegelian dialectic.

And if we were to focus only on what appears to be the limiting, because discontinuous, aspect of imagination's origination, we might note that although Burke initially characterizes judgment as undernourishing, his depiction of the whole machinery of taste leads to an opposite conclusion. That is, despite judgment's apparent asceticism, its making of distinctions is at least as proficient and prolific as the imagination's tracing and making of resemblances.³⁴ Judgment is a kind of production premised upon a resistance to resemblance and likeness; nonetheless I want to suggest that judgment is still a form of mimesis. But since I will later characterize mimesis as reproductive kinship, and Burke characterizes judging as the opposite of resembling, how might I now claim that judgment is mimetic? Further, how might I hazard this claim without relinquishing likeness as a crucial aspect of mimesis? My answer to these questions is to suggest that judgment is mimetic, even or especially in its most discriminating mode, because it is the activity *awaiting* a likeness that has not yet appeared. Judgment acts mimetically in the service of an original so fundamental that all approximations of any likeness to it fall short. It is thus the continuous act of withholding from the imagination precisely because the imagination accepts only on the basis of resemblance and resembling. To judge is but to decree all existing likenesses inadequate and thereby to hold open the possibility that the imagination itself might become a more original and prolific faculty. Judgment produces mimetically by refusing reproduction; insofar as it hews to but the single principle of dismissing all likeness, judgment thereby continuously reproduces itself.

In Burke's schema of aesthetics, the sublime is the premier example of this dynamic of judgment. The sublime is the production of that which "anticipates our reasonings" of an idea for which there is quite literally no original (57). It is easy to imagine that it was precisely the case of the sublime that prompted Burke to write his *Enquiry* as an investigation of just how that idea occurs despite the lack of an original. Burke's task was to somehow reconcile his empiricist sensationism with an idea for which no corresponding sensation presented itself. His brilliant solution—and this also shows him to be a keen dialectician—is not to attempt to explain away that absence, but to embrace that very phenomenon as source and origin of the sublime. Hence Burke's list of the characteristics of the sublime begins with such things as obscurity and darkness because these traits function precisely to withhold actively from sense, and thereby provoke the imagination to provide the likeness of an ungraspable sensation. The absence, and hence failure, of sense, rather than impeding the imagination, instead inflames it. Here too, then, is proof that the imagination functions mimetically even when no original from sense presents itself, or one might say: *especially* when no original is present.

Since I take my task for the present chapter to be the tracing of mimesis throughout the whole of Burke's *Enquiry*, I thus believe that to show the

persistence of mimesis I ought also to reveal a likeness between Burke's account of beauty and that of the sublime.³⁵ I believe the best term around which I might trace such a resemblance is judgment. The best way to reconstruct Burke's notion of judgment is by way of what I will call the pervasive inadequacy of sense, which first appears in the "Introduction on Taste" as an explanation for differences in taste:

Here is indeed the great difference between Tastes, when men come to compare the excess or diminution of things which are judged by degree and not by measure.... If we differ in opinion about two quantities, we can have recourse to a common measure.... But in things whose excess is not judged by greater or smaller, as smoothness and roughness, hardness and softness, darkness and light, the shades of colours, all these are very easily distinguished when the difference is any way considerable, but not when it is minute, for want of some common measures which perhaps may never come to be discovered. (22)

It is curious that Burke's discussion of sense begins here within the context of taste. This is unexpected because he is at pains throughout the "Introduction on Taste" to describe the *commonality* of taste: "The whole ground-work of Taste is common to all" (23). This commonality is ensured by way of the common possession of sense, as well as by its very character. His precise locating of the advent of differences is therefore a policing effort meant to cordon off and thereby preserve the purity of our commonality in sense. Yet in the above passage Burke finds a difference already within sense. It appears, however, that this difference in sense is introduced not with any sensation per se but rather only in the relations between and among sensations. For a sensation to be in any sort of relation with any other sensation is to reveal the potential lack of commonality between the two. Burke's solution to this is telling: he would have the commonality of sense be observed whenever we relate sensations to one another according to some "common measure." But this begs the question of sense's commonality, for if we bring a common measure to sense that measure cannot be one brought by sense. Sense possesses no measure of its own—this is exactly what causes us to bring some measure to bear whenever we compare sensations. Sense by itself, contra Burke, produces no standard, although it may well lead to the desire for one, but again only if we want to relate one sensation to another. How compelling now is the status of what Burke assumes to be the linchpin of his assertion regarding the commonality of taste residing within sense? I believe an answer to this might be found by returning to Burke's discussion of the difference between the sense of sight and that of taste. Recall the odd qualification amid the comparison in which Burke writes that "the pleasures of the sight more commonly acquiesce in themselves," in contrast to the pleasures of the sense of taste which are formed "by degrees" (15). What can it mean to claim that sight is self-acquiescing? I suspect it implies that there is a purity and self-consistency within sight such that it requires comparison neither with any other sensation nor with any other aspect of vision.³⁶ This of course is in contrast to the sense of taste, which, in order to fully be a sense, is not self-acquiescing; in other words, it requires differentiation. Had Burke chosen to deploy the standard empiricist distinction he might have called taste a mixed or complex product and sight a simple one. I wonder what might have followed from his recognition that the faculty of taste takes its name from the sense of taste, and what taste might instead be like had it been named after and thereby modeled upon one of the other senses, say sight. Still more telling for us is the implicit acknowledgment by Burke that sense alone measures nothing. Since imagination and judgment only follow sense, why then should we have any faith that they are capable of measuring or assessing anything? Further, since the commonality of sense resides not in sense per se but only in whatever standards of comparison are brought to it, why expect that tastes will coincide with one another? Strictly speaking, we ought not to expect this coincidence, at least when considering the evidence of the senses. As we shall see, however, after we consider one other passage as an indication of what I call the pervasive inadequacy of sense, that although sense is the origin of all our ideas, rather than consider it an abundant source we might instead describe it—precisely because our ideas are distinct from sense—as somehow inadequate for us. For Burke, however, this very inadequacy presents an opportunity for the making of a commonality by the *faculty* of taste.

The passage I have in mind is perhaps the most infamous in the whole of Burke's treatment of beauty. Before I cite it let us recall that Burke's conception of beauty is that it is entirely mechanical. In the section titled "The real cause of Beauty" he writes: "Beauty is a thing much too affecting not to depend upon some positive qualities....[B]eauty is, for the greater part, some quality in bodies, acting mechanically upon the human mind by the intervention of the senses" (112). Three pages later, in the section "Gradual Variation," he rapturously writes, "Observe that part of a beautiful woman where she is perhaps the most beautiful, about the neck and breasts; the smoothness; the softness; the easy and insensible swell; the variety of the surface, which is never for the smallest space the same; the deceitful maze, through which the unsteady eye slides giddily without knowing where to fix, or whither it is carried" (115).³⁷ The profound insensibility described in this passage troubles me. I take the swell's insensibility to be more than a rhetorical flourish; instead, I find it a literal description of something being inaccessible to sense. But why might Burke, who is the most adamant defender of the notion that beauty is an entirely sensational phenomenon, here describe his premier case of beauty—a woman, or at least select body parts of a woman—in terms of insensibility? I contend that beauty's insensibility, like the inability of sense to measure, produces an opportunity for an experience—of beauty—generated by the thorough inadequacy and failure of sense.

Here again we encounter the need to distinguish imagination from judgment, with the former designating a continuity with sense and the latter a discontinuity from it. Burke's engineering of the mechanics of beauty seeks the continuity of imagination's pleasure with that of sense, and yet, as we've seen with the insensibility he places at the heart of that schema, he nonetheless sabotages its apparently seamless transposition from sense to imagination. He instead short-circuits sensuous pleasure's easy replication by the imagination when he opens a place for judgment. Rather than the imagination's apparently simple reduplication of it, judgment is instead empowered to produce pleasure. If the imagination takes sensuous pleasure as its model, judgment instead makes its own pleasure in what sensuousness fails to provide. Judgment, in other words, corresponds to and complements the inadequacy of sense, whereas imagination traces the now absent pleasure of sense. In both cases something essential regarding sense is absent, and in both cases that absence actuates production. Judgment and imagination then not only seek to compensate for lost pleasure; as faculties they also stand in relation to ideas rather than registering the reproductions of sensation. And yet this very relativity of position, in nonetheless defining them essentially, is what makes them aesthetic. What I have in mind here can be traced out in what Burke designates "delight," and in its relation to the imagination and judgment. Delight, I suggest, is the aesthetic feeling in the register of taste that corresponds to what in the register of sense I've been describing as a pervasive inadequacy. For Burke, delight is wholly relative; indeed one might even suggest that it is little more than relativity per se, because delight designates the absence of pain and pleasure.

II. Delight, or the Labor Theory of Pleasure

Pleasure is the only thing worth having a theory about.
—Oscar Wilde

Delight occurs, according to Burke, by way of a particular and particularizing absence. I shall here trace Burke's specification of delight in order to show its kinship with the social pleasure of beauty. This tracing might appear faint, which is to say speculative, on two counts: the first is that Burke extends his analysis of delight in only one of two possible directions beyond his initial characterization of it as a species of relative pleasure. He explains that delight is his name for a mental state that consists of being only in *relation* to pain. He seemingly fails to formulate, or even designate, the mental state of being in relation to pleasure. The second cause of the faintness of the resemblance between Burke's original and my forthcoming examination is the sheer volume of tracings that have followed Burke's alignment of delight with his exposition of terror. As E. J. Clery notes in her essay "The Pleasure of Terror: Paradox in Edmund Burke's Theory of the Sublime," the emergence of terror at the beginning of the eighteenth century as a literary effect is soon enlarged into a veritable "source of aesthetic pleasure."³⁸ By the 1790s "the production of artificial terror becomes an industry" (Clery, "Pleasure of Terror," 165). Clery's essay examines how Burke's theory of the sublime presents a signal development in the aesthetics of terror.³⁹ And while I have no quarrel with the historic import of the sublime's aesthetic of terror, I would nonetheless like to consider what the sheer weight of scholarship on the sublime might itself have obscured.⁴⁰ While it is doubtless that Burke's obvious preference for the sublime over beauty has abetted the successive imitations of and elaborations upon his original, there remains nonetheless a substantial alternative, or at least a complement to it in his accounts of the social significance of beauty.⁴¹ I propose here, by way of delight, to compensate for the ever-increasing absence of Burke's theory of beauty, and hence of society, by reconstructing what I take that theory to be like.⁴²

I begin with Burke's first definitions of delight. Most striking here is that Burke specifies the distinctiveness of delight by claiming that it has no *resemblance* to pleasure:

What I advance is no more than this; first, that there are pleasures and pains of a positive and independent nature; and secondly, that the feeling which results from the ceasing or diminution of pain does not bear a sufficient resemblance to positive pleasure to have it considered as of the same nature, or to entitle it to be known by the same name; and thirdly, that upon the same principle the removal or qualification of pleasure has no resemblance to positive pain. (Burke, *Enquiry*, 35)

If we still retain any inclination toward a possible likeness between delight and pleasure, we ought to remind ourselves that Burke titles the section in which he introduces delight "Of Delight and Pleasure, as opposed to each other."⁴³ He concludes this section with the assurance that "I make use of the word *Delight* to express the sensation which accompanies the removal of pain or danger; so when I speak of positive pleasure, I shall for the most part call it simply *Pleasure*" (36-37). In pursuing an understanding of Burke's account, I hope to remedy Clery's complaint that "because Burke claims that 'pleasure' and 'delight' are different without offering much explanation, the distinction is generally ignored" (Clery, "Pleasure of Terror," 168).⁴⁴ Of course, Burke's most succinct specification of delight is to term it "relative pleasure" (Burke, *Enquiry*, 36). That is, in the same paragraph that he claims no resemblance between pleasure and delight he nonetheless defines the latter in terms of the former. Burke's differentiation of delight from pleasure becomes still more precise: "It is most certain, that every species of satisfaction or pleasure, how different soever in its manner of affecting, is of a positive nature in the mind of him who feels it. The affection is undoubtedly positive; but the cause may be, as in this case [i.e., delight] it certainly is, a sort of *Privation*" (36). Here, in the case of delight, I see a further instance of what I have identified as the underlying and mimetic dynamic of sense, at least according to Burke's account of it. That is, delight, *like* sense, especially in Burke's exemplary sense of taste, is a product of the mimetic approximation of what it lacks.⁴⁵ Delight draws near what it likens itself to, pleasure, without ever becoming pleasure *per se*; it thus remains solely a *relative* pleasure. Its relativity is not an acknowledgment that it fails to become pleasure, but rather a feeling so novel and distinct from pleasure that it merits its own name, even if its definition can only be formulated according to that from which it supposedly is most distinct. Indeed, for Burke, delight occurs—or at least this seems to be a prevailing reading of his account of the sublime—in the *distance* we achieve from pain and danger, even though he himself cautions against assuming that distance affects the production of delight: "So it is certain, that it is absolutely necessary my life should be out of any imminent hazard before I can take a delight in the sufferings of others, real or imaginary, or indeed in any thing else from any cause whatsoever. But then it is a sophism to argue from thence, that this immunity is the cause of my delight either on these or on any occasions" (48). Clery attempts a contrary suggestion to distance when she writes that delight "*can* accompany pain" (Clery, "Pleasure of Terror," 167). I want to offer as a locus for delight a third way between the distance Burke is at pains to enforce and Clery's collapsing of it altogether. I suggest, rather than distance from or accompaniment to pain, that delight occurs by way of a *proximity* to pain and danger. There is no better opportunity in Burke's *Enquiry* to appreciate the proximity of pain and danger's efficaciousness in producing delight than in his justly famous formulation of the weakness of theater compared to a public execution:

Chuse a day on which to represent the most sublime and affecting tragedy we have; appoint the most favorite actors; spare no cost upon the scenes and decorations; unite the greatest efforts of poetry, painting and music; and when you have collected your audience, just at the moment when their minds are erect with expectation, let it be reported that a state criminal of high rank is on the point of being executed in the adjoining square; in a moment the emptiness of the theater would demonstrate the comparative weakness of the imitative arts, and proclaim the triumph of the real sympathy.⁴⁶(47)

We shall return to this passage when we examine Burke's notion of sympathy; what concerns us now in considering the nature of delight is the proof this passage offers in regard to the efficacy of distance.⁴⁷ The passage suggests that the audience would evacuate the relative safety of the distance the theater offers them in the distinction between stage and auditorium as well as that between imitation and reality.⁴⁸ Whatever we later find him to mean by "real sympathy," it is clear that an execution is a premier opportunity for delighting in, as Burke puts it, "the real misfortunes and pains of others" (45).⁴⁹ The common sense belief that our delight is premised upon our safety in contrast to that of the condemned is the precise opposite of Burke's account. For Burke, it is rather that someone else's proximity to pain and to us provides the opportunity to be still more proximate, and thus to liken ourselves to them. Hence when we seek out a vista of distress, we likewise seek an occasion to draw near a fellow

creature.⁵⁰ And though Burke would readily admit that there are important political consequences to our form of delight seeking, his account of why we delight in the sufferings of others is nonpolitical. For Burke it is simply a matter of our basic constitution that we are affected in a much livelier and more forceful manner by pain than by pleasure.⁵¹ One might infer that had we a different constitution, we might instead delight in the pleasures of others rather than in their misfortunes, but so too then would we be creatures affected more by pleasure than pain and danger.

Delight might best be considered a kind of remedy, or perhaps even compensation, for our constitutional propensity to feel pain and danger as our liveliest ideas. Delight is an artificial construct produced mimetically on the model of pleasure. That delight is a made thing, and that it may result from human labor, becomes apparent in a curious section Burke titles "How pain can be a cause of delight." There he provides a description of a human being at rest, which resembles to a remarkable degree his description elsewhere of the enervating effects of beauty. He characterizes rest as follows:

For the nature of rest is to suffer all the parts of our bodies to fall into a relaxation, that not only disables the members from performing their functions, but takes away the vigorous tone of fibre which is requisite for carrying on the natural and necessary secretions. . . . Melancholy, dejection, despair, and often self-murder, is the consequence of the gloomy view we take of things in this relaxed state of body. The best remedy for all these evils is exercise or *labour*; and labour is a surmounting of *difficulties*, an exertion of the contracting power of the muscles; and as such resembles pain, which consists in tension or contraction, in every thing but degree.(135)⁵²

Labor is not simply delightful, but neither is it simply painful. Labor, the work and working of our nerves and muscles, is instead a kind of catharsis, but whereas catharsis has traditionally been formulated as a purging of the emotions,⁵³ Burke construes it in regard to the natural release of fluids. We rouse ourselves in the service of our secretions. Burke's underlying image is a hydraulic, dynamic one: because muscles and nerves too long at rest become impotent, fluids must then circulate and be secreted in order to restore the health of the whole body. There's an important implication here concerning the difference between what we are as unified bodies versus what we are as agglomerations of parts. Another consequence of rest, and by extension of the pleasure of beauty, is that a body, *and then* a person, becomes whole. The body's completeness at rest allows for the transposition of a physical state into a mental one: yet the too-restful body produces the mental stasis of melancholy, dejection, and so forth, suicide thereby becomes the logical, mimetic end of a body too fully at rest. The sustained lack of sensuous exertion inclines the mind toward suicide, which is to say likening itself to the stasis of a body at ultimate rest.

Though it remains unclear in the above passage whether a body at rest is also one in pleasure, it is clear there is pleasure in the body's experience of beauty, which bears a strong likeness to the restful body. And without doubt the work called forth by the restful body is not painful. Burke notes the resemblance between work and pain as complete "in every thing but degree." This remarkable likeness between pain and work is in the service of an important elision. Burke's schema is that work is to pain as delight is to pain. Work and delight both are lesser degrees or attenuations of pain, and thereby one might conclude that work *is* delight, and therefore also a relative pleasure. In other words, far from censuring pleasure, Burke is instead attempting to regulate it (i.e., by delight's relative pleasure) as well as make it productive (the product of labor that in turn keeps us secreting and thus alive). We shall see that Burke construes the productivity of delight on the model of the natural productivity of beauty, for he understands human reproduction as proceeding by way of the pleasure that attends beauty.⁵⁴

Beauty melts us, and in that melting is pleasure: "Beauty acts by relaxing the solids of the whole system. There are all the appearances of such a relaxation; and a relaxation somewhat below the natural tone seems to me to be the cause of all positive pleasure" (149-50). Beauty relaxes us below the "natural tone" that presumably entails our parts being actively in "tension or contraction" with one another, or perhaps even at odds within themselves. And yet there is in beauty a description of pleasure that is already a pleasure beyond those of this or that sense or part of a body. The promised unification of the self via beauty's pleasure is offset by the threat of a unification and hence indifference so thorough that no distinction remains, between either the parts of the body or whatever might separate one body from another. Clery captures quite nicely the duality of beauty's pleasure for Burke: "Beauty, as the primary source of positive pleasure, seduces the mind out of indifference but only at the risk of leaving it in a stare of languor and self-neglect which merely accelerates the effects of indifference" (Clery, "Pleasure of Terror," 171). Yet beauty is an arousal through specification: "Men are carried to the sex in general, as it is the sex, and by the common law of nature; but they are attached to particulars by personal *beauty*" (Burke, *Enquiry*, 42). There is no general beauty, even though there is a pervasive, general lust, but only the beauty of this or that particular. And yet the effect of beauty is to return us to a general, melted-together undifferentiatedness.

In her book *The Insistence of History: Revolution in Burke, Wordsworth, Keats, and Baudelaire*, Geraldine Friedman aptly addresses just this conclusion regarding Burke's formulation of beauty.⁵⁵ Friedman's chapter on Burke is all the more relevant for the present inquiry because it also acknowledges the curious state of mimesis:

In the *Enquiry* this [political] antagonism emerges most clearly in the text's contestation of its own aesthetic model. Although Burke here espouses a sensationist paradigm of aesthetic response, that choice repeatedly entails the never quite final rejection of two other models, incompatible both with sensationism and each other: mimesis and associationism. The theoretical moment of the *Enquiry* is therefore not a single stance but rather a trajectory complicated by the threatened return of the refused models. (Friedman, *Insistence of History*, 14-15)

There is of course something appropriately, and traditionally, sublime about the self-enclosed nature of these refused models that nevertheless threaten to return. What I have in mind is Longinus's perhaps best-known characterization of the sublime as the echo of a noble soul. In Friedman's assessment of the *Enquiry*, Burke's account of the sublime is subject to a trope of self-referencing, as is the whole of his *Enquiry*. Specifically of interest to us here is Friedman's formulation of how mimesis reappears in the *Enquiry* as sympathy:

Burke places compassion, under the cognate name of "sympathy," at the heart of the sensationist aesthetic.... From the extreme polarity of the mimetic encounter, sympathy produces a more even, if more nervous and less clear balance.... Thus the *Enquiry* does not manage to neutralize permanently the danger it tries to assign solely to mimesis....

This risky, troubling moment in the seemingly benign social principle of sympathy demands that we reexamine the mechanism of sensationist identification. (21-22)

Sympathy, then, precisely because it functions as a stabilizing return of mimesis, prompts Friedman to reconsider what is destabilizing in the prior appearance of mimesis in Burke's sensationism. I earlier suggested in a discussion of continuity and discontinuity within resemblance that what might now be called sensationism's disequilibrium is the product of its own contrary mimetic impulses.

Sensationism in Burke's work assumes both a continuity and a discontinuity with nature. We also considered how this dualism ramified in imagination and judgment as well as in pleasure and delight—not to mention, of course, beauty and the sublime.

Since we have already touched upon pleasure in sensationism as the point of departure for the trajectory of mimesis, let us continue with it here before tracing out Friedman's suggestion that sympathy is Burke's supposed resolution of sensationism's contradictory nature. The section titled "Novelty" immediately following Burke's "Introduction on Taste" is placed even prior to the foundational discussion of the nature of pain, pleasure, and delight. And though we recall that Burke will give to pain a superiority of strength and vivacity over pleasure, he nonetheless here accords the *pleasure* of curiosity logical and chronological precedence over pain as well as over every other mental event: "The first and simplest emotion which we discover in the human mind, is Curiosity. By curiosity, I mean whatever desire we have for, or whatever pleasure we take in novelty" (Burke, *Enquiry*, 31). The particular pleasure of novelty is then the earliest and most straightforward appearance of pleasure in us. To emphasize its temporal priority Burke follows the above passage with a description of children being continuously charmed by novelty's pleasure, though he also chides curiosity for being our most "superficial" emotion. According to the contours of his sensationism, how does Burke account for our earliest pleasure? It's clear that our pleasure in novelty resembles his accounts of both beauty and the sublime insofar at least as in all three we are wholly suffused with the object, even if in the case of novelty the suffusion is fleeting, as curiosity "has an appetite which is very sharp, but very easily satisfied" (31). So too does the pleasure of novelty precede both the things that effect us and the "passions" that direct us: "Some degree of novelty must be one of the materials in every instrument which works upon the mind; and curiosity blends itself more or less with all our passions" (31). This particular pleasure, in other words, is itself something continuous within each of us throughout our passive as well as active modes. We might then say that this pleasure, because of its precedence and pervasiveness in our experience, marks a continuity within each of us.

But to put it just this way is curious because the pleasure of novelty depends upon discontinuity for its advent. Novelty means something appears by dint of its apparent discontinuity with what has preceded it. We might overcome this seeming dilemma dialectically if we posit novelty's pleasure as proceeding from the alternation between an apparent discontinuity and an underlying continuity. Burke's placement in the *Enquiry* of the pleasure of novelty prior to everything else, even to the discussion of the nature of the simple ideas of pleasure and pain, is now more understandable. He thereby highlights the pervasiveness of novelty's pleasure as well as its precedence over the *content* of sense experience consisting of simple, positive pleasure and pain. That is, novelty's pleasure proceeds from the orientation of sensuousness in general rather than in any sensuous content, and what is paramount in that orientation is a presupposition of discontinuity between experience and knowledge. Hence our overarching orientation toward the world is mimetic—just as we saw that sense, too, begins mimetically—insofar as we posit an absence in order to enable pleasure to proceed. Absence is the most efficient strategy for positing a discontinuity. It avoids the work of judging something unlike something else; absence instead merely decrees a halt to the replication of continuity. [56](#) Our first pleasure, and hence our first impulse, proceeds by way of this presupposition of discontinuity, but insofar as this presupposition serves to generate the opportunity to produce a still more robust continuity, I designate the whole complex mimetic. [57](#)

III. Sensation and Sensibility

All the senses bear an analogy to, and illustrate one another.
—Edmund Burke

The sweets of sense,
Do they not oft with kind accession flow,
To raise harmonious Fancy's native charm?
So while we taste the fragrance of the rose,
Glow not her blush the fairer?
—Mark Akenside

If our first pleasure is novelty, what might the other end of the schema look like? Since the complex constituting the pleasure of novelty precedes Burke's account even of sensuousness, we might inquire if there is something correspondingly beyond sensuousness, at least according to him. If the pleasure of novelty is a kind of bookend for one terminus of sensuousness, is there another at the other end maintaining its boundary and hence integrity? Certainly we have already investigated imagination and judgment as phenomena at once both continuous and discontinuous with sense, but what remains is to consider the subject of the fifth and final part of the *Enquiry*, which treats the efficacy of words, and to understand how it completes, or confines, Burke's sensationist aesthetic. Part 5 is a throwback both to Longinus's treatise on the sublime as well as to Locke's very pronounced fear in respect of the power of words.⁵⁸ Burke's choice of these two influences is judicious, for he wants to recognize—with Locke—the utter discontinuity between sensation and language as well as to pay heed to Longinus's suppositions regarding the great power of words over us.⁵⁹ And though Friedman's conclusions have more to do with the apocalyptic fate of the sublime in Burke's *Enquiry*, her arguments neatly parallel the drift of our intimations regarding the status of Burke's sensationism. As she puts it, "we are forced to conclude that part 5 is both the point to which the *Enquiry* tends and the point at which it self-destructs, because Burke's sensationism culminates in language precisely to the extent that it also dies there" (Friedman, *Insistence of History*, 25). These rich formulations invite a mimetic interpretation even if we are less interested than Friedman in the ultimate fate of sensationism and more absorbed by its continuity with the explicit theories of mimesis that precede it. It is, moreover, mimetically provocative that Friedman chooses to repeat the term sensation, and especially so that she qualifies its second appearance according to its belonging in the realm of emotion rather than sensation. Sensation recurs, as she puts it, as a result both of its continuity and rupture—in this case with language. And it is just this dynamic of continuity and rupture—which we saw in the nature of Burke's specification of imitation and resemblance, as well as within the relation of sense to imagination, and even thence to judgment—which we have been characterizing as exemplary instances of mimesis, of reproductive kinship. Although I fully concur with Friedman's conclusion regarding the mimetic reappearance of sensation, I nonetheless hesitate to characterize that reappearance as an emotional one, for this seems to strain the character of delight. That is, if delight remains the best description of the emotion of the sublime, it would be an exaggeration to call it a sensational one, precisely because of its relative nature. And although I also concur with Friedman that something "maximizes sensation" she nominates language while I prefer imitation and judgment—I believe that maximization, the point of culmination and death, occurs *not* as a diversion into emotion (whatever that is), but rather as an invitation to return to, to reinvent, and hence to enhance, sensation.

This difference from Friedman nonetheless prompts a consideration of two questions we have thus far skirted; one is in regard to sympathy, the other to sensibility. We saw earlier how Friedman eclipsed the question of the nature of sympathy for Burke by describing it as a cognate of compassion, thereby deflecting it into the category of emotion. We'll want to avoid just such an eclipse and diversion in order to pursue our investigation of the mimetic threads throughout the *Enquiry*, including especially that of sympathy. However, before finally turning to sympathy, let's first briefly consider the complex we've avoided naming, under which the previous discussions of sense, imagination, and judgment ought now to be ranged: sensibility. It is by way of an appreciation of the complex constituting sensibility that we will best arrive at sympathy, the social semblance of mimesis.⁶⁰ We might proceed toward sensibility by way of its major component, the imagination. Here is how Alexander Gerard put it in his *Essay on Taste*, published in 1759, the same year the second edition of Burke's *Enquiry* appeared with its appended "Introduction on Taste":

A fine Taste is neither wholly the gift of *nature*, nor wholly the effect of *art*. It derives its origin from certain powers natural to the mind; but these powers cannot attain their full perfection, unless they are assisted by proper culture. Taste consists chiefly in the improvement of these principles, which are commonly called the *powers of the imagination*, and are considered by modern philosophers as *internal* or *reflex senses*, supplying us with finer and more delicate perceptions, than any which can be properly referred to our external organs.⁶¹

Gerard collapses the imagination into (internal) sense, but he also thereby assigns it a power greater than that possessed by any of the external senses. We might thus characterize sensibility as the enhancing power that the imagination provides to sense, which an enhanced sense will then return to imagination.⁶² We should also note that Gerard neglects to draw the sharp opposition that Burke insists occurs between imagination and judgment. For Gerard, it appears that the equivalent of Burke's wholly critical judgment lies instead in a power of discernment that is inseparable from taste's nature as an unceasing "improvement" upon the principles given by both nature and art. And yet, the very ability of taste to improve implies that the imagination and sense may not be satisfied with a mere continuing refinement of one another. That is, taste, in the majority of eighteenth-century formulations, shades again and again into emotion or morality.

Sensibility—the term used most often to designate the complex of taste that includes an emotional or moral flavor—beginning at least as early as Samuel Richardson's novels, also comes to be posed as potentially excessive, hence engulfing. John Brewer poses the premier danger of excess sensibility as a conflict between sentiment and politeness: "Sentiment was a spontaneous emotion, a feeling whose value did not depend upon its being observed by others. It came naturally from within, unlike the artifice and show of polite society... If the danger of politeness was that the public person would consume the inner self, sentimentalism threatened to absorb the outside world into a realm of inner feeling" (Brewer, *Pleasure of the Imagination*, 117). Burke's aesthetics is protected in two ways against this potential excess of sensibility. First, his sensationism builds into its account of taste a natural defense against the spontaneity of sentiment insofar as taste is a process of mediation and unfolding rather than

unmediated, immediate feeling. Second, judgment's alignment in opposition to the imagination's uncritical ramification of sense helps it to function as a brake on any emotional enthusiasms. In addition, there is for Burke an element of Shaftesburian neo-Platonism such that Burke too assumes that taste is a form of knowledge. An important qualification for both, however, is that though taste (and morality!) is indeed a form of knowledge, it does not depend upon any element of ratiocination. Ernest Tuveson explains that "what Shaftesbury wanted was assurance that, in the course of normal experience, the ideas of God, order, and the rest will spring up in the mind, and without the kind of 'ratiocination' that Locke considered necessary. He wanted to be assured that the stream of impressions will shape themselves into the great moral ideas, without conscious effort or willed action."⁶³ Burke believes, with Shaftesbury, that taste improves with a knowledge of the object, as well as that taste itself constitutes a form of knowledge both of the object and of the self. Perhaps due to what I claim is its mimetic origin in the likening of sensuousness to its object, taste likewise provides access to the subject who has it. However, rather than pose the conflict as one between internal and external, that is, between sentiment and politeness, it might better serve our elucidation if we instead schematize the problem as having to do with excess and contagion. Rather than an opposition between inner and outer, or private and public life, the problem is better construed as the result of an overdevelopment of certain abilities. In the case of taste, then, the imagination's development begins to seem threatening when it appears to be so powerful as to overwhelm something else. Sentiment's purported spontaneity is then but a way to recognize its resistance to control as well as its quickening power. Burke counters the fear of sentiment with his theoretical conviction that any and all pleasures of the imagination, regardless how perverted, nonetheless exist by dint of retaining a link to their origin in sense pleasures. With taste thus corralled by the nature and history of sense, Burke is happy to allow his theory of imagination free rein.

If we ask what it is about the nature of sense such that its utter consistency permits all manner of imaginative play, Burke might assert what he calls the "analogy" of the senses, as in the epigraph to this section of our chapter: "All the senses bear an analogy to, and illustrate one another" (Burke, *Enquiry*, 139). Jules David Law argues that Burke's analogy is a rhetorical device that serves to make the senses consistent with one another: "The 'analogy' of the senses renders sensory perception rhetorical from the very start; for Burke, impressions received through the various sense faculties are always already 'illustrating' one another."⁶⁴ Law goes on to argue persuasively that the effect of Burke's rhetoric is quite sweeping: "The principle of analogy that informs Burke's *Enquiry* is not merely the analogy of one sense faculty to another but the analogy of mind, body, and world" (Law, *Rhetoric of Empiricism*, 133). I would add that the sense of sight claims for itself an analogy as part of its faculty. As we saw in Burke's peculiar characterization of the sensations of sight "acquiescing" in themselves, sight is a sense that allows no disanalogies among the sensations it comprises. But we might also recall, and perhaps thus hesitate in the face of Law's assertions, that the sense of taste exists for Burke *in contrast* to that of sight because of the former's nonimmediate—or we might here say incompletely analogous—nature. Our hesitation would at most produce only a minor complication for Law's account of Burke's analogy of the senses. It could easily be overcome by pointing out any of the many instances where Burke readily confounds literal taste with metaphorical description, as for example in his assertion that "all men are agreed to call vinegar sour, honey sweet, and aloes bitter" (Burke, *Enquiry*, 14). Law remains most helpful to us in pointing out the unifying effect of Burke's rhetoric of analogy, a likening not only of the senses to one another but so too among "mind, body, and world." And though I fully agree with Law that Burke achieves the *effect* of pervasive likening by way of the rhetorical trope of analogy, we would of course designate the *nature* of that likening as the mimetic approximation of the senses to one another and thence to the imagination and world. Sensibility remains the term designating the analogous, mimetic enhancement of the complex of sense and imagination. The term sensibility, understood as a mimetic elaboration of sense, might help blunt the force of Burke's sweeping charge that "when we go but one step beyond the immediately sensible qualities of things, we go out of our depth" (129-30).

IV. Shaftesbury and the "Charm of Confederation"

To philosophize, in a just Signification, is but to carry Good-breeding a step higher. For the Accomplishment of Breeding is, To learn whatever is decent in Company, or beautiful in Arts; and the Sum of Philosophy is, To learn what is just in Society, and beautiful in Nature, and the Order of the World.

—Anthony Ashley Cooper, Earl of Shaftesbury

It would be helpful for us here to consider from whom Burke inherits his notion of sensibility. We've already witnessed Burke's imitations of Locke and Hutcheson, and since Hutcheson was in turn much influenced by Shaftesbury, we turn now to the third Earl of Shaftesbury, Anthony Ashley Cooper, in whose published writings we find the first modern depiction of sensibility, and indeed find it linked intimately to sociability. Shaftesbury is generally considered a sentimental moralist who introduced into eighteenth-century scholarship a discourse of politeness by way of his thesis of a natural sociability among men; the first edition of his *Characteristicks of Men, Manners, Opinions, Times* appeared in 1711.⁶⁵ Shaftesbury's three volumes contain a collection of miscellaneous writings, nearly all of which had appeared separately in print between 1708 and 1710. As Lawrence Klein reminds us of Shaftesbury's influence, "It is well-known that, in the name of egoism, Bernard Mandeville attacked the Shaftesburian account of natural sociability and that, in the name of a polite Christianity, George Berkeley attacked Shaftesbury's deism" (Klein, *Culture of Politeness*, 2). (It might also be useful to recall that Locke was employed by the first Earl of Shaftesbury to educate his grandchildren. Locke's *Thoughts on Education* is a product of this employment in the Shaftesbury household.) What we find throughout the *Characteristicks* is that sensibility is inseparable from sociability, or politeness, especially when we understand the latter as "the art of pleasing in company" (3). Pleasure, we might then say, is what sensibility and politeness have in common. And though Shaftesbury's work is obviously an origin for the link between sensibility and sociability, so too might his life be emblematic of the first tensions arising between them.⁶⁶ What I have in mind is the crux of the argument of Klein's book, which reveals through a reading of Shaftesbury's notebooks a distinct anxiety in regard to the possibilities and pleasures of sociability. Much of Shaftesbury's concern appears to have been with the artificial nature of (polite) society as well as with the constructed nature of the public self. According to John Mullan there is already a tension, if not a duality, within the very term sympathy, according to which sociability is conceived:

Shaftesbury was suspicious of sympathy, willing to trust to the gentlemanly fellowship of which he was a member, but not to the mobs and factions whose disordered passions he saw as more generally the rule. In his *Characteristicks*, sympathy can stand for either a pleasurable "sharing" of "sentiments" or a "contagion" which is dangerous and disruptive: "One may with good reason call every passion panic which is raised in a multitude and conveyed by aspect or, as it were, by contract of sympathy." Sympathy can be that which puts people "beyond themselves" and which causes "their very looks" to be "infectious." It can take the form of "enthusiasm."⁶⁷

In the second of the three essays that compose volume I of the *Characteristicks*, titled "*Sensus Communis: An Essay on the Freedom of Wit and Humour*," Shaftesbury describes sensibility as not only a sense common to all, but likewise one that is indistinguishable from Hobbes's primary impulse: "If *Eating and Drinking* be natural, *Herding* is so too. If any *Appetite* or *Sense* be natural, the *Sense of Fellowship* is the same....to have no *Sense* or *Feeling* of this kind, no *Love of Country, Community*, or any thing *in common*, would be the same as to be insensible even of the plainest *Means of Self-Preservation*, and most necessary *Condition of Self-Enjoyment*" (Shaftesbury, *Characteristicks*, 1:110-11). To be and to maintain oneself is necessarily to have a *sense* of fellowship. Since this sense is here compared not to the sense of sight, hearing, touch, and so forth, but instead to the "appetites" of eating and drinking, we are already well on the way past sense per se and moving toward sensibility, which is to say toward an elaboration of enhanced sense.

This elaboration of sense is appropriate for a society whose very size precludes the possibility of fellowship proceeding on the basis of mere sense alone. As Shaftesbury points out, in a state or commonwealth fellowship cannot develop sensibly because the sheer size of the populace dwarfs the abilities and range of sense: "Thus the social Aim is disturbed, for want of a certain Scope" (1:112). Those who nonetheless are able to feel the *idea* rather than the *sense* of sociability—feel the "confederating Charm" of sympathy—Shaftesbury names geniuses and it is they who find the best opportunity for such charm in the close confederations of conspiracy and war. And yet precisely because the origin of sociability is within the natural, reflexively preserving self, its scope is unnaturally limited. Shaftesbury's characterization of taste, in contrast to Burke's, is not only explicitly social, but also takes place *within* society, even if it is but the society of a soliloquy.

There is a peculiar contradiction in the self-interested, primal, and self-originating tendency toward sociability. Shaftesbury's best effort to overcome that contradiction is in his neo-Platonizing definition of the key word from the title of the third and final treatise of volume I of the *Characteristicks*, "*Soliloquy*; or, Advice to an Author":

This was, among the Ancients, that celebrated *Delphick* Inscription, RECOGNIZE YOUR-SELF: which was as much as to say, *Divide your-self*, or *Be TWO*. For if the Division were rightly made, all *within* would of course, they thought, be rightly understood, and prudently managed. Such Confidence they had in this *Home-Dialect* of SOLILOQUY. For it was accounted the peculiar of Philosophers and wise Men, to be able *to hold themselves in Talk*. (1.170)

To "hold oneself in talk" appears to us a peculiar expression, one that might imply the ability to converse with others. But since Shaftesbury is clearly using the expression as an exemplification of soliloquy, he must instead intend by it something like the maintaining of oneself through talk. And we are here not so very far from Burke's description of sight as acquiescing in itself. That is, in both cases there is an inclination toward consistency and transparency, though because self-knowledge here depends upon self-division we might instead infer that talk, and hence reflection, is more like Burke's description of the complexity of the sense of taste rather than the simple lucidity of sight.⁶⁸ Shaftesbury's passage bears this out insofar as he explains self-division through the ancient need for the prudent management of what is therefore presumably an inconsistent set of human traits.

More important for us here is to appreciate the mimetic character of Shaftesbury's inaugural self-division. The self, for the sake of reflection and self-knowledge, divides itself. But might we not say that this division is likewise a duplication? Insofar as the self gives itself something (of itself?) to know, it thereby posits a knowing self at once both continuous and discontinuous with the one it seeks to reflect.⁶⁹ For Burke, as I've suggested,

this dialectic of continuity and rupture already inheres in the very characterizations of sense, both in its relation to a world of objects and stimuli and to itself. As we've seen, the faculty of taste (or sensibility as composed of sense and imagination) is itself just this productive mix of continuity and rupture.

We find also in Shaftesbury's writings an important precursor of Burke's notion that sensibility is at once natural and requiring elaboration. So too for Shaftesbury does the term "taste" designate this faculty or ability rooted in nature yet in need of artificial enhancement. Both authors share the conviction that it is the cultivation of taste that will produce a better-founded knowledge of self and world. As Shaftesbury elsewhere in the *Soliloquy* puts it: "If a natural *good* TASTE be not already formed in us; why should not we endeavour to form it, and become *natural*?" (1.339).⁷⁰ Shaftesbury captures the urgency of this cultivation of taste by appending to it a moral imperative derived from the Gospels of Luke and Matthew:⁷¹ "For if the *Tree* is known only *by its Fruits*: my first Endeavour must be to distinguish the true Taste of *Fruits*, refine my Palat, and establish a just Relish in the kind. So that to bid me judge Authority by Morals, whilst the Rule of Morals is supposed dependent on mete Authority and *Will*; is the same in reality as to bid me see with my Eyes shut, measure without a Standard, and count without Arithmetick" (1.298). To fail to enhance one's taste, which here means to neither refine the palate nor develop the pleasure appropriate to its objects, is likewise to fail to perceive the world as well as to misjudge the proper course of one's behavior. In short, a faulty taste is no small failure. Shaftesbury's formulation is more than a mere recommendation of what is to be gained through taste; so too is it a warning of how completely mistaken a life would be without the proper cultivation of taste.⁷² And yet the above passage provides a thoroughly mixed message as to the character and difficulty of cultivating taste. It opens simply enough with the image of tree and fruit, suggesting that objects offer themselves to be tasted, indeed as a means for us to come to know the tree. But in the very same sentence Shaftesbury goes on to distinguish implicitly the true from false taste of these fruits. In other words, the distance between tree and fruit is reproduced in the distance between fruit and its taste. To return to the tree and to seek to know it thus entails bridging both these expanses. And the means for that return is the cultivation of taste, which is to say, and as we saw in Burke's account of the *sense* of taste—by means of which sensibility attempts to draw toward the object—to liken itself to it. The "just relish" is then the pleasure produced in the appropriate *measure* of the object. Cultivated taste is here not the means for extracting some pleasure from whatever objects are at hand but rather the refinement that allows the subject's pleasure to be a mimetic likeness of the object. Taste is thus an instrument developed in order to interpose between object and subject for the sake of reestablishing the kinship between them. The fluctuating status of this instrument is revealed in the heterodox list of analogies with which Shaftesbury completes the above passage: "Bid me see with my Eyes shut, measure without a Standard, and count without Arithmetick." Taste here is analogous with merely opening one's eyes, but so too with the necessity of employing a standard for any measuring, and still more with the need of the whole of arithmetic in order to count. The status of taste, in short, seems to run the gamut from the most immediate transparency of vision to the most abstract system of enumeration.

Of particular interest to us here is the likelihood that Burke had this passage in mind when he wrote of taste's relation to standards of measure. As we recall, Burke claims that all people agree both in calling something smooth as well as in receiving pleasure thereby. Differences in taste occur only when some "common measure" is absent and judgment thus sets about decreeing among various surfaces which has the highest *degree* of smoothness. In short, taste arises in the production and acknowledgment of one's *own* taste as distinct from common recognition, and thus in precisely those situations where a standard of measure is absent. I return to this topic of absence in Burke's aesthetics because I find it fundamental to his account not only of taste but especially of the sublime. The originality of the faculty of taste requires a missing standard just as the sublime depends upon the partial absence produced by obscurity. But beauty too depends upon an absence. In particular, beauty's absence is that of a *compelling* social bond. Although as Burke has it, "men are drawn to the sex in general," this very generality lacks the specificity of compulsion.

Beauty is then the positive result of taste's particularization of the general kinship that already occurs among us. But insofar as we need to be drawn toward individuals rather than the totality of fellow beings—perhaps Burke schematizes it as he does in response to Shaftesbury's consternation regarding sensibility's inadequacy of sympathy in the face of a society expanded into a nation or commonwealth—it is absence that spurs our taste forward. For example—and to employ a rather Burkean way of putting it—it is the specific absence of any common standard for recognizing which cleavage is smoothest that causes taste to alight just there and produce the conviction, and pleasure, that stands in place of the absent standard.

That absence of a common measure is, as we've seen in our analysis of Burke's account of the sense of taste, not just a fault of the nature of sense. I want now to suggest that since the absent standard results in the production of a stronger (social) bond, its absence might be considered to stand in place of a more thorough absence, that of society. In other words, the return to sensuousness via the imagination is compensation for the weakness of the social bond. We are now in a better position to appreciate Burke's insistence on the thoroughly social complexion of the pleasure of taste. It remains to ask to what extent Shaftesbury was the source for this insistence of Burke's.

Shaftesbury's sensibility clearly does not plunge as deeply into sensuousness as Burke's. He instead retains an *explicitly* social and thereby *nonsensuous* locus and object of taste. For Shaftesbury, it is the *pleasure* of company (even "self-converse") that satisfies what he calls the sense of fellowship, and so too, then, does that pleasure thereby *fortify* society. Politeness is thus the means of offering oneself as an object for someone else's pleasure (in society) as well as interposing one's social self as an instrument for procuring one's own (social) satisfaction. Viewed this way, Burke's advance on Shaftesbury is to have fragmented the wholeness of Shaftesbury's social being into a collection of faculties functionalized to provide a pleasure at once social and sensuous. It is thus no accident that Burke's description of the experience of beauty focuses on a reunification somewhere beyond the now fragmented pleasures of this or that sensuous faculty. But so too does his advance require a socialization of sensuousness in order to replace the lost Shaftesburian pleasure of company. In short, Burke is skeptical of Shaftesbury's pleasure in society—indeed, from the evidence of Shaftesbury's own notebooks, so was he. Put differently, Burke's socialization of sensuousness proceeds from his having perceived an absence within the purported pleasures of Shaftesbury's politeness. Burke attempts to redress that absence by rooting pleasure and sociability within sense, or at least within taste formulated as itself rooted in sensuousness.

There is yet another passage in Shaftesbury that we can discern as Burke's model for transforming a perceived absence in Shaftesbury into an occasion for aesthetic surplus. Shaftesbury appears to be the source for Burke's formulation of the sublime as well as its characteristic passion: delight. After invoking Hobbes's description of the fear of death as the "Queen of Terrors," Shaftesbury writes: "'Tis a mighty Delight which a sort of Counter-philosophers take in seconding this *Phantom* [fear of death], and playing her upon our Understandings, whenever they would take occasion to confound them. The vicious Poets employ this *Specter* too on their side.... The gloomy Prospect of Death becomes the Incentive to Pleasures of the lowest Order" (1.314). Shaftesbury's pleasure in polite company is under threat from the terror and disorder that the fear of death

occasions. Whatever pleasures follow in the train of this terror are of the lowest order because—again contra Hobbes—they turn sensibility inward, and in a most unsociable manner. The fear of death makes one selfish and thereby greedy for pleasures that accrue only to the self rather than those pleasures produced within and for society.

Shaftesbury and Burke agree that terror produces a contraction of the self below the level of social intercourse, but perhaps the more damning aspect of whatever pleasure follows from terror is that it requires no cultivation or work. As Shaftesbury puts it, "Use, Practice and Cultivation must precede the *Understanding* and *Wit*...A legitimate and just TASTE can neither be begotten, made, conceived or produced, without the antecedent *Labour* and *Pains* of CRITICISM" (3.164-65). The labor and pain of criticism Shaftesbury requires is the means for preparing the ground for any experience of taste, just as Burke describes the pain of labor as the most efficient means for producing delight, and, more importantly, for avoiding the potential indolence of the unmediated and melting experience of a too pure beauty.

Criticism, for Shaftesbury, means first and foremost self-reflection. His "project" for the "Miscellaneous Reflections" of volume 3 is the design of a "self-discoursing" author (3.163). Much of the content therein is generated by the example of Shaftesbury discoursing with himself, as he quotes large portions of what he has written and published in volumes 1 and 2 and criticizes them. The guiding principle of reflection must always remain one of miscellany because all reflection takes its cue from what an author has previously written. The self-enclosed nature of mimesis is paramount here: one begins reflection only with what one has already completed. Because reflection is called for in order to do the work of establishing a foundation for taste, we might also conclude that the reflecting self, or the self-discoursing author, is always fragmentary. The notion that every author is endlessly incomplete bears a likeness to Burke's formulation of taste as requiring ceaseless elaboration and constant vigilance.

Shaftesbury warns against the pleasures of terror because of terror's likeness to reflection. That likeness consists of the (self-)imposed constriction of the self in both; terror and reflection observe and impose the limits of the self. Terror reveals exactly where those limits of the self occur, the boundary between self and whatever is other enough to threaten it. And though there are of course limits to the self imposed by reflection, insofar as reflection requires a doubling, it is also thereby generative in a way terror, at least for Shaftesbury, could never be. Moreover, the generative doubling done by reflection—or let us call it the mimetic nature of taste—is profoundly social in that it takes sociality up within itself. It is not merely that society is brought into reflection, or even serves as an object of reflection, as it is rather that Shaftesbury characterizes reflection as the preeminently *social* intercourse. And further, this social self of reflection is at the same time a construction whereby the self aligns itself: "'Tis *We our-selves* create and form our TASTE. If we resolve to have it *just*, 'tis in our power. We may esteem and value, approve and disapprove, as we would wish. For who would not rejoice to be always equal and consonant to himself, and have constantly that Opinion of things which is natural and proportionable?" (3.186). The path of this adequation of the self to itself—a self "equal and consonant" to itself—is that of mimesis, which means in this passage the production of opinions and judgments allowing one to restore a balance between nature and self. This Shaftesburian, neo-Platonic self is one whose own equilibrium is restored not through true knowledge of nature but rather in the construction of a taste that *corresponds* to nature. And we have already traced in Burke a like pathway: a *faculty* of taste, rooted in a *sense* of taste, that has nonetheless lost any semblance of Shaftesbury's positing of taste along a thoroughly social route.

The theoretical absence of society in Burke's formulation of taste now helps us appreciate why he is left instead simply to assert that beauty is social. Burke's *Enquiry* nonetheless registers the weakness of this simple, however insistent, assertion. The *Enquiry* attempts to provide another, and more robust, insistence that taste is somehow pervaded by the social. Sympathy, and especially the large share of work it performs in the *Enquiry*, registers the failure of the bald assertion regarding beauty's thoroughly social caste. But the text also responds to that failure by offering sympathy as the locus of taste's sociability. Before finally turning to sympathy in the *Enquiry*, I want to foreground one final passage from Shaftesbury for us to keep in mind during the analysis of sympathy, in order to consider whether Burke has also sacrificed the hierarchy between nature and taste that was so crucial for Shaftesbury: "The *human Species* [is] that which first presents itself in a Picture; if it be the *intelligent Life*, which is set to view; 'tis the *other Species*, the *other Life*, which must then surrender and become subservient. The *merely natural* must pay homage to the *historical* or *moral*. Every Beauty, every Grace must be sacrificed to the *real BEAUTY of this first and highest Order*" (3.379). That "every beauty" ought to venerate the real beauty of "intelligent life" is at the same time an acknowledgment of the superiority of the mimetic "picture" over what it takes to be its original. Again we find continuity as well as rupture between external nature and internal judgment. Taste is the means for bringing them in consonance with one another, though taste must also recognize—if not create—the boundary that declares them separate and in hierarchical relation to one another.

V. Sympathy

The minds of men are mirrors to one another.
—David Hume

David Hume's early work, *A Treatise of Human Nature*,⁷³ provides Burke an instructive lesson in how the *Enquiry* might soften the passionate and egotistical excesses of Hobbes while at the same time turning to good use Shaftesbury's concerns regarding our susceptibility to enthusiasms of every sort, especially to that of terror. Mullan's *Sentiment and Sociability* describes just how Hume helped alter the received philosophical notion of the private, anti-social nature of the passions:⁷⁴

Hume's reliance on the passions is possible and purposeful because they are not seen merely to promote private interests and desires. Though Hume was later to retreat from this position, in the *Treatise* the passions are socialized. This tendency to possess sociability—traditionally regarded as disruptive of social and moral order—enables them to be the very currency of society: "The passions are so contagious, that they pass with the greatest facility from one person to another, and produce correspondent movements in all human breasts." The mobility of passions permits the communication upon which society is founded, the "agreeable movements" which bind its members together. (Mullan, *Sentiment and Sociability*, 23-24)⁷⁵

The contagion that Shaftesbury feared becomes for Hume the very movement that constitutes sociability.⁷⁶ Society is bound together first by this ability, but especially by its action and effects, even if Hume's use of "communication" seems a retreat from the force of all that is implied by "contagion."⁷⁷ The former implies only a handing on or a handling of passion, whereas the latter, contagion, captures the interiority, and so too then the paradox, of the social bond occurring viscerally though without the control of the person in whom the infection occurs.⁷⁸ As Philip Mercer has it, "From his account of the genesis of sympathy and the particular illustrations of sympathy he gives, it is clear that Hume thinks that 'sympathy' refers to an involuntary process over which we have no control....He sees sympathy primarily as a kind of infectious fellow-feeling."⁷⁹ If we seek in the epistemology of the *Treatise* the source of our susceptibility to the passions that infect us—due to our fellow-feeling—we repeatedly come up against Hume's doctrine of mental associationism. According to it, ideas are associated by way of one or more of the following principles: contiguity, causality, or, perhaps most importantly, resemblance. But of what exactly does resemblance consist? Annette Baier shows that the *Treatise* does not formulate resemblance as the result of a conscious recognition of likeness. In the following passage she comments first that the association of passions within a single person is more like a sequence than what we might think of as a resemblance, before continuing by likening resemblance to sympathy: "No sort of recognition by the passionate person of the likenesses of her sequential passions is needed for the sequence to occur, on Hume's theory, any more than we need to recognize the resemblance between ourselves and those we sympathize with, in order to feel sympathy" (Baier, *Progress of Sentiments*, 41). Sympathy in turn depends upon, as the *Treatise* has it, the "great resemblance among all human creatures....This resemblance must very much contribute to make us enter into the sentiments of others, and embrace them with facility and pleasure" (Hume, *Treatise*, 318)⁸⁰ The resemblance that populates the *Treatise* and undergirds Hume's conception of sympathy becomes still more extensive in Burke's *Enquiry*.⁸¹ Burke extends Hume's "resemblance among all human creatures" to include all creatures in what he calls "general society." Elsewhere in the *Treatise* Hume notes that we might well "observe the force of sympathy through the whole animal creation, and the easy communication of sentiments from one thinking being to another" (363). And while Hume's skepticism left him content in not seeking to postulate any conviction regarding the relation between our ideas and nature, Burke instead formulates taste as a sense and faculty capable of producing and assessing the likenesses that, for him, constitute the relation of our ideas to nature. Though Burke extends the range of Hume's sympathy and resemblance, he nonetheless remains faithful to what Mercer claims is the noncognitive basis of Hume's conception of sympathy: "Any interpretation of 'sympathy' as involving practical concern is ultimately bound to be undermined by Hume's fundamental conception of all fellow-feeling as noncognitive rather than cognitive" (Mercer, *Sympathy and Ethics*, 21). Burke's response to what Hume found most "remarkable" in human nature, "that propensity we have to sympathize with others" (Hume, *Treatise*, 316), is to posit taste as precisely the ability to make the initial resemblances upon which the subsequent cognitive associations rely for their foundation. As Baier explains, "Hume's philosophical awareness of idea-relationships seems to be contentedly dependent upon his version of associations of passions and on his version of associations between passionate persons" (Baier, *Progress of Sentiments*, 52). Burke's faithfulness to the *Treatise*'s doctrine of sympathy is underscored by his insistent claim that taste, in the experience of beauty, is thoroughly social. We might consider Burke's insistence as bearing no small likeness to Hume's contented dependency on the association of persons for his doctrine of the association of ideas; recall Hume's assertion that "sympathy is exactly correspondent to the operations of our understanding" (Hume, *Treatise*, 320). It is apposite here to recall Hume's contention that "the relation of blood produces the strongest tie the mind is capable of in the love of parents to their children" (352).

If we now ask of the *Treatise* what functions as the emotional equivalent to consanguinity, we encounter the following well-known passage: "As in strings equally wound up, the motion of one communicates itself to the rest; so all the affections readily pass from one person to another, and beget correspondent movements in every human creature" (576). This string metaphor is, in effect, appropriated by Burke as a description of taste, and in particular of the role of imagination therein.⁸² Hume's metaphor is itself mimetic: our "strings" are the equivalent within the imagination of the consanguinity we have with others. The imagination's principle (of sympathy) is modeled on that of the reality of shared blood. This requires no leap of the imagination, as Hume himself realizes that even consanguinity is not a perceived but rather an *imagined* relation.⁸³ Hence it is the imagination's insistence that there is a real, material basis to fellow-feeling that in turn licenses the imagination to proceed by extending it. As we've seen, for the *Treatise* the principal means of extending sympathy is through the resemblances that arise seemingly on their own as an expression of our mental inclination toward associationism. And yet the "motion" of one string to another, the infection of some passion, requires mediation. This is because our internal motion, our passions, are not directly visible to others. As Hume explains, and then extends to taste: "No passion of another discovers itself immediately to the mind. We are only sensible of its causes or effects. From these we infer the passion: And consequently *these* give rise to our sympathy. Our sense of beauty depends very much on this principle" (576). The first thing to note about this remarkable passage is that sympathy is the product of an inference we make regarding someone else's passion.⁸⁴ In order to reconcile this duality of sympathy with Hume's contention elsewhere that sympathy is more or less immediate, we might hazard that what occurs initially is the association of resemblance, and that resemblance is thus a kind of protosympathy.

Full-blooded sympathy is a mimetic confirmation and reinforcement of an initial, and apparently unexplained, *bond* of resemblance. By extension, then, sociability and society are the inferences produced about others that thereby fortify and rationalize our insistent tracing of resemblances. Society is made through the reinforcement by the imagination that confirms not only our associative resemblances but also our propensity to find resemblances.⁸⁵

Hume continues the above passage by immediately likening the operation of beauty to that of sympathy. Beauty "depends" most not on the principle of sympathy, but rather on the principle of the *inference* that gives rise to it. Beauty is, if you will, the conclusion drawn by the imagination in regard to the *fitness* it has for human life: "Most of the works of art are esteemed beautiful, in proportion to their fitness for the use of man, and even many of the productions of nature derive their beauty from that source" (577). Leaving aside the content of the inference (that use-value leads to beauty), and instead highlighting the inferential mediation requisite for it, we might thus conclude that for Hume the remarkable likeness between beauty and sympathy consists in a precognitive fit—or resemblance—between us and something else. The likeness continues, moreover, in the need of the imagination, in both cases, to extend an initially invisible affinity. It is interesting to note here that Burke explicitly rejects the widely accepted doctrine of fitness or proportion in a section titled "Fitness not the cause of beauty" (Burke, *Enquiry*, 104). Therein, he argues that we find objects beautiful without the intimate knowledge of their utility. Burke's objection is in support of his sensationism: any mediation by thought obstructs the purely sensuous and cognitively unmediated experience of beauty. Nonetheless, I want to suggest a resemblance between Hume's dynamic of beauty and sympathy, on the one hand, and Burke's formulation of taste, on the other. The *faculty* of taste, for Burke, is also an imaginative inference that mimetically confirms, and thereby extends, a resemblance that the *sense* of taste already performs between it and its objects.

For all the likeness that appears within Hume's and Burke's accounts of taste, and *between* their accounts, there is still one other likeness that goes against the grain of so much affinity. The final likeness between them is that of the forced and uneasy fit of the social in their accounts of taste. For all Burke's insistence on the social nature of beauty, and for Hume's enjambment of sympathy and beauty, we find no compelling likeness of—or let alone likeness to—society, and no convincing model of how to trace a resemblance between taste and society. What we have gained, however, and especially as a result of our treatment of Hume, is the conviction that the term in Burke's *Enquiry* most in need of examination is "sympathy."⁸⁶ It is by studying how that term functions that we might best approach not only the limitations of beauty, but also what might be called its social failure in the *Enquiry*.

VI. Ambition

It is by imitation far more than by precept that we learn every thing.
—Edmund Burke

We continue where Burke, in effect, ends, at least where he concludes part 1 of his *Enquiry*: with a consideration of what he terms "ambition."⁸⁷ We should recall that, for Burke, all our passions may be ranged under either of two heads: that of self-preservation (where the sublime might take place) and that of society (where beauty takes place).⁸⁸ The three principal versions of social passion—what Burke calls the "three principal links" in the great chain of society—occur as sympathy, imitation, and ambition.⁸⁹ And sympathy is, according to him, our first and most extensive link, or passion, toward others.⁹⁰ Burke defines sympathy as "a sort of substitution, by which we are put into the place of another man, and affected in many respects as he is affected" (44). Burke credits sympathy rather than imitation for the success of what he nonetheless designates the *imitative* arts: "It is by this principle [of sympathy] chiefly that poetry, painting, and other affecting arts, transfuse their passions from one breast to another, and are often capable of grafting a delight on wretchedness, misery, and death itself" (44). There is at least one interesting elision here: Burke writes of artworks transfusing *their* passions, indeed "from one breast to another." The artwork is itself a thing with passion, or better: a thing of passion, and as such, capable of sympathy and hence of substitution. That is, the artwork might be a kind of social cipher, a place where another social subject might substitute a self and thereby be affected as the work itself might have been.⁹¹ But so too is the artwork, as a sympathetic thing, capable of substituting itself for a social subject; in this particular case the artwork takes the place of the social subject and is affected as the subject might have been. Furthermore, substitution makes things fungible: how else explain Burke's recognition of sympathy's ability to graft a "delight on wretchedness, misery, and death itself"? If we consider in tandem sympathy's capacity for substitution along with this ability to transform by way of grafting, we might conclude that sympathy is a capacity for disavowal as well as affirmation. Substitution entails the power to disown what one is as well as the power to affirm the possibility that one might instead be something else, just as the capacity to graft delight on death, for example, entails the ability to detach certain associations from death while affixing others that might even be considered their contraries.

Although this characterization of the dynamic of sympathy according to the flexibility of associations may well put us in mind of the predominant epistemological theory among eighteenth-century British philosophers—the so-called associationist theory of mind—I want to suggest that Burke has a still more radical theory of association.⁹² His associationism originates within our overwhelmingly social passion of sympathy; any Burkean associationist theory of mental activity would be derivative upon it. In short, what we associate with first and foremost is one another.⁹³ Mental associations are a subspecies of social ones. And as we are about to learn in regard to imitation, it is our "natural constitution" not only to be drawn toward what others *feel*, but so too to draw ourselves toward what they *do*, to repeat their actions—via imitation—as a means of enhancing the affinity we already feel, whereby sympathy encourages us to find occasions when we might feel our affinities still more strongly. Imitation is, in other words, an elaboration of sympathy:⁹⁴ "For as sympathy makes us take a concern in whatever men feel, so this affection prompts us to copy whatever they do; and consequently we have a pleasure in imitating, and in whatever belongs to imitation merely as it is such, without any intervention of the reasoning faculty, but solely from our natural constitution" (49). Burke here is plainly echoing Aristotle's declaration in the *Poetics* that we are by nature animals who imitate, and hence take pleasure in imitation. But what Burke appends to this tenet of Aristotelianism is the qualification that imitation is a natural, *social*, and constitutive part of what we are. Burke's amendment to Aristotle nonetheless has striking consequences for an understanding of imitation even though he merely repeats the familiar claim that the *pleasure* of imitation is derived from the "power of imitation" rather than any quality of the object imitated. Since Burke takes the power of imitation to be a version of the power of sympathy, imitation must be understood not only as the capacity for substitution but also as the enactment, enhancement, and extension of our affinity to, and "affection" for, one another. For Burke, therefore, the pleasure of imitation is the pleasure of society, specifically, the pleasure we take in feeling a kinship and closeness to others.

This claim may not appear all that provocative if the only imitations we have in mind are the imitative actions of one individual with respect to another, for the link between subjects—and hence the social character of imitation—is in this case clear. But if we include, as I think we must especially in regard to Burke, all manner of imitations—all products of the so-called imitative arts: poetry, fiction, sculpture, architecture, painting, music, and so forth—then the provocative nature of the claim is apparent. For it now amounts to this: the pleasure we take in artworks is but a species of the pleasure we take in society. Artworks then, by extension, provide an opportunity to feel social, or one might say to feel the social, where "social" means "sympathy."⁹⁵

That for Burke artworks might function as potential members of society should not surprise us all that much if we recall that elsewhere in his *Enquiry* Burke distinguishes two kinds of society: the "society of sex"—unfortunately we have no time now to tarry there—and "great" society, by which he means the affinity we feel with all creatures. Rather than focus on the incredible breadth of Burke's notion of society, I would prefer now to consider what I take to be the mimetic relation between sympathy and imitation. Before proceeding let me briefly suggest how in Chapter 3 I put Kant in relation to Burke. I will argue that as sympathy is related to imitation for Burke, so is sensuousness related to judgment for Kant. Kantian judgment then would be the mimetic, artificial enhancement of the natural capacity for sensuousness. Judgment both disavows sensuousness—in order for it to occur at all—and affirms it insofar as an aesthetic judgment is the production of pleasure, albeit of a different sort than that of sensuousness.⁹⁶ I propose that mimesis functions for Burke as the principle of reproductive kinship. While sympathy is the term that describes our affinity or kinship *as well as* the means for *feeling* that kinship, imitation is the means by which we create opportunities to have that feeling. Imitation is thus the active production—or reproduction—of kinship. And insofar as imitation takes sympathy as its model, imitation is itself not only a mimetic dynamic but a mimetic product, in this case, a mimetic product of sympathy. What I want to suggest is that Burke's doctrine of the social passion of imitation is technically not a doctrine separate from that of sympathy; imitation is, rather, an elaboration of the mimetic nature of sympathy. Hence it is no accident that what I am calling his elaboration of sympathy is placed by Burke himself under the heading of "imitation" (44). There is an instructive parallel here between Burke's account of beauty and his implicitly mimetic account of the relation between sympathy and imitation, which I prefer to describe as the inherently mimetic character of sympathy. It is by way of this parallel that we shall arrive finally at ambition—the third of the passions, or principal links, in the "great chain of society."

Unfortunately, Burke's doctrine of the origin of our idea of beauty is too readily ridiculed and dismissed by twentieth-century readers. Mary Wollstonecraft already took him to task for his definition of beauty in her *Vindication of the Rights of Men* of 1790.⁹⁷ The specifics of his notion of

beauty easily lend themselves to such dismissal when Burke insists, as we saw, that one of the most beautiful objects is a woman's neck, or when he includes roundness, softness, smoothness, smallness, and, of course, weakness, among the principal characteristics of beauty. We must look beyond the supposed sexism of Burke's doctrine in order to understand how from the position of a sensationist such characterizations of beauty become, if not socially acceptable, at least understandable. Recall that for Burke the appropriate response to beauty is a kind of melting and near drooling: "The head reclines something on one side; the eyelids are more closed than usual, and the eyes roll gently with an inclination to the object, the mouth is a little opened, and the breath drawn slowly, with now and then a low sigh: the whole body is composed, and the hands fall idly to the sides. All this is accompanied with an inward sense of melting and languor" (149). Beauty is thus a quality in objects that offers virtually no *resistance* to us as sensuous beings: "All bodies that are pleasant to the touch, are so by the slightness of the resistance they make" (120).⁹⁸ And yet, beauty is a quality in objects that also works to break down whatever resists, and soften whatever boundaries already exist, within us—and so, too, some of the obstructions between us and the world. The importance of such characteristics of beauty as roundness and smoothness is that they describe a minimal level of perception, a perception of only enough resistance to have the perceiving subject barely register that she is perceiving something at all. This bare registry of stimulation is a kind of mimesis: another way to describe my near inability to distinguish between myself as a perceptual system and the object perceived is to assert that there is a profound *likeness* between that object and myself such that I cannot clearly identify the boundary between it and me. Of course, there is no objective likeness between any two things in the world—likeness, resemblance, sympathy—these are all *assertions* of kinship, which I have been here describing as mimesis. And indeed as we witnessed for Hume, even the most intimate kinship of shared blood proceeds by way of an indirect, unperceived intimation that asserts rather than perceives a bond. For Burke, the object I find beautiful is one whose characteristics feel continuous with me as a perceptual system. Smoothness, for example, is an occasion to feel the world as though it were an extension of my ability to perceive it. Another way to describe these extensions of my perception is to say, following our definition of mimesis, that beauty is the reproduction of my kinship with things. Beauty, then, like imitation, is not only the *feeling* of kinship but the active reproduction of it.

Now, finally, to ambition and its place in Burke's schema of our passions. He opens his very short section titled "Ambition" with the following qualification: "Although imitation is one of the great instruments used by providence in bringing our nature toward its perfection, yet if men gave themselves up to imitation entirely, and each followed the other, and so on in an eternal circle, it is easy to see that there never could be any improvement amongst them" (50). It is according to the term "ambition" that Burke seemingly registers his resistance to the ubiquity of mimesis, that is, to pervasive sympathy and imitation. And yet, though ambition is a natural response, a kind of *dissatisfaction* with imitation—planted in us by God, says Burke—it is nonetheless fueled by mimesis.⁹⁹ Consider Burke's remark that ambition "has been so strong as to make very miserable men take comfort that they were supreme in misery; and certain it is, that where we cannot distinguish ourselves by something excellent, we begin to take a complacency in some singular infirmities, follies, or defects of one kind or another" (50). Though we seek distinction, we resort to idiosyncrasy if we fail to distinguish ourselves by "something excellent." To seek distinction via excellence is to make oneself an object worthy of sympathy, to make oneself a model for mimesis.¹⁰⁰ And to seek distinction along this route is wholly compatible with Burke's doctrine of sympathy: here we make ourselves an object rather than a subject of mimesis.¹⁰¹ To take the seemingly contrary route toward distinction is—for whatever reason—to fail to offer oneself to others as a possible model but nonetheless to take oneself as, and make oneself into, the sole model to imitate. Mimesis does not simply disappear in the case of idiosyncrasy but, rather, becomes a viciously self-enclosed dynamic. The ambitious, idiosyncratic self mimetically reproduces itself: it both feeds off of and nourishes itself. Although ambition expresses itself here as dissatisfaction with imitation, it is nonetheless a dissatisfaction only with the conventional, social form of imitation as a mode of sympathy. Ambition is a selfish sympathy because it posits a kinship with the self alone while nonetheless desiring still more affinity to itself. Rather than understand ambition as anti-social—recall that Burke thinks it one of our three social passions—one should understand ambition instead as mimesis enclosed within the boundaries and aspirations of what might be called the society of the self.

Indeed, ambition might thus be understood as the appropriately ambivalent *social* response to Hume's pervasive fellow-feeling, as well as to Burke's own formulation of the potentially enervating effects of too much beauty, which is to say, a beauty without significant resistance or a delight premised upon no pain or labor. Ambition, delight, and a properly circumscribed beauty all share the need of an object against or toward which we distinguish ourselves. In Burke's schema of the necessity of ambition we find the likeness of Shaftesbury's doctrine of self-converse and (self-)criticism. Tom Furniss interprets the relation between ambition and imitation as an exemplary case of what he takes to be one of the key oppositions for eighteenth-century intellectual life, that between convention and originality. After describing ambition as a more active form of imitation (and parenthetically remarking that the latter is "associated with the beautiful"), he writes: "This intersects with the attempt in the eighteenth century to displace reverence for tradition through emphasizing originality.... But the fact that this sense of originality relies upon appropriating a prior text (or natural feature) as a vehicle underlines once more the fictionality of the self-image.... At the same time, this sense of originality seems to be a necessary fiction, one which the self needs to believe in."¹⁰² Though Furniss is more interested here in how the fictional construction of the self is deployed by Burke's sublime, we nonetheless might find common cause in his description of the dynamic of originality. That Furniss's characterization of originality proceeds by an appropriation of a prior text or natural feature is remarkably akin to the dynamic underlying not only Burke's account of taste but also his observations on the structure of imitation. Burke's achievement then—in a book whose title proclaims a search for origins—is to have described individual and social reproduction as at once both original and imitative. My contention is that this achievement is best understood as a mimetic one. Put otherwise, mimesis means here that reproduction produces originality, just as ambition, though specifically an antimimetic impulse, nonetheless proceeds by imagining a different form and object of imitation. So too in the example of acquired taste, no matter how distant—and perhaps even opposite—it is to natural relish, it remains in an emphatic relation to its unmediated origin. Mimesis is Burke's overarching dynamic for describing not only the relations among and within human beings, but so too for theorizing how to meliorate the historical and political impasse between authority and originality.

Burke's *Enquiry* exemplifies a transformation that the notion of fellow-feeling undergoes in the 1750s. Mullan explains how this shift in status for sympathy first occurs in Hume's revision of the moral and social doctrine of the *Treatise* [1739] for his 1751 book: "In his *An Enquiry Concerning the Principles of Morals* of 1751, Hume's reverberating strings and his infinite regress of reflections are gone. In this text, sympathy is, generally, either omitted or represented according to a new model. The model for the operation of sympathy now is the theatre" (Mullan, *Sentiment and Sociability*, 36). So too in the 1759 book of Hume's great friend Adam Smith, *The Theory of Moral Sentiments*, do we find sympathy explicitly reformulated from the immediacy of fellow-feeling to that of the "impartial spectator," Smith's central notion around which the whole doctrine of moral sentiments revolves.¹⁰³ And in Burke's *Enquiry* we have already briefly considered the famous passage contrasting the imitative powers of theater with the experience of an execution. We might note that although Burke employs the contrast in order to make a point about sympathy, both

of his contrasting illustrations nonetheless depend upon spectatorship or whatever sympathy they are capable of arousing. Let us revisit that passage:

Chuse a day on which to represent the most sublime and affecting tragedy we have; appoint the most favorite actors; spare no cost upon the scenes and decorations; unite the greatest efforts of poetry, painting and music; and when you have collected your audience, just at the moment when their minds are erect with expectation, let it be reported that a state criminal of high rank is on the point of being executed in the adjoining square; in a moment the emptiness of the theater would demonstrate the comparative weakness of the imitative arts, and proclaim the triumph of the real sympathy. (Burke, *Enquiry*, 47)

What might Burke intend by the qualification "real" sympathy in regard to the execution? Is our sympathy aroused by tragedy—the topic of the section in which the passage occurs—somehow artificial or deceived? It would be difficult to sustain this distinction given how Burke opens the section: "In imitated distresses the only difference is the pleasure resulting from the effects of imitation; for it is never so perfect, but we can perceive it is an imitation, and on that principle are somewhat pleased with it. And indeed in some cases we derive as much or more pleasure from that source than from the thing itself" (47). We derive no *pleasure* from any distress, real or imitated, for we can only take delight in anything related to pain. However, an *imitated* distress has, in addition to delight, a *pleasure* in the fact of its being an imitation, regardless how miserable its object. We might then say that for Burke a staged tragedy is not only the production of an occasion to delight in what has befallen others and thereby draw close to them but so too is it an instrument for transforming our capacity for delight into one for pleasure. Perhaps it is too strong to assert that for Burke we *prefer* delight to pleasure (though Burke prefers sublime delight to beauty's pleasure). In lieu of preference we might better aver that for him delight affects us more than pleasure because of our constitutional inclination to feel pain more strongly than pleasure. If this is the case then the point of Burke's conclusion that we all prefer the view of the real over the staged execution means that the delight we find in "real sympathy" inevitably outweighs whatever amount of pleasure an imitation adds to the delight we have in an image of distress. Real sympathy, or what we might call real fellow-feeling, depends upon an *occasion* to prompt it. However, should that occasion be a representation or imitation, then the reality and force of our fellow-feeling is blocked, or at least weakened. It becomes rather a matter of how far and deep our fellow-feeling extends. Because it is a question of degree, sympathy is a prime example of what Burke considers in need of aesthetic judgment. That is, without the discovery of a standard to measure the degree of fellow-feeling, judgment—especially understood as sensibility and taste—emerges as *the* faculty capable not only of measuring but also of feeling sympathy. This in turn means, as we saw in our earlier analysis, that judgment functions mimetically by likening itself to that which it attempts to measure. And yet the very nature of judgment, as a critical faculty of finding differences (defects) between originals and copies, means that judgment thwarts its own attempt to draw near what it assesses.

As a faculty, judgment is structured like the ontology of any imitation. Just as any imitation has its identity in a proximity to, as well as distinction from, an original, so too is judgment motivated by an affinity whose originating insistence is on the failure of every imitation. We witness this divide in Burke's account of the history of imitation. Recall that for Burke every instance of untutored judgment is the pleasure in the kinship between imitation and original, and that according to him the first experience of every imitation always fails to mark any defect. Judgment, we can infer, thus begins again and again as the mere marking of a difference in status between original and imitation. As encounters with imitations are repeated, judgment presumably finds greater and greater distance between original and imitation; this, in short, is what it means to be critical. Judgment asserts itself, and expands, in that critical distance.

Ideally, then, an imitation would occur like a sensation; it would exist fully on its own, with no relation to a prototype, and thus as its own original would thereby be unrepeatable. Imitations are opportunities not for sensation but for judgment. Why, then, on Burke's model, does judgment require such opportunities, and what does it make of them? Burke might answer that judgment requires those occasions when sensation, along with whatever measure or determinations it carries, is absent. Judgment then employs that absence to originate itself: What remains curious, however, regarding the status of judgment is that though it originates by distinguishing itself from sensation it nevertheless develops by using sensation as a model; indeed, for Burke—if we recall that for him the foundation for all taste lies in natural relish—judgment cannot help but mimetically liken itself to sensation. Judgment is truly an extension of sensation, but now as a faculty determinative of, rather than determined by, sense.

Burke of course recognizes the dangers that proceed from extending or elaborating sense. The most immediate danger presenting itself would be that of an inward, unceasing extension of sense, which is to say an excess of beauty. Too much sense of beauty allows us to be penetrated too deeply, melting us in a returned organicism. Such an extension of sense threatens—however pleasurably—to obliterate us. But so too is the sublime poised as a potential obliteration occasioned by an extension of sense. In the case of the sublime, however, it is not so much the extension of sense per se that threatens as it is rather the elaboration of sense via the associations and expectations that accompany it. Nonetheless, in both beauty and the sublime, it is the unchecked replication of sense that threatens whatever it is that keeps us individuated from one another. Judgment is intended by Burke as precisely the faculty that, by checking the unceasing reproduction of sense, assures us of our continuing individuation. And indeed the sublime might here be thought of as a kind of theatrical farce or a dumbshow, repeatedly performing the drama of the triumph of the individual over imagined sense. More important for us is how aesthetic judgment becomes theatrical prior even to its excessive display in the sublime. The allure of the spectator model lies primarily in the protection it affords against the intimate and intimidating extensions of sense that characterize beauty and the sublime. That is, we need now to enquire further into the pervasive role of the metaphor of theater, and especially of the figure of the spectator for the context in which Burke's aesthetics comes to be formulated.

VII. Spectatorship

How selfish soever man may be supposed, there are evidently some principles in his nature, which interest him in the fortune of others, and render their happiness necessary to him, though he derives nothing from it, except the pleasure of seeing it.

—Adam Smith

Adam Smith begins his *Theory of Moral Sentiments* with the above declaration.¹⁰⁴

Though it seems a simple formulation, under scrutiny it yields complex implications regarding the social character of human pleasure and agency.¹⁰⁵ Smith opens his *Moral Sentiments* with the claim that because the senses are inherently limited to the body and person of a single individual, it becomes the job of the imagination to forge some link between people.¹⁰⁶ "Sympathy" is the term used by Smith to denote the primary means by which the imagination connects one to others. As Charles Griswold explains, "In its narrow sense, sympathy is an emotion; in its broader, Smithian sense, it is also the means through which emotions are conveyed and understood."¹⁰⁷ Griswold's apt summary follows Smith's own expansion of sympathy: "Pity and compassion are words appropriated to signify our fellow-feeling with the sorrow of others. Sympathy, though its meaning was, perhaps, originally the same, may now, however, without much impropriety, be made use of to denote our fellow-feeling with any passion whatever" (Smith, *Moral Sentiments*, 5). Smith's ambiguity is reminiscent of Burke's; just as Burke writes of artworks transfusing *their* passions so too does Smith here write not of our fellow-feeling first with others but rather of our fellow-feeling "with any passion whatever."¹⁰⁸ (In Smith's paragraph following the above passage he uses the same locution as Burke: "The passions....may seem to be transfused from one man to another" [6].)

Here again we encounter what Shaftesbury feared as contagion, though now turned benevolent and pleasurable. Sympathy for Smith becomes, as Griswold puts it, the *means* by which transfusion occurs, just as for Burke the artwork—or more broadly, imitation—serves as the vehicle for human exchange. Perhaps it is some remnant of a Shaftesburyan fear of contagion, a hesitation in the face of too close or too deep an intimacy, that suggests to Burke and Smith alike that some proxy—be it artwork or passion—could itself stand in the place of an individual who might potentially lose herself in an overly enthusiastic, sympathetic exchange.¹⁰⁹ We might here appreciate how Burke's sublime curtails sympathy's potential for loss of self in another by circumscribing enthusiasm within the boundaries of the self. Within those boundaries there seems to be no limit to the amount of enthusiasm—indeed now positive terror—except that it not press too close.

We might now scrutinize the Smith passage with which we began this section in order to ask if there is some mechanism similar to that of the sublime whereby the self is allowed safe intercourse with others, but without thereby diminishing the enthusiastic pleasure of contagion, albeit now wholly internal. The sublime is, if you will, intercourse with oneself (or what Shaftesbury prescribed as self-converse) made safe. For Smith, the specific pleasure of fellow-feeling is the *sight* of someone else's happiness. Sympathy thus becomes aesthetic insofar as it is a disinterested pleasure that takes place via the sense of sight. Griswold remarks on yet other aesthetic aspects of Smith's doctrine:

This pleasure [of sympathy] is what one might call aesthetic, because it consists in the apprehension of harmony, symmetry, and peace between self and others. Key terms such as "propriety" already signal the extent to which Smith's ethics is, so to speak, aestheticized. The pull of sympathy in our lives testifies, in short, to our love of beauty. Beauty is a pervasive theme in *The Theory of Moral Sentiments*. . . The beauty of sympathy is its promise of wholeness and transcendence of self. (Griswold, *Virtue of Enlightenment*, 111-12)

And yet the means by which this promised wholeness and aesthetic transcendence occur is the famous "impartial spectator" that Smith elaborates as an inheritance from Shaftesbury's dichotomized, doubled self.¹¹⁰ As Griswold formulates it, "The love of virtue is not the love of the approval of some other person, called the 'impartial spectator,' but of an aspect of ourselves with which we 'sympathize.' At this level it is a question of the self's relation to itself" (133). The proper management of the self's relation depends upon the correct degree of detachment and engagement: "Smith's doctrine of impartiality grows out of this analysis of spectatorship, and that out of his phenomenology of sympathy....Insofar as we empathize too closely with the actor, we cease to be fair spectators and become partial to the actor. Insofar as we do not sympathize enough with the actor, experiencing our own emotions undirected by the other's, we cease to be fair spectators of the actor and show partiality to self" (135). The spectator, or "by-stander," becomes impartial when she becomes what Griswold calls a "personification of the public" (135). The self is thereby socialized internally by means of the very terms by which it relates to and reflects itself.¹¹¹ The nature of reflection, we might then say, is intrinsically social in the concept of the impartial spectator.

I want to suggest that this figure is thereby aesthetic, indeed overdetermined to be aesthetic, insofar as both of its elements, impartiality and spectatorship, complement and enhance one another. Specifically, they emphasize the extent to which detachment is the precondition for engagement. And in this manner the impartial spectator may be regarded as a mimetic figure. In short, we'll want here to ask what the spectator, as itself a representation, serves as a likeness of. For Smith, as we just saw, the *impartial* spectator is a stand-in for the public, but how might the spectator function in Burke's aesthetics?

I will hazard that the spectator serves Burke as a likeness of the dynamic of taste whereby a sense becomes doubled and returned to itself by way of the imagination. The spectator in Burke's *Enquiry* then embodies the most complete synopsis of the whole movement of taste. The spectator, if you will, is a likeness of taste; it is therefore a complement to what Burke formulates as ambition. And just as we recall that ambition originates in a dissatisfaction with imitation, so too do the spectators in the theater of Burke's example abandon the sight of the *imitated* tragedy for that of the real.

But why does Burke privilege vision as the sense by means of which "real sympathy" will occur? I suggest vision offers itself to Burke because of its seeming immediacy, and hence purity. Taste, as we saw in both its instances as sense and as faculty, is riddled with, indeed even constituted by, mediation. Vision's seeming immediacy, on the other hand, offers a platform on which an unmediated, and hence seemingly genuine, link might be found rather than needing to be forged by way of the foundry of imitation.¹¹² However, if the sense of sight remains a form of pure immediacy, then it carries with it the very same threat that Burke finds in an excess of beauty. That is, the immediacy of sight, or beauty, harbors a potential

dissolution of the self. Burke's aestheticism of sight threatens to efface all boundaries between that which sees and that which is seen, just as excessive beauty renders the self incapable of remaining distinct from all that too smoothly pervades it.

Spectatorship, like taste, obviates any such threat. Vision's immediacy is mitigated by spectatorship's preliminary specification of a *subject* rather than an *organ* of sight. Just as for Burke vision and beauty are always a matter of potentially drawing too close, spectating is instead premised upon an unbreachable gap between subject and object. To be a *viewer* of any misery is already to be positioned at one remove from it.¹¹³ We need not create theatrical scenes in order to safely remove ourselves farther from misery; spectating alone already achieves this. We instead create those scenes, again, to move us in an opposite direction, to give us occasion to draw close to others.¹¹⁴ Though we may seek some such closeness precisely in order to lose ourselves, insofar as we are constituted as spectators there remains an internal boundary that can never be surmounted. Curtailed but also made possible by that boundary, the aesthetic of spectatorship allows for the most expansive yet intimate closeness. However sympathetic and social it seems, this closeness of course remains in the register of imagination alone.

Mimesis functions here by transforming this seeming limitation into a goad for the production of closeness. Put otherwise, the spectator is an aesthetic, indeed social, device that produces sympathy by imagining kinship. In this regard, theater might then be construed as a mimetic approximation, an externalization even, of the internal dynamic of spectatorship.¹¹⁵ Theater and spectator both transform a like limitation into an opportunity. Both depend upon our constitutional inability to feel any pain other than our own. This inability in turn becomes the occasion for manufacturing the *feeling* of closeness, or more simply, sympathy.

Pain is the most appropriate experience on which to establish our closeness to others because it is, if you will, that which is already *closest* to each of us. Pain's very proximity makes it a model for mimesis. But rather than reproducing pain (though this might serve as a possible definition of tragedy), mimesis instead reproduces our *relation* to pain. So it is with spectatorship: an organization of the self for the sake of its relation to objects. I've tried to suggest that spectating enables one to draw close by employing the trope of sight, the sense seemingly most immediate. That seeming immediacy, however, functions symbolically: it becomes a cipher for our supposed proximity to other people. The spectator's apparent immediacy of vision is too serve as both model for and guarantee of our "real" sympathy toward one another.

And yet vision so obviously fails in just this regard. We cannot merely look at one another and feel sympathy. We need instead to look at someone else in pain. But this pain is precisely what we can never directly see; we are instead lucky enough, one supposes, to be capable of imagining it. What do we achieve if we are capable of successfully imagining another's pain? For Burke, it appears, we succeed thereby in drawing close to that person—or at least the idea of another, since it is not the particular person in pain for whom we show our sympathy but instead a general fellow-feeling that we experience. Particularity is the province of sensation, and hence beauty. One finds beautiful particular people, or especially in Burke's case, particular portions of someone. Though the imagination alights on particulars in the case of beauty and expands, one hopes, to include the whole person, in the case of pain the imagination moves (perhaps even too quickly) beyond the individual, not to people in general but rather toward what might be called the emotion of others, toward fellow-feeling. It is, as we also saw for Smith, the *feeling* that we have sympathy with. We might then conclude in regard to spectatorship that the content of the object seen matters less than the relation to it.

This primacy of relation over content will have a paradoxical effect on the nature and identity of the self that reflects, and is reflected by, the impartial spectator. As David Marshall describes this paradox:

Ironically, after founding his *Theory of Moral Sentiments* on a supposedly universal principle of sympathy, and then structuring the act of sympathy around the epistemological void that prevents people from sharing each other's feelings, Smith seems to separate the self from the one self it could reasonably claim to know: itself. In order to sympathize with ourselves, we must imagine ourselves as an other who looks upon us as an other and tries to imagine us.... Thus the actor and spectator into which one divides oneself can never completely identify with each other or be made identical. Identity is itself undermined by the theatrical model which pictures the self as an actor who stands beside himself and represents the characters of both spectator and spectacle.¹¹⁶

Let me attempt to mine, for Burke's aesthetics, some of the riches of this passage by elaborating upon its terminology. I had previously opposed content and relation as two noncomplementary aspects of spectating. Spectating, and by extension theater, I had supposed was a notion premised upon an insurmountable inaccessibility to an object's content. I propose now to qualify and complicate that supposition. I have already given a preliminary indication of the direction of this qualification in the sketch I offered of how the seeming immediacy of vision is transformed into the qualified mediation of spectatorship. Similarly I now will suggest that spectating is not acquiescence to the inaccessibility of an object's content, as it instead originates as an alternate route toward that content. Spectating, precisely as a mediation of vision's apparent immediacy, posits the surface of any object as the *means* for penetrating its depth. Spectating's presupposition in regard to the surfaces it sees thus mimics the structure of spectating itself. In short, a mediating way of looking presupposes a mediated object of sight. Put otherwise, *to spectate* rather than *view* an object is to imagine that its surfaces might be reflected by the spectator. The supposed immediacy and hence transparency of *vision* is a type of sight that gives no food to the imagination. If, however, mere sight alone *could* imagine, it might imagine that what it sees passes through it without impediment, let alone delay. For the spectator, on the other hand, which is to say for the sake of reflection, some impediment is requisite in order to maintain the object as stable enough to be seen. Reflection requires an impasse, a delay, opacity, and most importantly a surface with which to tarry.

How does such a surface come to be? To ask this is to ask an ontological question of an aesthetic phenomenon. Better instead to ask epistemologically: what would constitute the ideal epistemological comportment toward any surface? First and foremost would a surface call forth and address us. It would be unlike a simple opening of the eyes and consequent flooding with light, or darkness. (We already know, and all too well, the consequences for Burke's aesthetics of too much darkness or obscurity: the sublime. Reflection happens there by dint of what is not available to vision; the sublime is then a kind of spectatorship premised upon—as we've seen—an absence in vision.)

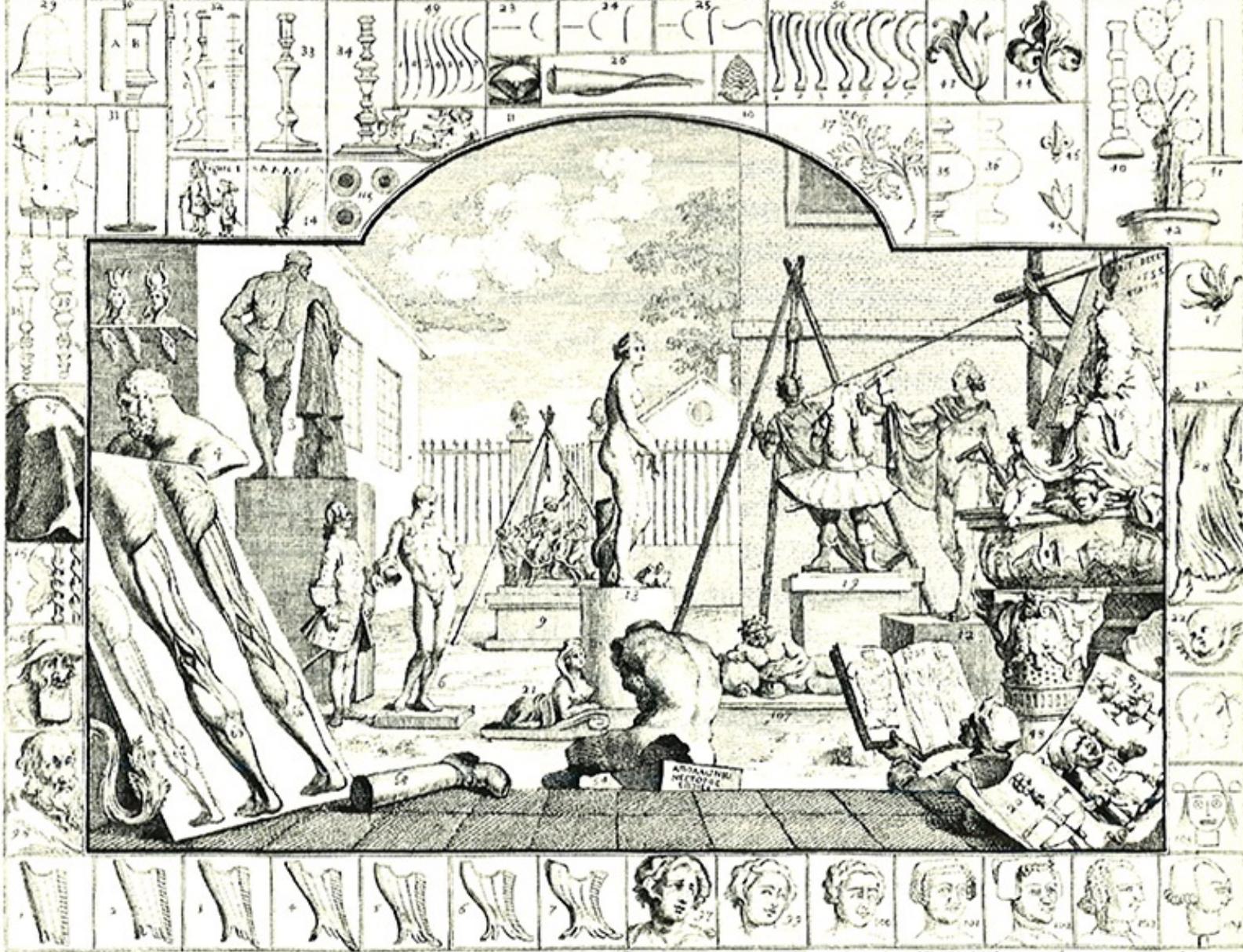
And yet surface is not the most appropriate term to characterize vision's or spectatorship's object, even if surface is nonetheless the implicit term in Burke's description of *visual* beauty. The "insensible swell" is presumably insensible to *vision* but not to touch. So too smoothness and softness, the primary characteristics of Burke's descriptive account of the experience of beauty, are tactile rather than visual. We might also note that Burke's passage describing the melting effects of beauty likewise offers a tactile characterization. The eyes are not, then, at least for Burke, the primary

portals through which love and beauty enter us. It is instead upon the tactile surface that we find the most apt occasion for this permeability.

Since beauty, like ambition, requires some object or *resistance*, Burke's account of taste turns finally on the centrality of touch. We witnessed how vision's seeming immediacy disqualified it as a touchstone upon which to structure taste. And yet, because touch begins in the inability to penetrate a surface, it becomes Burke's prototype for the reflection that constitutes the faculty of taste. Touch is the model sense for taste—what could be at once more tactile *and* intimate than the faculty that deals with what touches the tongue?—because it depends more than any other sense on the resistances and boundaries that occasion it in the first place. But not all surfaces are mere obstacles to touch. Some surfaces are the occasion for taste insofar as they elicit a response somewhere beyond touch, namely by the imagination.

We might consider Burke's example of a so-called difference in taste arising in regard to the degree of smoothness of a polished surface in order to discern the place in his aesthetics where, despite himself, his sensationism parts company with his theory of taste. Burke would have it that taste is inseparable from sensation, hence the great agreement among us all in, say, our pleasurable response to light or in calling "vinegar sour, honey sweet," and so forth. What Burke identifies as the origin of what he supposes is only an apparent difference in taste is in effect an account of taste that can no longer depend upon a presumed commonality of sensation. That we might disagree about the degree of smoothness of some surface or disagree as to which surface is in fact smoothest is not simply the result of some failure of sensation, nor likewise the success of a refined ability to sense; rather it reflects sensation's having been already transformed by imagination. Imagination, we might say, comes to exist theoretically in the pores of sensation. By this metaphorical image we might appreciate the extent to which the success of imagination is best understood in terms of its apparent inseparability from sense. Any one of our judgments of taste seems to us not only true but an *accurate* likeness of what we judge; for this reason Burke can defend this insistence regarding taste that it is rooted in sensation more than imagination. Yet the very measure of success for taste is the illusion of sense perpetrated by imagination. This might then also be described as the success of mimesis. Mimetically formulated, the imagination is the faculty of reproducing sense as a means of coming to have a kinship with it. There are two aspects of taste that reveal the mimetic success of imagination: first is the insistence that taste's judgments are sensations rather than imaginative conjurings of sense; second is what I previously discussed under the logic of perfume as the invitation by imagination to return to sense.

My thesis is that the mimetic relation inaugurated by imagination in regard to sense is borrowed from social relations; sympathy or fellow-feeling provides the basis and model for the imagination as a faculty likening itself to sense. Just as sympathy begins in the recognition of difference between self and other (for Smith and Shaftesbury this difference ramifies even within the self)—or what we might call the limitations of the individual—imagination originates in the limits of sense. The key dynamic of mimesis comes from the fact that such limitations are nonetheless taken to provide a model and impetus for the reproduction of sense. This complex of limitation, reproduction, likeness, and sympathy Burke designates "taste." Mimetic activities—our taste—therefore originate in whatever it is constitutionally that induces us toward, and nevertheless thwarts, our fellow-feeling. In short, our faculties reproduce our social relations, taste more than any other.



William Hogarth, 1676-1764. *The Analysis of Beauty*, plate 1, 2d state. Etching and engraving. Designed, engraved, and published by William Hogarth, 1753. Courtesy of the Trustees of the British Museum.

Hogarth and the Lineage of Taste

Prologue

Aesthetics is the science of perception that is acquired by means of the senses.
—Alexander Baumgarten

In turning now to Hogarth we return to the initial trope of tracing that we found so pervasive in Burke. I hope by way of this trope to fashion a new understanding of Hogarth's *Analysis of Beauty* that will yield a reading of his aesthetic theory permeated and structured by mimesis.¹ Hogarth's treatise provides an exemplary occasion for reconstruction because his career was itself shaped by an inordinately ambivalent relationship to imitation.² Consider first one of the best-known pronouncements from the *Analysis* in regard to the failure of art as imitation: "Who but a bigot, even to the antiques, will say that he has not seen faces and necks, hands and arms in living women, that even the Grecian Venus doth but coarsely imitate?" (Hogarth, *Analysis*, 59). Note here that Hogarth's qualification of the imitation as coarse is also an ambivalent judgment in regard to taste: it is a judgment of natural taste against artificial—or imitative—taste. Hogarth terms the taste that prefers art to life bigoted because it is but an imitation of artifice and therefore necessarily false. The taste for artifice, and for art, when it promotes itself as superior to nature, follows from a prejudice against nature, and in the passage above, a prejudice especially against human nature. (And as we shall see, the primary concern of this passage is not to dispute the limitations of imitation, but rather to challenge the foundations of taste.) Yet we recognize that Hogarth's treatise is an adequate primer on imitation—for both artists and the public—when we recall that the subtitle emphasizes both ideas and taste: *Written with a view of fixing the fluctuating Ideas of Taste*.³

One feature of Hogarth's ambivalence toward imitation lies in his pronouncements that all imitations are defective—as even the best are inferior to "living women." We must also approach his convictions regarding imitation with an eye toward his inclinations to reproduce beauty—through the media of print and paint—in order to fully treat his insights on mimesis.⁴ That Hogarth's project is a thoroughly mimetic one can be determined from the opening lines of his preface. This is especially evident in the manner in which those lines are illustrated by the subscription ticker, with its image of *Columbus Breaking the Egg*, which Hogarth produced for the book and later used as its frontispiece. He writes in the first paragraph of the preface: "For though beauty is seen and confessed by all, yet, from the many fruitless attempts to account for the cause of its being so, enquiries on this head have almost been given up; and the subject generally thought to be a matter of too high and too delicate a nature to admit of any true or intelligible discussion" (I). Intelligence is here conceived as a mimetic extension of sensation, but in the particular case of beauty the intelligence that ought to follow from its sighting is somehow mistaken. The mimetic misfire from sensation to knowledge is the result of prejudice, even if it may not be a wholly baseless one. That is, though beauty permeates any who have vision, it does not offer itself to intelligence. The cause of beauty's misapprehension appears to be the *opinion* that beauty is, as Hogarth puts it, "of too high and too delicate a nature." Following this assertion, we misconceive beauty not from any failure to perceive it, but only from a mistaken judgment regarding its primary characteristics. The misapprehension of beauty, we might then say, is evidence of some mimetic failure in the transition from sense to judgment.

Hogarth demonstrates rather than explains beauty and taste, and does so iconoclastically. Taste is to be "fixed" by anchoring the fluctuation of its ideas within a treatise that attempts mimetically to recapitulate the correct transposition of sense into judgment, just as the Columbus of Hogarth's illustration cuts through all the theorizing—and feckless talk—regarding the nature of eggs and instead merely smashes one on its end in order to make it stand upright. If the apocryphal story of Columbus is Hogarth's self-image for the work his treatise achieves, then he must also feel compelled to disprove the accusation that his discovery is unoriginal. It is in response to that rejoinder that Columbus challenges those about him to make an egg stand upright.

To continue this analogy we might then suggest that Hogarth views his treatise as a demonstration not only of *what* he has discovered but also a mimetic demonstration *that* he has achieved something novel. And it is the specificity of his achievement in painting and printmaking that qualifies him to analyze beauty and to secure the fluctuating ideas of taste.⁵ Because the nature of beauty "cannot possibly come within the reach of mere men of letters," only a professional artist can properly expound it (I). Hogarth's charge here is against both the amateur artist and the gentleman of taste: neither has sufficient or proper experience. Yet, as we read, Hogarth professes that all readily see beauty ("beauty is seen and confessed by all"). The insufficiency then cannot proceed from the experience of beauty but rather from the reproduction of it. Men of letters nonetheless attempt to reflect their experiences of beauty in writing, which is an inadequate mode of reproduction. Because these men are not practiced in artistic representation, their works do not succeed mimetically. If analysis depends upon a kind of distillation of experience, men of letters are among the least able to analyze visual beauty. This is what provokes Hogarth to explain the peculiar propensity of writers on beauty to feel as if they are "obliged so suddenly to turn into the broad, and more beaten path of moral beauty" (1).⁶ However much experience of visual beauty a writer has had he cannot help but mistake it when he reproduces it as intelligible text. Hogarth's work differs because it transcends the limits of written reproduction. The proximity of Hogarth's mimetic products to their originals qualifies him to analyze the true nature of those originals.

Hogarth's wealth of experience with visual beauty and its reproduction explains why he feels he—in contrast to writers—is qualified to properly understand and reproduce beauty, but this does not answer the question why other painters have not succeeded in analyzing beauty. His explanation is rather ingenious:

It will then naturally be asked, why the best painters within these two centuries, who by their works appear to have excelled in grace

and beauty, should have been so silent in an affair of such seeming importance to the imitative arts and their own honour? to which I answer, that it is probable, they arrived at that excellence in their works, by the mere dint of imitating with great exactness the beauties of nature, and by often copying and retaining strong ideas of graceful antique statues; which might sufficiently serve their purposes as painters, without their troubling themselves with a farther inquiry into the particular causes of the effects before them. (2)

In short, the mimetic capacities and achievements of the very best painters of the last two centuries were so extensive, as well as so satisfying, that no need for a theory of beauty or taste arose. From this striking formulation we gather important intimations regarding Hogarth's own mimetic practice. The first is how Hogarth characterizes himself implicitly in relation to the best painters of the mid-sixteenth to mid-eighteenth century: he sees himself as a less exacting copyist of the beauties of nature. This does not entail, however, that he views himself as less skilled in mimesis. On the contrary, the writing of his treatise is a mimetic acknowledgment of his talent for reproduction.⁷ Hogarth finds the crucial difference between his work and the best recent painting in an alteration of the *object* imitated. For Hogarth, that object has become dynamic and full of vivacity. Therefore, his own art succeeds mimetically when it imitates movement, or more specifically, the movement of vitality. Hogarth's famous "line of beauty" is thus best understood as the most compact, concise, and economical *depiction* of motion. The line is such a faithful mimesis of motion that Hogarth is inclined on occasion to assert, despite himself, that the serpentine line itself moves.

I. The Epistemology of Lines

Arabesques and ornaments are embodied music.
—Novalis [Friedrich von Hardenberg]

The mimetic aspect of lines in Hogarth's treatise is best approached by way of the peculiar epistemological status he assigns them.⁸ Consider his description at the end of the long sentence that opens his introduction, in which he asserts that the way to understand beauty is "by considering more minutely than has hitherto been done, the nature of those lines, and their different combinations, which serve to raise in the mind the ideas of all the variety of forms imaginable" (17). It is unclear what exactly Hogarth intends by the phrase "considering more minutely." It might mean either a closer visual inspection of natural objects or, since he is attempting to show the "principles in nature," the phrase might instead refer to a finer theorization as to how we come to judge certain things beautiful.

Any resolution of Hogarth's meaning is complicated by the introduction's very next paragraph, in which he characterizes the nature of the figures on the two "explanatory prints" that accompany the treatise (see the illustrations at the beginning and end of this chapter): "My figures, therefore, are to be considered in the same light, with those a mathematician makes with his pen, which may convey the idea of the demonstration, tho' not a line in them is either perfectly straight, or of that peculiar curvace he is treating of" (17).⁹ At first this seems an obvious analogy, but under scrutiny it yields much of Hogarth's epistemology of the drawn line. The mathematician's figures are presumably drawn on behalf of ostension, of pointing to some idea, showing how it might appear, or what it might look like; Hogarth's figures instead demonstrate the relations among their parts or between those of one figure and another. The mathematician's figures, in other words, are mimetic of ideas alone, whereas Hogarth's figures presumably imitate the relations within and between visual objects. Let us examine this assumption by pursuing the contrary. I want to suggest instead that Hogarth's figures are intended to be like the mathematician's, which means that they depict not visual things but rather relations among ideas, that is, "ideas of all the *variety* of forms imaginable" (17). Lines then are for Hogarth mimetic approximations of the relations among ideas or between ideas and the visual experiences that gave rise to them rather than approximations of static objects. If we follow this formulation from another angle, we might see that figures composed of drawn lines are ciphers for experiences rather than objects. Hogarth describes the mathematician's figures as adequate despite their being composed of lines incongruent with the ideas they serve to raise.

Because our ideas of bodies have two referents or sources—actual bodies and the drawn lines that convey them artistically—a problem arises in regard to taste.¹⁰ Hogarth writes: "How gradually does the eye grow reconciled even to a disagreeable dress, as it becomes more and more the fashion, and how soon return to its dislike of it, when it is left off, and a new one has taken possession of the mind?—so vague is taste, when it has no solid principles for its foundation!" (20). The term "fashion" functions here for Hogarth in much the same way as the drawn line; both are artifacts that raise ideas of and about the nature of bodies. "Fashion" is as fickle as the drawn line, for it too, in its dependence on the drawn line, lacks the constancy of a steady principle. Hogarth explains that taste for fashion is a function of its availability. Taste here mimics abundance. We might formulate an analogy with the drawn line as follows: a greater abundance of serpentine lines would produce a *correct* taste for beauty. Although everyone recognizes beauty in nature—or we might say properly cognizes it—taste accrues its value in the drawn lines that artificially occasion the idea of beauty. Taste falters, however, when it finds an abundance of incorrect imitations of beauty with which to align itself. The correction of this condition—of poor taste—is not the overcoming of imitation but rather, as we shall learn, the proper alignment of the drawn line with nature.¹¹

This alignment allows Hogarth to validate the connection he sketches between the activities of artists and the proper development of taste among nonartists. Put differently, the nexus of the production and consumption of beauty occurs in the correctness of the drawn line. Hogarth might have saved himself a great deal of theoretical work of the analysis of beauty had he simply asserted that lines occur in nature and that drawn lines need only trace them mimetically. But because he did not believe that lines do in fact occur in nature, he needed to construct an epistemological as well as practical method for deriving lines from visual experience that might then be transferred to wall, paper, canvas, or etching plate. Here is how he construes the first step of that process:

Notwithstanding I have told you my design of considering minutely the variety of lines, which serve to raise the ideas of bodies in the mind, and which are undoubtedly to be consider'd as drawn on the surfaces only of solid or opake bodies: yet the endeavouring to conceive, as accurate an idea as is possible, of the *inside* of those surfaces, if I may be allow'd the expression, will be a great assistance to us in the pursuance of our present enquiry. (20-21)

It is not initially apparent why imaginatively situating oneself inside an object would aid in understanding the nature of drawn lines.¹² Since the inside is but the other side of the surface we are already acquainted with, how might Hogarth conceive the value of constructing a view from the inside? The value of this projection might become clearer when noting the manner in which Hogarth continues his description of the experience of an opaque interior:

In order to my being well understood, let every object under our consideration, be imagined to have its inward contents scoop'd out so nicely, as to have nothing of it left but a thin shell, exactly corresponding both in its inner and outer surface, to the shape of the object itself: and let us likewise suppose this thin shell to be made up of very fine threads, closely connected together, and equally perceptible, whether the eye is supposed to observe them from without, or within; and we shall find the ideas of the two surfaces of this shell will naturally coincide. (21)

The most striking presupposition of the foregoing passage is in regard to the limitations of vision.¹³ Hogarth writes that the object's availability to vision is significantly diminished by the inability to see beyond outer surfaces. The limitations of the sense of vision might be overcome, however, by the imaginative reproduction of sense inside the barrier that prohibits vision from encountering an object's entirety.

This doubling of vision from an imagined interior is the ideal first step in the mimetic progress of the artist toward the creation of a drawn line.¹⁴ But this seems extreme for the mere production of a line since we already have visions of the outer surfaces of objects. What else is gained by this imaginative doubling of what vision already achieves? Hogarth suggests that in so doing we transcend the realm of the visual altogether. Instead of simply extending the boundaries of vision, Hogarth recommends a visual imagination that directs us toward the cognitive and conceptual realm by

allowing us to *conceive* of the (partially) seen object as a totality.¹⁵ Put differently, surfaces visible to us by virtue of the opacity of an object become transparent through our imagined inhabitation of their interiors. What makes this procedure so thoroughly mimetic is that the movement from vision to conception is pursued by way of a reproduction of vision.

Yet there is something incomplete in our imagined envisioning of an object from its interior. It would appear at this point in Hogarth's exposition that the purpose of this envisioning technique is the "mastery" of an object: "By acquiring thereby a more perfect knowledge of the whole, to which it belongs: because the imagination will naturally enter into the vacant space within this shell, and there at once, as from a center, view the whole form within, and mark the opposite corresponding parts so strongly, as to retain the idea of the whole, and make us masters of the meaning of every view of the object, as we walk round it, and view it from without" (21). But such mastery is in the service of production, namely, the production of drawn lines that will evoke the object's transparency rather than its opacity. The composite view of an object, accomplished by its imagined hollowing, provides an alternative reduction of the object. Just as vision requires the opacity of an object, or the reduction of an object to its surface appearance, so too does drawing require a like reduction of the imagined total object to line: "Thus the most perfect idea we can possibly acquire of a sphere, is by conceiving an infinite number of straight rays of equal lengths, issuing from the center, as *from the eye*, spreading every way alike; and circumscribed or wound about at their other extremities with close connected circular threads, or lines, forming a true spherical shell" (21, emphasis added).¹⁶ Hogarth overdetermines the linear here.¹⁷ Though he acknowledges that lines do not occur in nature, he insists upon envisioning them as if they were not the product of imagination alone. I take this to be the point of his above analogy between vision and the conceptual. In proposing that we *conceive* of lines on the model of the presumed lines that issue from the eye in vision, Hogarth does not suggest that lines in fact occur in nature. Rather, he argues that lines occur naturally enough in the mundane activities of looking. Lines thus are an artifact of vision, and it is this origin that renders them germane for raising ideas of figures and bodies. We see, so to speak, by way of lines.¹⁸

Because the line of sight proceeds from the eye to the object, the object seen is thus composed of surfaces delineated according to line. The lines of a seen object might then be considered the mimetic recapitulations of the lines of sight that extend toward the object. The line of sight is in itself of course invisible; we might nonetheless envision it in either of two ways. We can conceptualize the "infinite number of straight rays" that constitute the possibilities of vision, or we can see the object as the composite of the infinite lines forming its surface. Our vision of the opaque object occurs by way of the shadow cast on the object by its surface as well as the shadow of that same surface on the very lines that compose it. The view from the interior of the object then not only exposes the reverse side of its surface but also removes the shadow cast by the view of the exterior surface. In Hogarth's example of the sphere we come to see the whole of that object only from the inside because no shadow is cast by the vision of the interior surface. The interior view is one of perfect illumination because the straight lines of sight are not deflected or terminated by the surface. Or, as Hogarth formulates it in relation to conception: "But in the common way of taking the view of any opaque object, that part of its surface, which fronts the eye, is apt to occupy the mind alone, and the opposite, nay even every other part of it whatever, is left unthought of at that time" (21).

The overdetermination of lines is to be found in Hogarth's insistence that both vision and the thing seen are to be *conceived and envisioned* as if they were composed of lines. Although a straight line is among the most difficult to find by looking, it is the easiest to conceive ("As straight lines are easily conceiv'd" [22]). The straightness of any line, we might conclude, is for Hogarth a determination of how readily the mind might imagine it. Straight lines therefore best enable thought, or more specifically, the visual imagination. What are we to make then of the serpentine line, which, as the premier case of a nonstraight line, doubles back on itself?¹⁹ We might first remark that it is not a line designed for ease of conception, but rather for pleasure and entertainment:

But it is time now to have done with the introduction: and I shall proceed to consider the fundamental principles, which are generally allowed to give elegance and beauty, when duly blended together, to compositions of all kinds whatever; and point out to my readers, the particular force of each, in those compositions in nature and art, which seem most to *please and entertain the eye*, and give that grace and beauty, which is the subject of this enquiry. (23)

We might pause to consider an apparent opposition in Hogarth's descriptions of the different ends that lines achieve. If straight lines aid cognition, then nonstraight lines instead enable pleasure and entertainment.

We might consider the peculiarities of straight and nonstraight lines that determine thought and pleasure, respectively. Hogarth's second chapter, "Of Variety," speaks to this distinction:

The shapes and colours of plants, flowers, leaves, the paintings in butterflies wings, shells, &c. seem of little other intended use, than that of entertaining the eye with the pleasure of variety.

All the senses delight in it, and equally are averse to sameness. The ear is as much offended with one even continued note, as the eye is with being fix'd to a point, or to the view of a dead wall. (27)

I want to suggest that a straight line is the next worse thing, after the view of a fixed point, for Hogarth's theory of visual pleasure. A straight line—a mere extension of a point—offers not variety but a quantity of fixed points. And that quantity, however great, is not enough to vary the experience of vision to the point of pleasure, even if the straight line gratifies thought ("It is to be observed, that straight lines vary only in length, and therefore are least ornamental" [41]). Although the senses are "averse to sameness," thought does not necessarily incline toward diverse stimuli. And though Hogarth takes much from Addison and Hutcheson for his characterization of variety,²⁰ he complicates the nature of mimesis in his next chapter, "Of Uniformity, Regularity, or Symmetry." Here Hogarth posits variety above imitation, and reflects on the eye's and the mind's opposing tastes.

Hogarth begins the chapter by challenging the "prevailing notion" that a large portion of beauty consists of the symmetry of parts in the object. Specifically, he claims that though it may well be the case that propriety, fitness, and use—which he lists as the less visual counterparts of symmetry—are indeed important properties of an object, these properties do not necessarily "please the eye." He then annexes imitation to this list as a like property: "We have, indeed, in our nature a love of imitation from our infancy, and the eye is often entertained, as well as surprised, with mimicry, and delighted with the exactness of counterparts: but then this always gives way to its superior love of variety, and soon grows tiresome" (28-29). It is curious how Hogarth likens symmetry to imitation, thereby recognizing mimesis for its properties of continuity rather than duplication. Based on the following, we might even suggest that for Hogarth imitation is most akin to uniformity:

If the uniformity of figures, part, or lines were truly the chief cause of beauty, the more exactly uniform their appearances were kept, the more pleasure the eye would receive: but this is so far from being the case, that when the mind has been once satisfied, that the parts answer one another, with so exact an uniformity, as to preserve to the whole the character of fitness to stand, to move, to sink, to swim, to fly, &c. without losing the balance: the eye is rejoiced to see the object turn'd, and shifted, so as to vary these uniform appearances. (29)

We might well surmise that what Hogarth claims about the uniformity of figures follows from his previous comments regarding straight lines: just as straight lines gratify the mind rather than the eye, so too do uniform figures offer scant visual pleasure. That is, and as the passage above suggests, the eye remains in service to the mind until the mind is satisfied that "the parts answer one another." Only then might the eye untether itself from the demands of mental satisfaction and turn to wander away from uniformity. But this account neglects to explain the earlier (Aristotelian) assertion by Hogarth that since our nature is to love imitation, the eye is "entertained, as well as surprised" by mimicry. How is it that sameness dissatisfies the eye, even if it was "delighted with the exactness of counterparts"? Why, in short, does visual experience favor variety over imitation?

The answers to these questions are best formulated according to an understanding of vision and cognition—and later, drawing—as instances of mimesis. To put it bluntly, my claim is that vision functions mimetically. It is a faculty that expands and unfolds itself by recapitulating what it has already been and done. The pleasures of vision also proceed from its dynamic self-expansion and unfolding: "Thus the profile of most objects, as well as faces, are rather more pleasing than their full fronts. Whence it is dear, the pleasure does not arise from seeing the exact resemblance, which one side bears the other, but from the knowledge that they do so on account of fitness, with design, and for use" (29). The "exact resemblance" between one side of a face and its other accords pleasure. However, it is a pleasure of cognition rather than vision, strictly speaking. The view of a symmetrical face provides less pleasure than the perspective of a nonsymmetrical profile or facial fragment. But is it truly, for Hogarth, only a pleasure for cognition? His previous assertion that imitation and a view of the "exactness of counterparts" entertains the eye might mean that straight lines and their resemblances also afford some visual pleasure, even though for vision such regularity "soon grows tiresome." Hogarth's account thus far concerns the problem of where to locate the variety of pleasures.²¹ Although he assures that variety is pleasing, the prospect of that pleasure makes the question of its locus critical. In addition to the uncertainty of location, Hogarth's account of conflicting pleasures seems somewhat tenuous. He allows, as we have seen, both visual and cognitive pleasures as well as pleasures that result from the integrated employment of the two faculties. Yet there is some uneasiness surrounding that integration, most evidently in his statement denying that the pleasure of exact resemblance comes from seeing. Hogarth claims that vision achieves entertainment by resemblance, or what I call continuity. But he also qualifies that same pleasure with the "knowledge" of the purpose the resemblance points to—fitness—rather than its sighting. This is best expressed in the final sentence of the chapter: "Thus you see regularity, uniformity, or symmetry, please only as they serve to give the idea of fitness" (30).²² Yet it is curious, however, to note that even in this seemingly conclusive formulation, Hogarth chooses to use the metaphor of seeing while at the same time demoting vision to cognition's handmaiden.

II. The Eye for Pleasure

Our sight is the most perfect and most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action without being tired or satisfied with its proper enjoyment.

—Joseph Addison

Hogarth resolves pleasure's elusive location with his construction of the nature of lines. Just as he resolves the problem of facial symmetry by studying the face's profile ("For when the head of a fine woman is turn'd a little to one side, which takes off from the exact similarity of the two halves of the face...it is always look'd upon as most pleasing" [29]), so too does he turn away from vision and cognition and toward composition: "It is a constant rule in composition in painting to avoid regularity" (29). But before he attends solely to the nature of lines in chapter 7 ("Of Lines"), he first needs three intervening chapters to qualify more precisely the nature and cause of the pleasures of viewing. His fourth chapter, "Of Simplicity, or Distinctness," further considers to what extent the eye may enjoy pleasures like those of the mind, by dint of uniformity and symmetry. Here we confront the overlap of what Hogarth has already set as distinct boundaries between eye and mind.²³ "Simplicity," he writes, "enhances the pleasure of variety, by giving the eye the power of enjoying it with ease" (30). The connection between visual and mental pleasure becomes explicit in the conclusion to this chapter, where we learn that "simplicity gives beauty even to variety, as it makes it more easily understood" (32).

We might formulate Hogarth's position as follows: the need for variety sought by vision alone is brought to rest—as well as to completion—in the mental pleasure of comprehending a variety of lines, and indeed varied lines themselves, as composing a whole. Hogarth's examples of figures that have the optimum combination of variety and simplicity, or variety circumscribed by simplicity, include the pyramid and the oval: "The oval also, on account of its variety with simplicity, is as much to be prefer'd to the circle, as the triangle to the square, or the pyramid to the cube; and this figure lessen'd at one end, like the egg, thereby being more varied, is singled out by the author of all variety, to bound the features of a beautiful face" (31). It seems that the achievement of simplicity is that it aids pleasure by allowing it to occur "with ease." If ease alone—whether of viewing or comprehension—were the sole criterion, then clearly the square would be preferable to the triangle, the cube to the pyramid, and so on. Yet Hogarth's judgment appears more sweeping because he begins the chapter by asserting that "simplicity, without variety, is wholly insipid" (30). Are we to understand that this assertion regards only visual experience? Though this would certainly address the dichotomy between visual and mental pleasures that begins Hogarth's treatise, we cannot ignore such obvious counterclaims as the following: "In my mind, odd numbers have the advantage over the even ones, as variety is more pleasing than uniformity" (31). Hogarth can no longer map his own earlier dichotomy used to oppose variety and ease onto the visual and mental registers respectively. It now appears that variety and ease attract the eye and the mind; the mind can take pleasure in variety as much as the eye enjoys simplicity.

Chapter 5, titled "Of Intricacy," which contains perhaps the largest number of best-known passages from the *Analysis*, finally dismantles whatever distinctions might remain between eye and mind: "It is a pleasing labour of the mind to solve the most difficult problems; allegories and riddles, trifling as they are, afford the mind amusement: and with what delight does it follow the well-connected thread of a play, or novel, which ever increases as the plot thickens, and ends most pleas'd, when that is most distinctly unravell'd?" (33). The mind seeks variety and intricacy. With his use of the "thread" of narrative, Hogarth likens the activity—and pleasure—of the mind to that of the eye following the variety of lines that allow it pleasure.²⁴ It is here too that Hogarth writes most extensively of motion and its primacy in our vision, and by extension, our lives: "Pursuing is the business of our lives; and even abstracted from any other view, gives pleasure" (32). Although through this blurring of the visual and mental Hogarth might appear to evaluate the two faculties equally, it is evident from the description of the mind following threads, as well as from the disavowing of purposiveness in the pleasure of pursuit, that he prefers the model of the visual for his account of pleasure.²⁵ Put differently, the mental is construed as a mimetic reenactment of visual experience. Hogarth depicts mental activity, the very movement of thought, according to his conception of the pleasures of sight: "The eye hath this sort of enjoyment in winding walks, and serpentine rivers, and all sorts of objects, whose forms, as we shall see hereafter, are composed principally of what, I call, the *waving* and *serpentine* lines. Intricacy in form, therefore, I shall define to be that peculiarity in the lines, which compose it, that *leads the eye a wanton kind of chace*, and from the pleasure that gives the mind, intitles it to the name of beautiful" (33). The eye, we might say, leads the mind on its wanton chase.²⁶ This deeply aesthetic conception implies that thinking is put in motion by the pleasures of vision.²⁷

Rather than mark pleasant appearance as the motivation for thought, Hogarth follows the pleasure of the eye in motion to liken it—mimetically—to the activity of thought. Strictly speaking, then, no object on its own is attractive. It is rather the line that is taken to be the boundary of its shape that activates the eye's motion. Translating this schema to the objects of thought, to ideas instead of shapes, the value of any idea depends upon its susceptibility to being traced—and in a varied manner—by thoughts. Just as objects have no content for vision (the eye must hollow out objects in order to imaginatively inhabit them), ideas have no content for thought. Rather, the intelligibility of an idea, like that of an object, depends upon the activity of tracing. But it is not the outline per se that entices the eye/mind with the prospect of tracing. Consider Hogarth's remark explaining why the former fashion of women having two equal ringlets of hair falling on the face has been supplanted by the fashion of only one: "A lock of hair falling thus cross the temples, and by that means breaking the regularity of the oval, has an effect too alluring to be strictly decent, as is very well known to the loose and lowest class of women: but being pair'd in so stiff a manner, as they formerly were, they lost the desired effect, and ill deserv'd the name of favourites" (39). Although the ringlets, when paired, broke the regularity of the oval of the face, they nonetheless reduced their allure by providing a regularity of their own. And though the oval shape is among the most attractive because it combines variety with simplicity—recall Hogarth's remark on the shape of the egg—its regularity overwhelms its variety such that it is pleasant but not alluring. Allure depends upon a kind of violation that by incitement transcends the expectation of continuity. While pleasure might come of custom and habit, Hogarth conjoins the pleasure of the unexpected with allure. Allure is the greater pleasure because it violates the seeming knowingness of thought.²⁸ Consider in this light Hogarth's well-known conclusion to chapter 6, "Of Quantity": "The rest of the body, not having these advantages [of the variety of expression] in common with the face, would soon satiate the eye, were it to be as constantly exposed, nor would it have more effect than a marble statue. But when it is artfully cloath'd and decorated, the mind at every turn resumes its imaginary pursuits concerning it. Thus, if I may be allow'd a simile, the angler chooses not to see the fish he angles for, until it is fairly caught" (40). The clothed body is alluring insofar as it incites the imagination to pursue its unclothed outline. But this seems redundant, as all figures for Hogarth already captivate the eye insofar as their opacity provides an occasion to pursue the lines that describe them. Clothing merely doubles the allure of already opaque objects: it mimetically repeats the incitement of surface not to reveal the content of an object but instead to inhabit its interior. The distance created in the reproduction of a surface also affords full access to an object by providing a view of both *sides* of its surface, or, better, both surfaces. And this access, lest we forget, encourages the

illusion that we might *conceive* of the object in its entirety. This whole *view* of the object, however imaginative, is the greatest instance of the success of simplicity over variety, and hence the finest example of beauty. But allure, it seems, violates just this simplicity.

I want to suggest that what makes the ringlet of hair alluring is not its wanton curl but, more importantly, its transgression of the whole, composed oval of the face. The transgression of variety's composite returns the mind to its natural "business" of pursuit. The best way, then, to view the opposition between wanton curl and composed oval is not to construe them as two different sorts of line—one constrained, one free—but rather as an opposition of line to figure, that is, of line to outline. Put this way, line struggles against the composition that would constrain it as well as against the figure it constitutes. Line, then, is radically discontinuous with the object it describes, even if lines come into existence as a result of tracing the object's outline. It is thus no accident that line bounds the figure or object. It is with these opposed aspects of line in mind that I would have us evaluate Hogarth's chapter 7, "Of Lines," whose second paragraph reminds the reader of the treatise's conceit regarding the artificial character of line: "The constant use made of lines by mathematicians, as well as painters, in describing things upon paper, hath establish'd a conception of them, as if actually existing on the real forms themselves. This likewise we suppose, and shall set out with saying in general—That *the straight line*, and *the circular line*, together with their different combinations, and variations, &c. bound, and circumscribe all visible objects whatsoever" (41).²⁹ If lines are thus understood as the product of imaginative conception, then Hogarth's pursuit of various lines and their combinations suggests that imagination or at least the conventional forms imagination has made customary is the focus of his treatise. Because his treatise also distinguishes which lines best occasion pleasure and the experience of beauty, it is likewise a description of how the imagination produces and reproduces pleasure. For Hogarth, the best way to encounter the imagination's activity is to analyze the lines that compose its visual counterparts.

For Hogarth, as well as for Burke, the active movements and pleasures of the imagination provide a model and impetus for the movements and pleasures of sense: "That the waving line, or line of beauty, varying still more [than a straight line joined with a curved one], being composed of two curves contrasted, becomes still more ornamental and pleasing, insomuch that the hand takes a lively movement in making it with pen or pencil" (42).³⁰ In light of this passage, what might we say the line of beauty imitates, if anything? I want to propose that the line traces the movements of the imagination, which themselves imitate the movements of vision. The imaginative line of beauty is a mimetic tracing of vision. That same line reflects and models the pleasure felt in the "lively movement" of the hand that describes it with pen or pencil. The drawn line of beauty is mimetic insofar as it traces the motions of the imagination and thought. The sense of touch thereby takes vision as its model and impetus, even though the route from vision to touch requires that imagination intercede. It is precisely this interposition, this circuiting through the imagination, that makes pleasure aesthetic, which is to say both social and mimetic.

Regardless how beautiful a face we view, it soon appears empty to us if the lines that compose it are not set in motion: "The face indeed will bear a constant view, yet always entertain and keep our curiosity awake, without the assistance either of a mask, or veil; because vast variety of changing circumstances keeps the eye and the mind in constant play, in following the numberless turns of expression it is capable of. How soon does a face that wants expression, grow insipid, tho' it be ever so pretty?" (40). To extrapolate from this passage is to conclude that the line of beauty is not itself beautiful. More abstractly, the line of beauty is a symbol, a static cipher for the activities of eye and mind. It is this activity we find pleasurable, and the objects that occasion it we deem beautiful. In the example of a pretty face, its lines—considered as the occasion for beauty—are relatively weak compared to the potential strength contained in its movements (expressions) guiding us toward pleasure and thence to regarding it beautiful. This example is unexpected from Hogarth the portrait painter, as it implies the severely diminished capacity of a static portrait in contrast to a live face for setting our pursuit of pleasure in motion. It reminds us of the infamous claim, "Who but a bigot, even to the antiques, will say that he has not seen faces and necks, hands and arms in living women, that even the Grecian Venus doth but coarsely imitate?" (59). It is, we might now say, the liveliness of those living women rather than the coarseness of the imitation that undergirds Hogarth's prejudice. What best evokes life is the activity of a living woman, rather than an inactive, depicted one.

But we have thus far only considered the line of beauty; we need to move now toward Hogarth's further determination of it as the serpentine line, that is, the line of beauty complicated by one further twist, perhaps literally. In order to arrive at the serpentine line, Hogarth adds a contrasting winding line to the waving line of beauty. Hogarth describes the serpentine line as the result of adding grace to beauty: "And that the serpentine line, by its waving and winding at the same time different ways, leads the eye in a pleasing manner along the continuity of its variety, if I may be allowed the expression; and which by its twisting so many different ways, may be said to inclose (tho' but a single line) varied contents; and therefore all its variety cannot be express'd on paper by one continued line, without the assistance of the imagination, or the help of a figure" (42). The serpentine line simultaneously waves and winds, but in "different ways." The line of beauty lies in the two-dimensional symmetrical pair of waves that, we might say, mirror one another. Although the waves contrast, it would not be amiss to construe the line as perfectly continuous with itself. To put it differently, the waving line of beauty perfectly describes, and in a pleasurable manner, the continuity of line, whereas the serpentine line of beauty describes the two-dimensional line becoming at once three-dimensional and alive. The serpentine line is Hogarth's characterization of beauty continuing into life. The alternative expression of linear continuity is of course the straight line, which ought to seem insipid to us. The contrast between straight and waving line as expressions of continuity further implies that the line of beauty conveys another continuity, one between line and human activity. In this regard the line of beauty is mimetic where the straight line is not, for the line of beauty not only depicts but also incites continuity; it not only displays but also produces. This is of course a stronger version of mimesis than resemblance, depiction, or mimicry, one instead in which duplication is a generative and social activity.³¹

A dialectic of continuity and discontinuity grounds this stronger conception of mimesis. I would like to locate that pair of terms first within Hogarth's characterization of the dual nature of the serpentine line. If, as I've suggested, the line of beauty is best understood as an expression of continuity (in the two registers of line itself as well as between line and human capacity), then the serpentine line is a kind of dialectical *Aufhebung* in which discontinuity cancels and maintains continuity so that the once waving line now widens. This produces what Hogarth gingerly calls "the continuity of its variety." But the serpentine line cannot, and chis in good dialectical fashion, fully maintain itself as a self-identical thing. That is, the discontinuity that composes it exceeds the boundaries of what it is as line. It is just this aspect that leads Hogarth to write that the serpentine line's variety is so great that it cannot be "express'd on paper by one continued line." Although line makes and marks boundaries, it nonetheless fails to heed the strictures of the principle that conceived it: line overflows line.³² To understand this seeming inevitability we must pay particular attention to Hogarth's further contention that however wondrous a serpentine line, it requires, in order to do full justice to itself, the "assistance of the imagination, or the help of a figure." We might reason that the continuity of line proceeds from straight line to curved line to line of beauty (double curved line) to serpentine line, aided by imagination or a figure in order to express its full content. Line not only fully expresses itself in the particular case of the serpentine line but also, and perhaps this is more important, line comes to fruition insofar as it ignites the imagination and loses itself in

figuration. Line's literal transformation—or transfiguration—depends upon the evanescence of line's visibility. The ultimate purpose of line, then, at least according to Hogarth, is to become invisible in order to activate the movements of vision that themselves occasion life and pleasure.³³ Although line often enables our sight, it pleases us more when line obscures the visual object of desire, inciting us to enjoy the pleasures of viewing. Line makes itself invisible for the sake of a pleasure beyond that of the seen object. The wantonness of the chase is recognition of the higher purposiveness of visual experience, a purpose beyond that of cognition or recognition. But how then might this characterization accord with our understanding of mimesis and of my claims regarding the mimetic character of Hogarth's treatise?

We've already seen how Hogarth construes line as a mimetic recapitulation of vision. We might ask now about the relation between the mimetic resemblance of figure and object and the mimesis of line and visual pleasure. I want to suggest that the former, the likeness we perceive by way of drawn lines, is a preliminary mimetic enactment. That is, the drawn figure's apparent resemblance to an object prepares us for a later, complete abandonment of line. The lesson and pleasure of the drawn resemblance is that lines are transparent. The initial experience of linear transparency occurs in our insistence that some figure resembles some object. This insistence is but a crude and preliminary act of denying the line by seeing something else that the line apparently describes. The still more advanced mimetic act is the relaxing of the eye's hold on the figure in order that vision might return to itself by becoming more active.³⁴ This is of course an awkward formulation. It is not as if vision has strayed from its natural purposes and needs some kind of lesson to return it to its true calling. It is rather that for Hogarth vision requires the enhancement of its natural activity by way of artifice. The premiere organ of artifice in Hogarth's schema is the imagination. Most impressive in Hogarth's formulation is the empowerment of the imagination to reproduce vision mimetically as well as to generate mimetically a more convoluted pleasure than what vision alone might provide.

III. Dance and the Movement from Vision to Imagination

The pleasures of the imagination, taken in their full extent, are not so gross as those of sense, nor so refined as those of the understanding.
—Joseph Addison

There is a dynamic between vision and imagination that corresponds to the movement—if we may call it that—of the serpentine line. What I have in mind is not only the interweaving of vision and imagination but the manner in which each of these is at once both productive and reproductive. Just as the serpentine line might generate itself productively and reproductively from the undulations of the waving line, so too might imagination and vision issue from one another. Imagination, then, is the activity of tracing a vision not yet seen—on the model, however, of a somewhat unfamiliar experience. Vision thereby becomes envisioning through the aid of the imagination. We might interpret this achieved envisioning as proceeding from sensation in general rather than vision alone. Consider Hogarth's passage describing the pleasure of enhanced visual ornamentation, which might even result from the hand that makes a "lively movement" in making a waving line.³⁵ It is the primary character of sense that Hogarth would readily designate as motion and that line attempts not only to capture but also to goad. If sense is the activity that constitutes us, then any movement away from sense must, in order not to stray too far from what makes us what we are, somehow reproduce that movement. The imagination is then construed here as the reproduction of sense, not in the simple meaning of a copy, but in the active miming of sense's chief characteristic, motion. The imagination is thus the tracing of sight rather than the composite of things seen. And if imagination emphasizes activities rather than static images, then it most resembles vision when it sees past the object depicted and toward motion itself. Put differently, imagination is most itself when it is most lively.³⁶ For Hogarth, the best way to kindle the liveliest imaginations is to offer them images that demand motion. The best image for this imaginative purpose is the serpentine line, since it also offers a model of line shedding itself by evoking three-dimensional space. If we formulate the serpentine line as productive of space insofar as it reproduces itself, then we might also appreciate vision and imagination as coproductive of one another insofar as they reproduce themselves.

Having pursued variety to what he takes to be its furthest, tasteful, limits, Hogarth next attempts to explain that variety needs restraint, just as figures require the boundaries that line prescribes: "Thus far having endeavoured to open as large an idea as possible of the power of variety, by having partly shewn that those lines which have most variety in themselves, contribute most toward the production of beauty; we will next shew how lines may be put together, so as to make pleasing figures or compositions" (42). The notion of restraint that figures here is the dialectical complement to what Hogarth calls the power of variety. Hogarth prefigures composition, or what he later calls proportion, in the waving line of beauty insofar as he depicts it as symmetrical. It is interesting to consider here why line needs the further imposition of composition, if line already restrains space and trains the eye, why does it require the further discipline that composition provides?³⁷ Why can't the eye wander aimlessly and pleasurably along whatever lines offer themselves? To ask this question is to forget that line is itself an artifact, or itself a composition. To imagine that any old lines would serve visual pleasure equally well is to forget that line originates for the purpose of leading the eye to pleasure. Just as line has become the most economical and efficient means by which that end is achieved, so too is the further specification of line, in composition, a refinement of that means. It will come as no surprise, then, to read Hogarth's principles of composition as an elaboration upon his belief regarding the ultimate purpose lines serve. As he puts it, "In a word, it may be said, the art of composing well is the art of varying well" (43). Though it seems Hogarth here ignores any distinction between composing and varying, the qualification "well" should give us momentary pause. Hogarth no longer measures variety quantitatively, as in his earlier characterizations of the best sort of lines, but instead now judges qualitatively.³⁸ Yet when we examine his examples of the best sort of composition, "varying well" resolves itself into a purely quantitative approach:

When you would compose an object of a great variety of parts, let several of those parts be distinguish'd by themselves, by their remarkable difference from the next adjoining, so as to make each of them, as it were, one well shap'd quantity or part...by which means, not only the whole, but even every part, will be better understood by the eye: for confusion will hereby be avoided when the object is seen near, and the shapes will seem well varied, tho' fewer in number, at a distance. (44)

Elsewhere in the same chapter Hogarth describes this principle by explaining the importance of *distance* between any two points on a line. Hogarth calculates distance only to the extent that the eye experiences it. I hesitate to say that the eye sees distance since the focus for Hogarth must lie on the distance traveled by the eye, or better said, the movement of the eye. So it seems that to compose well the variations of line(s) depend upon the eye's enjoined movement.

But this formulation only returns us to our earlier conclusion regarding the importance of movement, and hence variation, for visual pleasure. We still question why variation and movement must be composed and proportional. A short and easy answer would suggest that Hogarth is merely paying lip service to the traditional value accorded to proportion and form. But this solution overlooks the crucial relation between plates 1 and 2 of the *Analysis*. There is of course a meaning in the relation between the static figures in the sculpture yard of plate 1 and the dancing figures of the country dance in plate 2. I want to suggest that the doubly dead lines of plate 1—the engraved images of statuary—are examples of the line of beauty, but that at least one dancing couple of plate 2 is a *depiction* of the serpentine line, that is, of the line of beauty that attains added grace, even if Hogarth welcomes us to imagine that the graceful lines of the dancing couple imitate the composed lines of the ancient statuary.³⁹ However, it is not their *likeness* to ancient models that most makes them graceful, but rather the extent to which the dancing couple differentiates itself. Following the logic of Hogarth's strictures regarding variety and thereby imitation, we heed what he writes here concerning composition. He contrasts two ornamental appendages to a stove grate (plate 1, figures 38 and 39): "You see how the parts have been varied by fancy only, and yet pretty well: close to which is another, with about the like number of parts; but as the shapes, neither are enough varied as to their contents, nor in their situations with each other, but one shape follows its exact likeness: it is therefore a disagreeable and tasteless figure" (45). Shapes need to differentiate themselves from one another just as lines, by waving, curving, winding, and so forth, vary themselves. It is continuity, which Hogarth here describes as likeness, that composition must avoid. Hogarth here formulates variation under the rubric of differentiation, counting it as the movement of line or shape away from, or against, whatever it approximates. Line and shape are thus not varied or composed according to whim or improvisation but rather by the conscious, imaginative movement away from where they have just been.

So too, then, might we understand Hogarth's imaginative exercise of placing the eye inside a scooped-out object as an application of this movement away from what the eye has just seen. I want thus to conceive of his exercise as a mimetic one, and in the following manner. The imaginative placement of the eye within an object is a mimetic procedure insofar as it alternates between a continuity and discontinuity with what it

has already been. The continuity is to be found in the further tracing of the same line that first brings the object into view, though from what is imagined to be its other side. This is, if you will, the first step in transforming line from a product of experience to a product of imagination. The continuity is twofold: it both lies in the focus on line and depends on it being the "same" line. The discontinuity in this mimetic procedure occurs in the shift of register from vision to imagination, from eye to mind. But the more important point involves understanding mimesis here as a dynamic that produces discontinuity through continuity. In the case of the scooped-out object we would need to understand the initial reproduction of line as itself generative of something radically differentiated from line. I want to suggest that an imagined, whole object is generated in just this way. The initial reproduction of the other side of the surface line conjures up not merely another surface but also another side of a surface already seen and thereby an imagined whole object. Although this object cannot be seen in its entirety, it nonetheless can be envisioned by way of imagination.

It is important to recognize that the mimesis that occurs here is not a copying.⁴⁰ It is rather a differentiation that proceeds from continuity. The arc of the process also mirrors the movement from one faculty to another. What I have in mind is that if we posit the movement from external surface and line to internal surface and line as an imagined interiorization then so too might we understand the development from vision to imagination as a like internalization. Yet this internalization is not, in the end, best understood as a one-directional movement. Consider what Hogarth writes in describing the cornucopia, perhaps the best example of the serpentine line in composition:

It will be sufficient, therefore, at present only to observe [before proceeding to the human form], first, that the whole horn acquires a beauty by its being thus genteely bent two different ways; secondly, that whatever lines are drawn on its external surface become graceful, as they must all of them, from the twist that is given the horn, partake in some degree or other, of the shape of the serpentine-line: and, lastly, when the horn is split, and the inner, as well as the outward surface of its shell-like form is exposed, the eye is peculiarly entertained and relieved in the pursuit of these serpentine-lines, as in their twistings their concavities and convexities are alternatively offer'd to its view. Hollow forms, therefore, composed of such lines are extremely beautiful and pleasing to the eye; in many cases more so, than those of solid bodies. (52)

It's intriguing to note here that this passage has its own twists and windings of syntax. There are two aspects in particular of the cornucopia that make it such an apt example for Hogarth's aesthetic theory. The first is that according to Hogarth's description, the cornucopia appears to be composed of a material like that of an animal antler or horn. And the twisting that such a horn in turn suggests is particularly alluring to the eye because it appears as if the invisible surface is bending—perhaps as if it grew that way—toward coming into view. It is as if the surface is struggling to bring itself into view from behind the opacity of its objectness. In this way the object mimics how the eye itself seeks to find more than what any surface alone gives. Second, and in a related fashion, the "concavities and convexities" offered to view, and alternately so, work not only to give pleasure in the viewing but also to gently prod vision toward imagination and back again. That the eye is "peculiarly entertained and relieved" implies that the motions figured by the line exercise vision, while the imagination of any further twistings and turnings relieves it. Vision is fulfilled such that it transforms, but without fully abandoning itself. The imagination that completes vision not only returns to compel it but so too takes its very movements from those that constitute seeing. What the cornucopia thus symbolizes, as well as illustrates, is not the simple trajectory of vision into imagination, but the alternating play of the two. It is this ideally interminable alternation that best describes both pleasure and mimesis, for according to it eye and mind differentiate themselves in their very kinship with one another. They mimetically enhance and extend one another by generating themselves through an apparent differentiation. Here again we encounter the aspect of ceaseless motion, and especially the trope of a ceaseless returning, within Hogarth's theory. His treatise illustrates how experience does not end with a lively imagination but with a return to the movement of vision—and from there back again to the bodily movement of drawing. It is as if the hand that draws the serpentine line at once both prefigures and expresses the movement of imagination toward a whole that, in order to remain whole, returns again and again to the bodily motions composing but one aspect of it. We need think no further here than of Hogarth's insistence on the source of beauty in the moving lines that compose live bodies.

We might even hazard that in the case of the human body, serpentine lines describe not only its surfaces but so too its internal contents: "Of these fine winding forms then are the muscles and bones of the human body composed, and which, by their varied situations with each other, become more intricately pleasing, and form a continued waving of winding forms from one into the other, as may be best seen by examining a good anatomical figure...which shews the serpentine forms and varied situations of the muscles, as they appear when the skin is taken off" (53). This passage offers a new perspective on Hogarth's method of imaginatively inhabiting a scooped-out object, for it implies that the serpentine line pervades the object rather than merely appearing on its surfaces, regardless whether these surfaces are internal or external. I want to suggest that when it comes to the human figure, Hogarth's theoretical characterization of the nature of line and its relation to object become far more complicated than the intermediary notion of surface will satisfy. That is, the way in which line penetrates and unifies with the body—which we saw prefigured in the organicism of the cornucopia's lines—requires Hogarth in the next chapter to supplement his conception of body with what he has already described in relation to line alone.

Hogarth begins the longest chapter of his treatise—chapter 11, "Of Proportion"—with the following reference to the inadequacy of Shaftesbury's aesthetics:⁴¹ "If any one should ask, what it is that constitutes a fine proportion'd human figure? how ready and seemingly decisive is the common answer: *a just symmetry and harmony of parts with respect to the whole*. But as probably this vague answer took its rise from doctrines not belonging to form, or idle schemes built on them, I apprehend it will cease to be thought much to the purpose after a proper enquiry has been made" (59). This "vague answer" no doubt arose from the limitations of rhetoric and thereby perhaps remained satisfying until a draughtsman, rather than a writer, made a "proper enquiry."⁴² Hogarth reminds his reader to apply the method of considering objects "scoop'd out like thin shells" in order to best understand the distinction between two "general ideas" of form. But his language does not specify whether the method explains one general idea of form by contrasting it with the other, or if his method gives us access to both general ideas of form. I believe that the following passage indicates the former:

First, the *general ideas* of what hath already been discussed in the foregoing chapters, which only comprehends the surface of form, viewing it in no other light than merely as being ornamental or not.

Secondly, that *general idea*, now to be discussed, which we commonly have of form altogether, as arising chiefly from a fitness to some design'd purpose or use. (60)

Since his method until this stage relied exclusively on the viewing and reproduction of surfaces, it must now turn away, at least somewhat, in order to discern the other idea of form: "Though surfaces will unavoidably be still included, yet we must no longer confine ourselves to the particular notice of them as surfaces only, as we heretofore have done" (61). As the passage continues, Hogarth clarifies the second general idea of form as he exhorts us to "look into what may have filled up, or given rise thereto, such as certain *given* quantities and dimensions of parts, for inclosing any substance, or for performing of *motion, purchase, stedfastness*, and other matters of use to living beings, which, I apprehend, at length, will bring us to a tolerable conception of the word *proportion*" (61). This passage indicates that extending rather than abandoning his method will bring us to the second idea of form.

What we have previously conceived is the way in which surfaces might be analyzed and reproduced according to lines. Now Hogarth would have us continue such analysis to consider *why* and in what manner the surface of any object comes into existence. In short, asking why the surface of an object begins or ends is, for Hogarth, another way of asking after the proportions of that object. So just as the logic of an object's surface breaks down into its constituent lines, so too might surface be seen as the expression of the use of some object in relation to a purpose or another object. Note both that this analysis of surface is abstracted from *sense* rather than pure cognition and how in the following passage Hogarth reverses the standard hierarchy of sense as immediate and thought as mediated:

As to these *joint-sensations* of bulk and motion, do we not at first sight almost, even without making trial, seem to *feel* when a lever of any kind is too weak, or not long enough to make such or such a purchase? or when a spring is not sufficient? and don't we find by experience what weight, or dimension should be given, or taken away, on this or that account? if so, as the general as well as particular bulks of form, are made up of materials moulded together under mechanical directions, for some known purpose or other; how naturally, from these considerations, shall we fall into a judgment of *fit proportion*; which is one part of beauty to the mind tho' not always so to the eye. (61)

Movement is the key term for understanding Hogarth's doctrine regarding the second general idea of form. Proportion, then, is something we *feel* insofar as we acknowledge that movement dictates the composition of an object's various parts. Fragments fit together insofar as they move in harmony with one another, or insofar as a general notion of design or purpose subsumes the variety of parts. It is in reference to this idea that Hogarth asserts that we *feel*, rather than experience through trial and error, the appropriateness of parts in relation to one another.⁴³ In other words, we feel that they would move well together. As he puts it, "We find also that the profuse variety of shapes, which present themselves from the whole animal creation, arise chiefly from the nice fitness of their parts, designed for accomplishing the peculiar movements of each" (61). Here it is important to appreciate the linkage between the two ideas of form as well as between the kind of movement that occurs in vision and the assumption of movement made in the mind. I will describe these linkages as instances of mimesis.

That there is a kind of beauty to the mind "tho' not always so to the eye" is a curious claim for Hogarth to make given that he attributes beauty to the movements that variety prompts in vision. Yet as we've seen, Hogarth more likely posits beauty as the result of *composed* variety rather than the unending play that alternation affords.⁴⁴ This means that variety requires composition (symmetry, uniformity, simplicity) in order to occasion beauty. And to put it this way leaves us not so very far from proportion. We might well say that composed variety is a version of proportion, while the question of origin and telos marks the distinction between the two. Objects that visual experience renders beautiful are occasioned by the composed variety of lines that in turn compose the motions of the eye into pleasurable activity. In contrast, beauty determined mentally must judge proportion, and depends upon our *feeling* that the variety of parts provides for the unified motion of some object, or better said, some organism. Hogarth notes the distinction between organisms and artifacts: "And here I think will be the proper place to speak of a most curious difference between the living machines of nature, in respect of fitness, and such poor ones, in comparison with them, as men are only capable of making; by means of which distinction, I am in hopes of shewing what particularly constitutes the utmost beauty of proportion in the human figure" (61). He continues by giving the example of the chronometer constructed by his contemporary, John Harrison, for the purpose of determining longitude at sea. Hogarth concludes that although the device adheres to its designated purpose, it nonetheless is "displeasingly shaped to the eye." He then conjectures that had nature fabricated such a machine, "the whole and every individual part might have had exquisite beauty of form without danger of destroying the exquisiteness of its motion, even as if ornament had been the sole aim" (62). Nature, in short, cannot be disproportionate. All its objects and organisms have been so perfectly designed to fit with one another, indeed to move with one another, that they cannot help but be beautiful. For Hogarth, then, there is a direct correlation first in nature, and then in artifice, between proportion and movement.⁴⁵ "And surely also after what has been said relating to figure and motion, it is plain and evident that nature has thought fit to make beauty of proportion, and beauty of movement, necessary to each other: so that the observation before made on animals, will hold equally good with regard to man: *i.e.* that he who is most exquisitely well proportion'd is most capable of exquisite movements, such as ease and *grace in deportment* or in dancing" (63-64). Dance is an exemplary art for Hogarth because it provides an opportunity for the display or proof of the functionality of proportion, though we might easily describe it as the beauty of proportion because for him nature's operation is as beautiful as it is functional.⁴⁶ This is of course a variation on the more or less standard account of beauty that includes usefulness. Hogarth emends the formulation by rendering functionality explicit and particular; the fitness of anything now has to do with how its parts align with one another.

In some sense we might say that Hogarth has made his earlier specifications regarding the beauty of the serpentine line metaphorical. What I have in mind here is the insistent centrality of motion. The serpentine line results from the waving and winding of a line just as the beauty of an organism appears in its movements. But what of an organism or object at rest; how do we best judge it? Here we return to Hogarth's comments on bulk and proportion, now with the insight that Hogarth describes proportion as a kind of judgment of the object as if it were set in motion. Recall that his first example is of our feeling, "at first sight almost," that a lever would be too weak or too short to move some object. Though this general principle of motion might seem plausible in regard to statuary, it seems irrelevant in our judgments of architecture. In the case of statuary it is easy to imagine that our judgment of the object's proportions, and hence beauty, is a projection of how we feel the various parts of the body might move together when the body as a whole is in motion. But what would it mean to judge the proportions of a building by imagining it in motion? Perhaps this is too blunt a formulation; it might be that Hogarth would have us judge the parts of a building in relation to one another. But how might we imagine that relation as one of motion?

Perhaps a way to pursue this conceptualization of proportion is to rethink our conception of motion and its relation to body parts. Rather than assume that certain bodies are simply in motion and that their various components somehow aid that motion, it might be better to posit motion as

the *result* of the particular fit among body parts. Since Hogarth chooses as his premier example the human body, we might do well to distinguish between locomotion and motion, even if he tends to elide the distinction by taking the former as the model of all movement. In this way locomotion might be construed as a secondary feature, as though it were the result of having appendages affixed to a stationary body. The problem with using locomotion as the model for motion is that it obscures all other bodily movements. In this schema the body appears first and foremost a kind of sack rather than a machine composed entirely of moving parts, even if Hogarth misleadingly suggests that all the moving parts compel locomotion. That this cannot be his final conception of the body's movement is apparent in many aspects of his *Analysis*. Premier among them is the importance of dance. Dance does not, for Hogarth, benefit locomotion, or even display the graceful means of locomotion that a particular body might possess. Rather, dance combines and layers the body's isolated movements in order to allow the audience the pleasure of judging its proper fit. Movement is thus the performative display of fit and proportion. Dance is an aid to our judgment: putting the body in motion helps us judge the fitness of the parts to one another. In contrast to architecture, it is a more accessible occasion for judgment because its motions suggest and help the visual stimuli that may occasion pleasure and hence the judgment of beauty. In short, Hogarth's strong preference for dance, along with the centrality of motion in his aesthetics (and especially the motion of vision), means that he judges proportion according to the standards of vision. Though this seems a nearly unavoidable and obvious conclusion it nonetheless carries some surprise insofar as vision does not value appearance as its standard, but rather the feeling it provokes. That the lever in Hogarth's example is too short or too weak—or that the parts of a building appear fit or unfit—is not a standard of vision but rather a feeling of judgment. However, because vision comes to employ that standard (recall Hogarth's expression that we learn such deficiency "at first sight almost"), vision is not just a means to relay data to judgment and feeling. Rather, vision mimics the standards of faculties that respond to the internal reverberations of external motions. In short, the judgment of misproportion, or the dissonance that occurs when something just doesn't "look right," becomes a judgment of vision although it originates with the *feeling* that models it. Thus the linkage between the movement in vision and the movement of interior feeling is mimetic insofar as the faculty of vision functions by reproducing the motion and standards of internal life. Vision, for Hogarth, is the exteriorization of the vitality of interior life.

IV. Eye and Mind

The human figure cannot be understood merely through the observation of its surface: the interior must be laid bare, the parts must be separated, the connections perceived, the differences noted, action and reaction observed, the hidden, constant, fundamental elements of the phenomena impressed on the mind, if we really wish to contemplate and imitate what moves in living waves before our eyes as a beautiful, unified whole.

—Johann Wolfgang von Goethe

Vision becomes a faculty of judgment by dint of the close, mimetic relation between it and the pleasure of beauty. To train one's eye means, in light of Hogarth's thought at least, to condition vision with the pleasure of sight.⁴⁷ How does all this return us to the question of proportion's status? I believe it means that we cannot accept Hogarth's intimation that proportion assesses the motion or use of an object's parts. Or, as he formulates the interdependence of proportion and motion: "And surely also after what has been said relating to figure and motion, it is plain and evident that nature has thought fit to make beauty of proportion, and beauty of movement, necessary to each other: so that the observation before made on animals, will hold equally good with regard to man: *i.e.* that he who is most exquisitely well-proportion'd is most capable of exquisite movements, such as ease and *grace in deportment*, or in dancing" (63-64). Hogarth makes a telling mistake here. He has reduced his list of three kinds of fitness to one. Recall the initial formulation of what he names the second "general idea" of form in which he states that form concerns a "fitness to some design'd purpose or use" (60).⁴⁸ Also recall that for Hogarth, this particular kind of form results from our observation not of surfaces alone but of the "bulk and solidity" of objects. Finally, he appends to this characterization of form the alternative suggestion that it expresses something akin to "performing of *motion, purchase, stedfastness*, and other matters of use to living beings" (61). He proceeds in the next paragraph to write that our idea of proportion comes from what he terms our "*joint-sensations* of bulk and motion," therefore reducing the second general idea of form from a pair of alternative observations regarding either bulk *or* use, to a *joint* observation of bulk *and* motion. Hogarth here combines and reduces his former assertions; I would like to consider whether anything in his theoretical account helps explain these moves. He reduces his own three specifications of *use* (motion, purchase, "stedfastness") to but one category of motion; he similarly collapses together what begins as a disjunctive pair into the term *joint-sensation*. We've witnessed at least one consequence of this generalization in the attempted application of Hogarth's logic to the proportion of architecture. We might have avoided that peculiarity had he not conserved "stedfastness" in his list of form's appearance of bulk and solidity. Why did he so readily eliminate and reduce his account? One possibility might consider his objective: to explain the beauty of live, moving human beings. (Consider in this light J. Dobai's comment that "Hogarth is locating the explanation of beauty not so much in that which is functional, as that which is living; he is trying to find a principle which will be comprehensive.")⁴⁹

I might offer another explanation of the increased importance of motion to Hogarth's account, even at the expense of more explicit formulations of purpose. We can readily witness the ease with which he effects this transition in the very first chapter of the *Analysis* when his example of the human body's "fitness" assists in his exposition of architectural proportion. Here we find collapsed together human proportion with his famous example of the distinction between the appearance of the racehorse and that of the warhorse, and by analogy to Mercury and Hercules: "The general dimensions of the parts of the human body are adapted thus to the uses they are design'd for. The trunk is the most capacious on account of the quantity of its contents, and the thigh is larger than the leg, because it has both the leg and foot to move, the leg only the foot, &c" (26). The speed and abundance of these analogies makes it not difficult to imagine how Hogarth's slippage from purpose or use to motion might have occurred. Since he surmises that the eye surveys an object's function by *moving* over its surface, the object's use might *appear* indistinguishable from the motions it occasions. Thus the observation that occurs in motion elides the judgment of use. It is no accident, then, that Hogarth terms this experience a joint-sensation.

It seems that bulk and motion are experienced simultaneously though in different registers, or according to different ideas of form. Yet it is significant that Hogarth inhibits the development of his ideas of form. He insists that his second general idea of form is a singular judgment of "fit proportion," even if it is a less visual and more mental judgment than that of the first general idea of form, which he recapitulates as follows: "Hitherto our main drift hath been to establish and illustrate the first idea only [which only comprehends the surface of form, viewing it in no other light than merely as being ornamental or not], by showing, first the nature of variety, and then its effects on the mind; with the manner how such impressions are made by means of the different feelings given to the eye, from its movements in tracing and coursing over surfaces of all kinds" (60). To read this passage with care is to further erode the distinction between eye and mind that Hogarth elsewhere seems so reliant upon. If we are correct in surmising the passage's focus on variety, especially how the mind experiences it, then we might find a continuity between the first and second ideas of form. If we recall my earlier exposition of the initial mental attraction to straight lines, then we might here construe the second general idea of form in a like manner. That is, we might speculate that the "joint-sensations of bulk and motion" are of less variety than the "ornamental," the object of the first general idea of form. We might even suggest that this first idea of form avoids variety, if we recall that fit proportion also includes the consideration of what "enclos[es] any substance." Or we might only recall that whatever the multiplicity of an object's movements or parts, fit proportion is a judgment of the object as a whole, in which the relations of the parts depend upon the judgment of purpose or use. In short, the comprehension of an object according to the second general idea of form entails a *comprehensive* view of the object that tends in the direction opposite that of variety. Hogarth might define this tendency by borrowing a term from his previous account of a beautiful line: simplicity. Just as a line too varied might be reined in and found beautiful by a counterpoised simplicity, so too might an object's variety be subdued and transformed by a simplifying reduction to bulk or solidity. But before proceeding to describe any further likenesses between these two aspects of Hogarth's notion of form, we might recognize the novelty of his theory. As Dobai points out:

Hogarth emphasized the distinction between "volume" and "surface" and...erected a theory of beauty not on one but on two pillars. He did not simply develop a theory of the beauty of the pure form, as it is often thought, but he was the first in the European literature of art to differentiate between two aspects of form. As opposed to surface, as the sum of (imaginary) lines, these lines and surfaces being something "ornamental," there is, according to Hogarth, form as mass, as weight, which has a completely different beauty from this "ornamental" beauty. (Dobai, "Hogarth and Parent," 363)

Though I agree with the general tendency of Dobai's remarks here, I also believe he overstates the case. It is not that a "completely different beauty" arises from the second general idea of form. For Dobai to maintain such an absolute distinction is to ignore the mimetic likenesses between the two kinds of beauty, or better said, between the two aspects of beauty. Even the locution "as opposed to surface" is too strong. Hogarth's own description is that "though surfaces will unavoidably be still included, yet we must no longer confine ourselves to the particular notice of them as

surfaces only, as we heretofore have done. We must now open our view to ... bulk and solidity" (Hogarth, *Analysis*, 61). In other words, Hogarth himself remarks on the continuity of surface to mass.

Let us nonetheless attempt to profit from Dobai's keen analyses of the details, and especially the sources, of the *Analysis*. Consider his speculation that "Hogarth's view that we *feel* the functional correctness of an object, i.e. the 'correctness' of the mass, is decisive for the detection of a kind of empathy in his aesthetics" (Dubai, "Hogarth and Parent," 364). It is unfortunate that Dobai does not pursue his suggestion, for it might lead him closer to our own emphasis on the mimetic character of the *Analysis*. We might nonetheless speculate that Dobai's suggestion profits from the influence of the mimetic character of line in relation to surface in Hogarth's formulations. That the other component of form—or indeed for Dobai the other kind of beauty—is approached empathetically means that we liken ourselves to the object in order to judge (or rather feel) its correctness. Presumably we liken ourselves not as an object bounded by lines, but rather as a figure with volume or mass, and of course more importantly, as a "living machine" that is purposive. It will be of some help here to examine Dobai's interpretation of Hogarth's suggested method of composing lines. Dobai's gloss on "Hogarth's much discussed theory of the form as a mere 'shell' consisting of imaginary lines, independent of volume, seen from 'without' as well as from 'within,'" seems to distinguish between volume and form: "Hogarth transplants himself in imagination into the form in order to see it from the inside, not as mass but as 'pure form'" (364). Dobai concludes that "to put it rather pointedly, he considers form also as 'space.'... In other words, this description of form 'from within' harmonizes with Hogarth's description of the perception of space. He conceives space as 'cavity,' like an immense round form articulated only by the active perception of Man" (364-65). What are we to make of this? Unfortunately, Dobai ends this portion of his analysis abruptly by stating that "for Hogarth the border between form and space is rather vague" (365), a thought he comes to after citing the following passage from Hogarth:

By pursuing this observation on the faculties of the mind, an idea may be formed of the means by which we attain to the perception or appearance of an immense space surrounding us; which cavity, being subject to divisions and subdivisions in the mind, is afterwards fashioned by the limited power of the eye, first into a hemisphere, and then into the appearance of different distances, which are pictured to it by means of such dispositions of light and shade as shall next be described. And these I now desire may be looked upon, but as so many *marks* or *types* set upon these distances, and which are remembered and learnt by degrees, and when learnt, are recurred to upon all occasions. (Hogarth, *Analysis*, 84)

This remarkable passage reverses the priority of faculties in Hogarth's schema. Here the mind takes precedence over the eye, even when discerning distance. We have already commented on the importance of the figure of the hemisphere for Hogarth in light of his construction of the lines of sight, but here Hogarth modifies the procedure as an instance of the "limited power" of vision. Mental activity, including perhaps even the imagination, is unlimited in scope. The mind's conception of space, of what proceeds outward from the body, is infinite. Sight is thus formulated as a faculty of "assent" in relation to conception and imagination: "Hence I would infer, that the eye generally gives its assent to such space and distances as have been first measured by the feeling, or otherwise calculated in the mind" (83-84). Vision is blind, so to speak, until it is informed by "feeling," and mind, of what limits it.

There are then two senses in which we might understand Hogarth's characterization of the "limited power of the eye." The first comments on the eye's weakness in comparison to the power of the mind. The second finds in sight no natural limit, or no limit within its own powers. Sight is powerless to see without an imposed limitation—in much the same manner as we understood Hogarth's formulation of the power of sight to depend upon the opacity of objects and surfaces. In this second sense, sight falters because it lacks the power of self-limitation. This appears the more plausible explanation of the two if we place it alongside Hogarth's description of thought's "divisions and subdivisions." It is the mind's *analytic* power that vision lacks, thereby making the latter appear rather limited. But why does that limited power find its first expression, according to Hogarth, in the envisioning of a hemisphere?

We surmised earlier that the *sphere* resulted from Hogarth's mimetic reenactment of the lines of sight at the farthest extreme of vision's power. We might also construe the figure of the sphere as a mimetic likeness of the eye, so that the supposed first construct of the eye is an image of itself, though occupied from the inside rather than perceived from without. The reduction of the sphere to hemisphere might then be the result of imagining ourselves, and by extension our vision, situated on a flat surface. Vision reproduces itself in the image of a faculty empowered by mind but limited by the constraints of embodiment. As Hogarth would have it:

Experience teaches us that the eye may be subdued and forced into forming and disposing of objects even quite contrary to what it would naturally see them, by the prejudgment of the mind from the better authority of feeling, or some other persuasive motive. But surely this extraordinary perversion of the sight would not have been suffer'd, did it not tend to great and necessary purposes, in rectifying some deficiencies which it would otherwise be subject to (tho' we must own at the same time, that the mind itself may be so imposed upon as to make the eye see falsely as well as truly). (83)

The mind, by bounding sight, makes it congeal as a faculty with specific powers. Furthermore, Hogarth's expression regarding the "better authority of feeling" implies that what might be called internal sense more reliably judges what ought to be seen by the eye itself. Another name in this context for such authority might be taste. Taste, then, not only regulates feelings of pleasure, but it also comes to govern vision. Although "feeling" might seem like a passive, receptive faculty, its "authority" suggests that it might also become a legislative faculty. This is nonetheless a curious point for Hogarth to make in a chapter titled "Of Composition with regard to Light, Shade and Colors." His treatise accounts for the meaning that painters ascribe to "composition," but if we turn to the emphasis he himself places on the authority of feeling, we might then understand composition as something directed by taste. Because taste directs the manner in which something appears to the eye, it might also be the faculty that directs the proper production and appearance—composition—of drawings and paintings. It would be proper here to wonder whether Hogarth intends to distinguish what he calls mind from what he calls the authority of feeling. If there is indeed some difference between them, even if not a proper distinction, we might map that difference according to the different characters Hogarth assigns to line and to light (and color).⁵⁰

Composition for the painter, we might say, is an intermediary activity between taste and eye. Its two primary instruments—and indeed its constituents—are paint and line. Composition thus functions in Hogarth's schema as the point of intersection between the faculty of judgment and the sense of vision. It not only disciplines the eye, but also reaches vision to see pleurably as well as truthfully. We might liken this conditioning of the eye in regard to light to Hogarth's disciplining of the eye in regard to line. That is, composing by means of line—as well as by means of the best,

serpentine, line—is a matter of bringing simplicity to bear on ceaseless movement. The mind, in the case of line, takes in all the variety of (visual) movement and concentrates it in the gracefully moving line. Composition on the page, wall, or plate is thus a mimetic repetition and enhancement of the composition that already occurs in the mind's "prejudgment" of vision. Composing with light, shade, and color creates the appropriate marks according to which the disciplined eye has learned to take its cues for judging distance, mass, and form. And this disciplining—this seeing that is not merely aided by visual markers of distance but is the seeing *of* distance—is a seeing of the distinctions made first by the mind alone. The mind, we recall Hogarth suggesting, analyzes and divides, and thereby generates *space* as the product of its imaginable analytic movements. Line occasions the unification of the motions of the mind with the motions of the eye by becoming the means by which eye and mind synchronize themselves with one another. Composition by means of line produces the occasion for that pleasurable unification, and taste is the name for that sort of unity. Space, by extension, composed by means of light, shade, and color, becomes the material with which the analytic capacity of the mind is made accessible, and thereby recoverable, by sense. Sense gives unity and mimetic expression to mind. Consider in this light Hogarth's remarks, in the same chapter on composition, on the experience of breadth: "Let breadth be introduced how it will, it always gives great repose to the eye; as on the contrary, when lights and shades in a composition are scattered about in little spots, the eye is constantly disturbed, and the mind is uneasy, especially if you are eager to understand every object in the composition, as it is painful to the ear when any one is anxious to know what is said in company, where many are talking at the same time" (86). Composition is the active imposition of the mind over itself. Though we might have already studied the various ways in which eye and mind seem antagonistic to one another, it becomes more apparent now that these two faculties complement each other mimetically. We appreciate this all the more in Hogarth's remarks on the goal of coloring as a mode of composition: "By the beauty of colouring, the painters mean that disposition of colours on objects, together with their proper shades, which appear at the same time both distinctly varied and artfully united, in compositions of any kind; but, by way of preeminence, it is generally understood of flesh colour, when no other composition is named" (87).

Why is the beauty of human flesh of the highest sort of beauty possible? The easiest answer to offer would result from simply reverting to Hogarth's off-repeated, and decidedly unoriginal, Horatian contention about the importance of unity amid variety, as we read in the very same section on coloring: "Upon the whole of this account we find, that the utmost beauty of colouring depends on the great principle of varying by all the means of varying, and on the proper and artful union of that variety; which may be farther proved by supposing the rules here laid down, all or any part of them reversed" (92). But this answer is unsatisfying, for it fails to explain the urgency of Hogarth's insistence on the beauty of human flesh. My contention is that human flesh's utmost beauty is a synecdoche for the self-regarding nature of the mimetic relation between eye and mind. That is, human flesh is beautiful insofar as it symbolizes, in part, the reflexive nature of human judgment. But its beauty also depends upon the invisibility of the artifactual character of taste and vision. In this light, Hogarth's project for the *Analysis* is in fact twofold: on the one hand, in celebrating the made nature of line, he gives all the more weight to what, on the other hand, comes to appear as the natural connection between life and movement.⁵¹ The beauty of human flesh is the unacknowledged recognition that the artifactual essence of taste and vision are mimetic tracings of the natural movement of pleasure, or, we might say, the natural pleasure of movement. (And Hogarth records the psychological version of this movement in his well-known statements on the pleasures of pursuit.) Beauty is then a mimetic recapitulation of our pleasure in the oblivion of how thoroughly made we are, even if made in the image of what moves us. Our acknowledgment occurs as the experience of beauty, which is itself premised upon a curious kind of unacknowledgment. Insofar as the *Analysis* is also a primer for artists, it rekindles the desire to know how to produce pleasure. The line of beauty is a distillation of, and a device to enact, an occasion wherein we pursue again that which we are already in the midst of pursuing: "The angler chooses not to see the fish he angles for, until it is fairly caught" (40).

But why this doubling? Might we say that it is merely for the sake of making more pleasure, and continuing a pursuit we could not anyway abandon? Or is it rather, especially in light of the theoretical knowledge Hogarth pursues in the *Analysis*, an attempt to bring to light and recognition the reflexivity that constitutes our taste and judgment? We should not forget here especially the importance Hogarth gives to the two explanatory prints that accompany the treatise. This formulation of the relation between theoretical knowledge and practical demonstration calls immediate attention to his preliminary remarks on the character of his visual illustrations. If they are indeed to be considered like a mathematician's figures then their very visibility takes on a curious character.⁵² They show, we recall, not the appearance of things but rather how vision is at once a constructed and a constructive faculty. If we recall, too, the importance Hogarth accords the opacity of an object for the sake of its surface visibility, we might come to appreciate the similar opacity of Hogarth's figures for the sake of the visibility, or in this case the apprehension, of his aesthetic theory. His theory thus appears, but only obliquely, in his figures.

Two things come to mind here in regard to the centrality of line in that theory. The first studies the line of beauty's dynamic transformation of itself, via grace, into the three-dimensional serpentine line.⁵³ Just as line reflexively reproduces from itself the wholly other dimension of volume, so too does vision generate out of itself the wholly other dimension of taste (even if vision, in the examples of distance and space, might have been generated from the analytic distinctions fomented by thought alone). And yet, unacknowledged dialectician that he is, Hogarth insists that these wholly other products of line and vision are also completely continuous with that from which they arose.⁵⁴ The second point regarding line's centrality considers the manner in which Hogarth unravels the importance he accorded line by devising a second general idea of form centered on all that line, as well as his doctrine of line, excludes. The "feeling" or experience of mass, bulk, volume, and so forth is not only an attempt to characterize that which line is barely capable of encircling, but this alternative account of form also analyzes the invisible. The question that asks why such doubling occurs in Hogarth's theorizing finds its answer in the directness and productivity of movement. That is, line's turn in upon itself in the example of the cornucopia produces volume, just as the mass of the judge's flowing robes engenders the feeling of gravity and respect.

We turn finally to the concluding chapter of the *Analysis*, titled "Of Action":

To the amazing variety of forms made still infinitely from various in appearance by light, shade and colour, nature hath added another way of increasing that variety, still more to enhance the value of all her compositions. This is accomplished by means of action; the fullest display of which is put into the power of the human species, and which is equally subject to the same principles with regard to the effects of beauty, or the reverse, as govern all the former compositions; as is partly seen in chapter XI, on proportion. My business here shall be, in as concise a manner as possible, to particularise the application of these principles to the movement of the body, and therewith finish this *system* of variety in forms and actions. (104)

The topic of Hogarth's final chapter, though meant as a distinct category, is also a summation and completion of what we might call the movement of the entire treatise.⁵⁵ These linkages are not entirely imagined, as Hogarth reveals their substance in the passage above where he describes

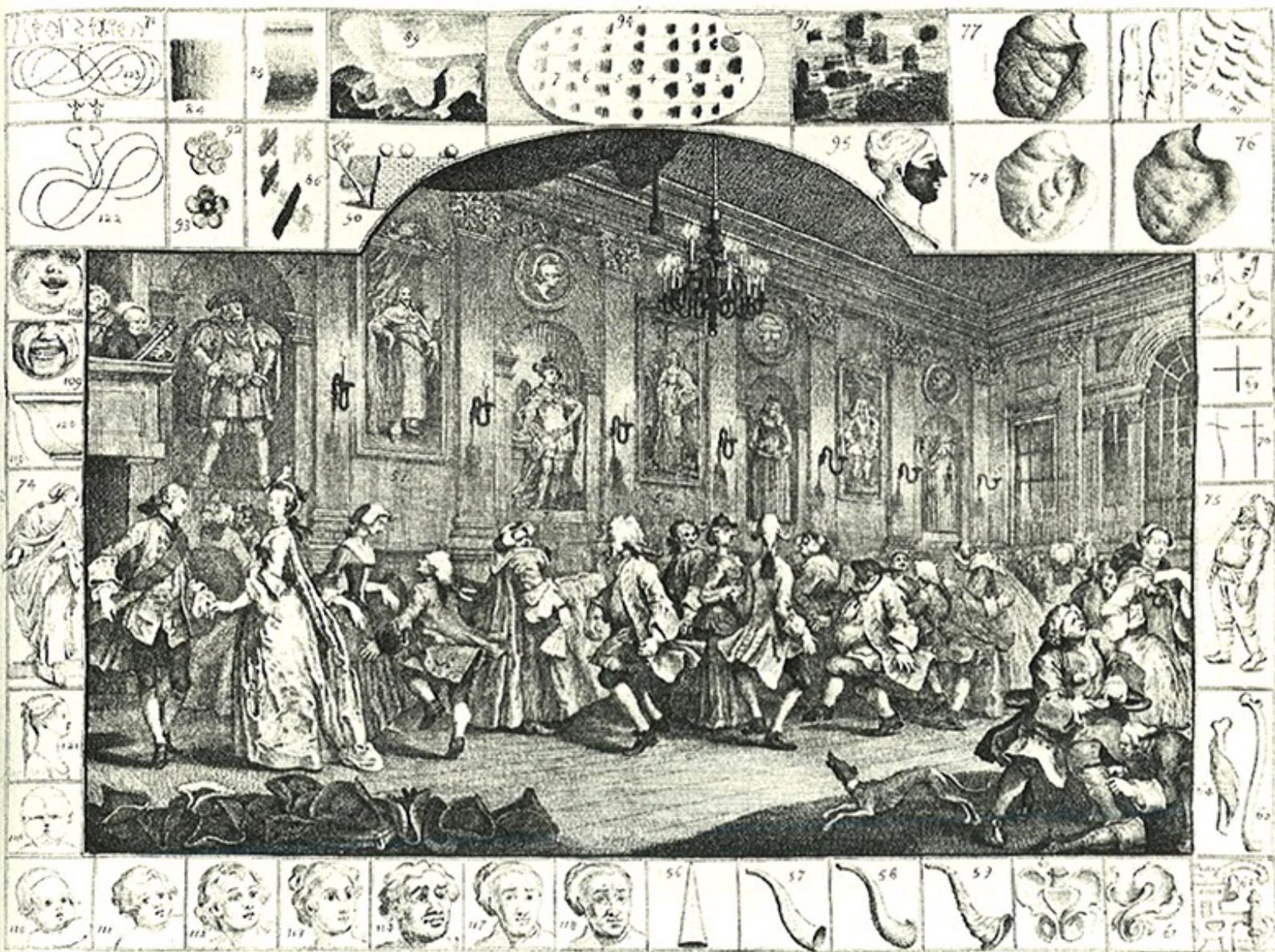
action as continuous with all the other means of increasing the already abundant variety of nature, as well as with his explicit reference to the chapter on proportion. Furthermore, he ends the passage with a claim that his treatment of action will complete his "system" of aesthetics.⁵⁶ Finally, the importance of action might also be read from the centerpiece—indeed the central theme—of the second explanatory print: the country dance.⁵⁷

Just as the movements of the hand that produce a line on a sheet might be brought under general principles in order to produce beauty, so too might the movements of the body as a whole aspire to regulation and control:

Action is a sort of language which perhaps one time or other, may come to be taught by a kind of grammar-rules; but, at present, is only got by rote and imitation: and contrary to most other copyings or imitations, people of rank and fortune generally excel their originals, the dancing-masters, in easy behaviour and unaffected grace; as a sense of superiority makes them act without constraint; especially when their persons are well turn'd. (104)

The movements of the whole body accomplish action. And because the body is complex and variegated, it may only train successfully by "rote and imitation." There is hope that the body might one day be trained, or might indeed train itself, by way of conscious knowledge and the application of principles. Nonetheless, we approach an understanding of the human body's grace by way of its kinship with the nature of line: "It is known that bodies in motion always describe some line or other in the air, as the whirling round of a fire-brand apparently makes a circle, the water-fall part of a curve, the arrow and bullet, by the swiftness of their motions, nearly a straight line; waving lines are formed by the pleasing movement of a ship on the waves" (105). Instead of providing a mechanical relationship between the nature of line and the body, this passage's characterization is effusive. Earlier we witnessed how Hogarth posited line as a useful reduction of movement or shape and surface. But it appears here more positively, especially in his examples, as something like an expression of motion. Line, then, is the visible culmination of motion rather than a limited and artificial approximation of it. Yet the human body achieves this expressive line only by imitation. There's a curious dilemma here in the seeming contrast between the imitative means to achieve grace and Hogarth's description of "people of rank and fortune," whose success at imitation occurs because their "sense of superiority makes them act without constraint." A more conventional understanding of imitation demands the activity of constraint. I want to suggest that Hogarth finds analogous the "easy behaviour and unaffected grace" in people of rank and fortune in contrast to their practiced, principled dancing masters and the relation between a body in motion and the expressive line it describes. That is, just as the dancing master, the "original" whom the person of rank and fortune imitates, models an as yet unexpressed natural and "unaffected" grace, so too then does movement realize its identity in the expressive line that it describes.

But what of the expressiveness of lines described in the mundane activities of life? What originals do they express? And how might they be found graceful and beautiful? "It may be remark'd, that all useful habitual motions, such as are readiest to serve the necessary purposes of life, are those made up of plain lines, i.e. straight and circular lines, which most animals have in common with mankind, tho' not in so extensive a degree: the monkey from his make hath it sufficiently in his power to be graceful, but as reason is required for this purpose, it would be impossible to bring him to move gently" (106). The logic of this passage is a little difficult to untangle. It seems that, as we have already learned for visual pleasure, there is little to recommend in straight and circular lines though their principles recommend them for mental appreciation and, as we learn here, as expressions of the motions of the necessities of life. But why in this passage does Hogarth slide from plain lines to graceful ones? Presumably, and as he writes two paragraphs later, the whole business of life might be pursued without any graceful lines whatsoever. And how is it that if the monkey had more reason she would be able to express the power of grace that he purports is already in her make? The "power to be graceful" must then come from the physical constitution of the body and the disposition of the limbs. Reason is "required for this purpose" as the intervening faculty that assists the return of the gracefully made body to graceful movements: "Let it be observed, that graceful movements in serpentine lines, are used but occasionally, and rather at times of leisure, than constantly applied to every action we make. The whole business of life may be carried on without them, they being properly speaking, only the ornamental part of gesture; and therefore not being naturally familiarised by necessity, must be acquired by precept or imitation, and reduced to habit by frequent repetitions" (106). But how do we reconcile this passage with Hogarth's unambiguous claim two pages later that "till children arrive at a reasoning age it will be difficult by any means to teach them more grace than what is natural to every well made child at liberty" (108)? This later passage implies that although it is a form of constraint, reason is the only principle that restores a capacity for an expression of grace, which the restraints and habits formed in pursuing the necessities of life have curtailed. (For Hogarth it would seem that the expression regarding the pursuit of a straight and narrow path had been taken literally.) Yet frequent repetition of the graceful movements acquired by precept or imitation might also produce the goal of habit. We might conclude that Hogarth's purpose is the reinfranchisement of the liberty (and grace) of motion through imitation and repetition. A trajectory that moves from a passive regard to an active making emerges with respect to the direction of the *Analysis*. That is, the passive movements of looking become the active movements of drawing that are still more activated, and socialized, in dancing. Dance thus becomes the figure, for Hogarth, of the fulfillment and completion of human action. Dance figures the body at play with itself and for the regard of others, which originates in a looking that Hogarth describes as the internal tracing of the movements of external nature. The dance that issues from habitual repetition is, in turn, the self-activating movement—hence play—of a social subject.⁵⁸



William Hogarth, 1676-1764. *The Analysis of Beauty*, plate 2. Etching and engraving. Designed, engraved, and published by William Hogarth, 1753. Courtesy of The Lewis Walpole Library, Yale University.

Kant and the Pleasures of Taste

Prologue

The influence of Kant's account of beauty has been enormous, partly because of its ability to mean everything to everyone.
—Howard Caygill

Not only in philosophy but also in psychology, sociology, and literary criticism a mutilated version of imitation has always prevailed.
—Rene Girard

The continuity of sense and imagination that we find in Burke and Hogarth will explain in this chapter how the relationship between mimesis and pleasure figures in aesthetic judgment. By tracing recent analyses of Kant's *Critique of Judgment*, I will suggest that the most important evidence of the persistence of mimesis lies in the contemporary response to Kant's aesthetic theory.¹ Most striking in these commentaries is the alacrity with which pleasure is dismissed, avoided, or deflected into subsidiary topics and in some cases simply ignored.² I will argue that the contemporary avoidance of pleasure is mimetically in line with Kant's own scant *positive* assessments of pleasure, in which he proceeds from the assumption that pleasure accompanies the harmony of the faculties.³ Yet Kant offsets his positive treatment of the content or dynamic of pleasure by extending and sustaining his *critique* of pleasure. That is, a fair portion of the third *Critique* studies the *condition* for aesthetic pleasure and sets its boundaries. Although Kant refrains from treating the positive nature of pleasure (though he explains why his treatment necessarily exhibits such limitation), his critique is nonetheless demonstrative of the domain and dynamic of aesthetic pleasure.⁴ In short, pleasure becomes the name for the constitutive dynamic of imitation that no longer recognizes itself as such.

Most recent works that have aimed to trace Kant's aesthetics fail to recognize that the *critique* of pleasure is responsible for pleasure's regulation. I would suggest that the insightfulness of any aesthetic theory depends upon the extent to which it is constructed in the presence of pleasure as a mimetic phenomenon, and with the knowledge (from Kant) that pleasure is deeply mimetic.⁵ My contention against many of the recent commentaries on Kant's aesthetics is not that they fail to be sufficiently mimetic; I believe instead that they demonstrate the persistence of mimesis in precisely their dexterity at transforming aesthetic pleasure into something else.⁶ By allowing pleasure's foundational role in aesthetic judgment to diminish, the recent literature on Kant has unloosed a torrent of mimesis *manqués* of pleasure that are simply too far removed *from* pleasure to have much *aesthetic* purchase.⁷

I want to argue nonetheless that there is something important, indeed crucial, to learn about aesthetic judgment by examining the ways in which pleasure has been of late misconstrued.⁸ Pleasure—we might say in paraphrase of Harold Bloom—has been misread. The place where misreading has occurred most systematically, which marks it as the place with the most promise for a misreading to become productive, is in the reception of Kant's attempt to contain the place of pleasure in his third *Critique*. One might argue that it is the very success of Kant's mimetic containment of pleasure that causes his commentators to fail not only to acknowledge pleasure as constitutive of aesthetic judgment but also to accord it any significant place therein.⁹

I want to suggest that something crucial about aesthetic judgment is to be read in the thoroughness of these misreadings. Although there is much—perhaps everything—to be learned about aesthetic judgment from both Kant and his commentators, there is nonetheless a critical difference between them in regard to pleasure: while for Kant pleasure is the *sine qua non* of aesthetic judgment, the commentators write without substantive reference to it.¹⁰ The lack of reference to pleasure makes these texts ironically determined by its absence; the commentaries, we might say, are—not unlike the dynamic of aesthetic judgment itself—constituted mimetically by an absence of pleasure. These misreadings of Kant therefore may indicate a type of reproduction akin to what we have already witnessed for Burke and Hogarth as the mimetic transformation of sensuous pleasure into taste. Taste again shows itself to be the product of the mimetic transformation of pleasure into sociability. Pleasure for Kant simultaneously becomes aesthetic and social.¹¹ And Kant himself—via the methodology of critique—regulates the mimetic mutability of pleasure to disallow the possibility that aesthetic judgment, or indeed even pleasure itself, might actually become definite. And if pleasure is, as Kant and his commentators display, the primary evidence of mimesis, how could there be a positive doctrine of aesthetic pleasure, and by extension, aesthetic judgment? Must we not instead limit ourselves to a critique that only establishes its *boundaries* and points to its misappearances?¹² The larger aim of the present chapter is to answer just such questions.

I. Activating Sensibility

The passive element in sensibility, which we cannot ignore, is really the cause of all the difficulties we ascribe to it.
—Immanuel Kant

The hope here is to learn about aesthetic judgment by considering the ways in which aesthetic *pleasure* has been elided in the construction and elaboration of doctrines of aesthetic *judgment*. I do not begin this examination with a commitment to a positive doctrine of aesthetic pleasure; rather, my presupposition is mimetic: I believe that the elision of pleasure in aesthetic theory is an allegory of that which it attempts to describe and explain. In other words, I suspect and hope that something important about the dynamic of aesthetic judgment might be gleaned from the resistances to aesthetic pleasure in those texts that (ought to) claim to expound it.¹³

Let us begin by tracing the transformation of pleasure in John Zammito's recent book, *The Genesis of Kant's Critique of Judgment*. When we read Zammito's claim that "The link between pleasure and purposiveness is the grounding insight of the 'Critique of Taste,'" we might well assume that pleasure is to play a central role in his commentary on Kant.¹⁴ However, when we consider Zammito's other statements on the nature of aesthetic pleasure for Kant, we reread the establishing of a "link" between pleasure and purposiveness as the means of sliding away from pleasure and toward purposiveness. What connects pleasure to purposiveness is also what will allow the two to move apart: the *link* between the two becomes the preparation of a chain of signification that facilitates the movement from one link to the next. The initial act that generates the potential for slippage in and along this chain occurs only as a seeming evocation and elevation of pleasure. In Zammito's statement linking pleasure to purposiveness, pleasure is invoked in order to prepare it for exchange and substitution. Zammito writes: "What the transcendental philosopher thus discursively establishes, the subject experiences as pleasure" (Zammito, *Genesis of Kant's Critique*, 118). While Zammito's earlier statement might assert a connection between two separate and independent phenomena, pleasure and purposiveness, it is difficult in light of this later assertion to see how they might be separate at all. That is, this later statement asserts that the transcendental philosopher and the subject who experiences pleasure are but two versions of the same phenomenon, namely, purposiveness. Pleasure, in other words, is interchangeable with the success of a transcendental deduction. While the context of Zammito's statement makes it clear that he is referring to aesthetic pleasure, we might question why this pleasure is not merely an accompaniment of, but also identified with, transcendental philosophy. And to consider this we need to reexamine what the statement in question accomplishes.

A second reading of the statement might suggest an elaboration upon the preexistent identity between aesthetic pleasure and what the transcendental philosopher "discursively establishes": "What the transcendental philosopher thus discursively establishes, the subject experiences as pleasure." The ostensible identity posited here is in effect betrayed by the disjunction between active and passive registers. While the transcendental philosopher actively "establishes" something, the subject is left with the passivity of experience, albeit pleasurable. The effect of Zammito's locution is to perform a denial of the identity it asserts between aesthetic pleasure and transcendental philosophy. If the identity were in fact true, two impossible implications would follow from it. The first would be the gratuitousness of the *Critique of Judgment*, for if aesthetic pleasure is indeed the same as the subjective purposiveness established by transcendental philosophy, there would be no need for a critique of aesthetic judgment as something separate and distinct from the *Critique of Pure Reason*. That is, Kant need only have appended a statement at the end of the first *Critique* informing the reader that she may also experience a successful transcendental deduction "as pleasure." The second impossible implication of such an identity would be the threat that the identical terms could be reversed, making pleasure predisposed to transcendental deduction. This potential makes the entire project of philosophy impossible, except of course as pleasure. Both of these implications predicate the denigration of pleasure, requiring that pleasure be invoked to ready it for dismissal.

There is another far more telling passage from Zammito: "If, as I infer, the object of transcendental explanation is to transpose into a cognitive key all (or as much as possible) of human experience, then to find any rendering of pleasure—for Kant the most recalcitrant irrational component of that experience—in a transcendental form must have been an extremely heady accomplishment, and one that would indeed confirm Kant in his view of the aptness of his system" (63). This passage displays the inevitable invocation of pleasure, even while announcing Kant's supposed achievement of having dismissed it. It also reveals the difficulty of banishing pleasure completely. Pleasure is here described as an irrational danger because it threatens not only the project of transcendental explanation but also cognition itself. Pleasure, insofar as it is "recalcitrant[ly] irrational," resists and challenges cognition. This challenge calls forth the program of transcendental explanation in order to have pleasure "transposed" into cognition. Zammito judges transcendental philosophy and Kant the victors in this struggle between "irrational" pleasure and cognition. Yet the term describing this success—and this is what seems so curious—reveals a resurgence of pleasure, supposedly contained by transposition. It is not merely a pleasurable slip of the pen that compels Zammito to describe the success of transcendental philosophy and cognition as "an extremely heady accomplishment." "Heady" signifies both pleasure and irrationality. Zammito has unwittingly reinscribed pleasure and its supposed irrationality onto cognition and transcendental philosophy. That which should have been overcome and transposed reappears; aesthetic pleasure cunningly triumphs mimetically over its own dismissal. According to the argument I am advancing, Zammito thus appears more correct than he intended with his assertion that this heady accomplishment confirms the "aptness" of Kant's entire critical system. It is the pleasure of the transposition itself—and not the limited success of the translation from pleasure to cognition—that marks the transcendental system a success and confirms the systematicity of the architectonic.

Perhaps the most obvious place in Kant from which to counter the slippage between pleasure and cognition is in the titles of the first two of the three books of part 1 of his 1798 *Anthropology from a Pragmatic Point of View*.¹⁵ Book 1 is titled "On the Cognitive Faculty," book 2, "On the Feeling of Pleasure and Displeasure." In the following passage from book 1 Kant again distinguishes cognition (here called sensibility) from pleasure:

Sensibility in the cognitive faculty (the faculty of intuitive ideas) is twofold: sense and imagination. Sense is the faculty of intuition in the presence of an object. Imagination is intuition without the presence of the object. The senses, however, are in turn divided into outer and inner (*sensus internus*). The outer sense is where the human body is affected by physical things. The inner sense is where the human body is affected by the mind. It should be noticed that this inner sense, as a bare faculty of perception (of the empirical intuition), must be regarded as differing from the feeling of pleasure and pain, that is, from the susceptibility of the subject to be determined through certain ideas for the conservation or rejection of the condition of these ideas, which might be called the interior

sense (*sensus interior*). An idea that comes through the senses, and of which one is conscious as it arises, is specifically called sensation, when at the same time the perception centers our attention on the state of the subject. (Kant, *Anthropology*, 40)

In the realm of sensibility the correlate of pleasure would presumably be the same term Kant employs in the third *Critique*: the agreeable. While Kant in his aesthetics is at pains to keep the agreeable distinct from aesthetic pleasure (of reflection), in his *Anthropology* he specifies a third pleasure that is to be confused with neither the agreeable nor with aesthetic pleasure. This new specification of pleasure places it midway between the gratification of the agreeable and the inherent sociability of aesthetic pleasure. Kant achieves this specification in the passage above by introducing a distinction between *inner* sense and *interior* sense. One might readily suppose that this distinction depends upon the already distinct sense and imagination, that is, between the presence and absence of the object of cognition. But Kant instead bases the difference between inner and interior sense on the *relation* of the (cognizing) subject to the object.¹⁶ And this basis underlies the affinity between sense and imagination as modes of cognition. Sense and imagination, or sensibility in general—including inner sense—is characterized by the propensity to be affected, regardless of any object. *Interior* sense—the feeling of pleasure and pain—is instead characterized by the “susceptibility...to be determined...for the conservation or rejection of the condition” that gives rise to pleasure and pain. Put differently, interior sense marks the beginning of a distinction within sense from passive reception to a potentially active response, even if only to conserve or reject the condition that is pleasure or pain.¹⁷

Another way to describe this difference is to say that while inner sense is the capacity of the *body* to be affected, interior sense is the capacity of the *subject* to be affected. What follows immediately for Kant is the recognition that the susceptibility of a subject to being affected entails his capacity for agency. The difference between a body and a subject, regardless however passively disposed, is that the latter is, qua subject, inherently the capacity to respond, even if only to conserve or reject the state it finds itself in. This inherent capacity follows from no special attribute of subjectivity beyond its essential potential unity. It is here then where the value of the transcendental deduction in the third *Critique*, and what Zammito purports is its identity with pleasure, is best appreciated. The third *Critique* requires its own transcendental deduction in order to show that the potential unity of subjectivity follows not just from cognition (the task of the deduction in the *Critique of Pure Reason*) but might also arrive by way of judgment. As Henry Allison explains: “And to underscore the unique nature of formal purposiveness as a principle of *judgment*, Kant takes great pains to argue that the need for such a deduction is not obviated by the Transcendental Deduction of the first *Critique*.”¹⁸ Further, the peculiar nature of judgment’s principle (heautonomy) is described by Allison in what might readily be termed a mimetic self-production:¹⁹

In order to emphasize the purely reflexive, self-referential nature of this principle, Kant coins the term “heautonomy.” To claim that judgment is “heautonomous” in its reflection is just to say that it is both *source* and *referent* of its own normativity. In fact, this is what distinguishes judgment’s *a priori* principle, from those of the understanding, which legislates transcendental laws to nature, and of (practical) reason, which prescribe the objectively necessary laws of a free will. (Allison, *Kant’s Theory of Taste*, 41)

To function at once as source and referent of itself—indeed to create its “own normativity”—is a prime instance of mimesis or of a self-reproductive kinship. So too, then, does the particular kind of reflection, and reflexivity, peculiar to judgment accord with what might be called a purely mimetic dynamic.²⁰ What I have in mind here is the suggestion in Béatrice Longuenesse’s book, *Kant and the Capacity to Judge* (which is perceptively illuminated by Allison), that the key characteristic of reflection in aesthetic judgment is made by Kant’s qualification of it as “mere reflection” [*bloßen Reflexion*] in the “First Introduction” to the *Critique of Judgement*.²¹ Mere reflection or reflexivity corresponds to a mimetic dynamic that, like aesthetic judgment, eschews content for the sake of a reflexivity within itself. Such a gesture discredits the standard understanding of mimesis premised upon the existence of an original and a copy. The sheer reflexivity of “mere” reflection destroys the basis for any distinction between original and copy. The problem of locating pleasure returns when investigating pleasure’s relationship to reflection. Because the consideration of reflexivity demands a nuanced perspective on mimesis, we must now investigate whether the feeling of pleasure is what issues as the product of this mere reflection, or if pleasure is simply the feeling of what might be called “mereness.”²²

Let us return to Kant’s account of the senses, for I want to indicate how the “interior sense” of his *Anthropology* provides the basis for an understanding of the common sense (*sensus communis*) of his aesthetics. After distinguishing outer from inner sense, and the latter again from interior sense, Kant proceeds to divide the outer senses into “the sensation of vitality (*sensus vagus*), and those of organic sensation (*sensus fixus*)” (Kant, *Anthropology*, 40). Although both of these are kinds of physical sensation—occurring, Kant writes, “only where there are nerves” (40)—their distinction depends upon whether the sensation arrives and remains local (organic) or if it “penetrate(s) the body to the center of life” (41), as Kant characterizes the vital sensation of the sublime, and no doubt in imitation of Burke’s description of it. (Kant’s only other example of the sensation of vitality is the experience of warmth or cold.) What we witness here is the recognition of a ground for unity (though of the body and not the subject) within sensation. Judgment, and especially aesthetic judgment—which is inherently social for Kant—might thus be seen as a mimetic extension into subjectivity and society of a unity presupposed by sensation.

Even when we turn to the branch of physical sensations that remains local we find Kant characterizing a portion of those sensations as exceeding their boundaries. Kant writes of the five organic senses that they can be divided according to those that are more objective from those that are more subjective. The three more objective senses are touch, sight, and hearing; Kant denotes objectivity here by explaining how these senses contribute “more to the cognition of the exterior object, than they arouse the consciousness of the affected organ” (41). The remaining, more subjective, organic senses are taste and smell, which Kant practically reduces to one sense: “Both senses are closely related, and he who is deficient in the sense of smell is likewise weak in taste” (44); “Smell is, so to speak, taste at a distance” (45). And “more subjective” for Kant means “the idea obtained from [the senses of taste and smell] is more an idea of enjoyment, rather than the cognition of the external object” (41). It’s here where Kant responds to the famous anecdote in Hume’s essay “Of the Standard of Taste” wherein Hume recounts Sancho Panza’s account of his kinsmen’s dual ability to pronounce on the quality of a hogshead of wine as well as to discern the taste of the iron key and leather fob only later discovered at the bottom of the cask. Indeed, Hume’s contention that there could be an education in taste depends upon the conflation of what Kant calls more objective with more subjective senses. Hume imagines the sense of taste, Kant’s premier case of organic subjective sensation, as objective. Our seemingly unavoidable assumption of a standard for taste relies on the conviction that our taste is objective. More importantly for Kant, however, is that even the physical sense of taste already shows an inclination away from cognition and toward enjoyment—for pleasure, as we’ve seen, belongs instead to interior sense. Yet Kant complicates the distinction between inner and interior sense when he investigates how the outer organic sense of taste interacts with cognition. Here the outer sense of taste has scant association with an object (and hence cognition) and is better explained by the subject’s *relation* to the idea of an object. In other words, it is difficult to keep the *enjoyment* that the

outer sense of taste enables distinct from the *pleasure* that interior sense feels. Both have to do primarily with the condition of the subject in relation to something else. Yet in order to maintain the distinction between the two, it is necessary to locate and identify the aspects of the subject that occasion the enjoyment of sensuous taste and pleasure. The object's impression upon the subject is fundamental to the enjoyment of sensuous taste, while in the case of pleasure the subject's *capacity* to conserve or reject the conditions that underlie its possibility is most significant.

We have thus far witnessed how the inaugurating distinction in sensibility between sense and imagination reproduces itself within the realm of the senses.²³ We have come to understand the subsequent discriminations within sense as the continuing echo of the original split of sensibility according to whether an object is present or not. We might even conjecture that Kant's distinction between inner and interior sense depends entirely on the *manner* in which the object is present. Turning now to the imagination we find a parallel set of distinctions—though we begin here, of course, with the absence of the object. Thus the preliminary division into productive and reproductive imagination is structured according to the presence or absence of the object:

The imagination (*facultas imaginandi*), as a faculty of perception without the presence of the object, is either productive, that is, a faculty of the original representation of the object (*exhibition originaria*), which consequently precedes experience, or it is reproductive, that is, a faculty of the derived representation (*exhibition derivativa*), which recalls to mind a previous empirical perception. Pure perception of Space and Time belongs to the productive faculty; all the others presuppose empirical perception which, if it is linked with the concept of the object, thus becoming empirical cognition, is called experience. (56)

The reproductive—or recollective, as Kant also calls it—imagination makes present a previous, absent sense perception. Kant is quick to point out, as many empiricists have, that the (reproductive) imagination "is not so creative as one would like to believe" but depends for its productions on a stock of previous experiences (68). The imagination nonetheless is powered by the absence of the object: "Imagination is richer and more fertile with ideas than sense is, and the imagination becomes, if coupled with passion, more lively when the object is absent than when it is present" (71). I want to suggest that the reproductive imagination is not only a faculty capable of recollecting an object of experience, but also more importantly, is a faculty capable of reproducing sense, a now dormant faculty.²⁴

Two passages appear in support of this assertion. In the first Kant provides a striking chain of likenesses beginning with the imagination and proceeding to the figures of night and moon. Note that he begins with an analogy between imagination and sense: "The inventive imagination causes a kind of association with ourselves, which, though it may be merely phenomena of the inner sense, is nevertheless analogous to the outer sense. The night enlivens it and raises it above its real values, just as the moon in the evening cuts a great figure in the heavens, though on a bright day it merely looks like an insignificant little cloud" (71). This passage suggests not merely that the imagination becomes livelier when the object of perception is absent, but also that the imagination comports itself mimetically as though it were sense. We might say that in causing "a kind of association with ourselves" while behaving in a manner "analogous to the outer sense," imagination's mimesis of sense makes sensuousness more intimate with, and hence akin to, subjective purposiveness.

Imagination then mimetically likens sense to subjectivity; it reincorporates

sensuousness as a capacity into the potential unity of subjectivity. Following this dynamic, aesthetic judgment might be formulated as a boundary that prohibits the reincorporation of sensuousness from becoming cognition. "Mere" reflection, as we've seen, is a way of respecting that boundary while at the same time recognizing the cognitive basis of imagination. Kant's image of the night enlivening the imagination (recall that darkness is a key characteristic of Burke's sublime) directly links the absence of sense with the vitality of imagination. Kant then likens the moon to the imagination, which in the light of day appears as but an "insignificant little cloud" obscuring the luminance of the sun. At night, however, the moon cuts "a great figure," becoming not only intensely visible itself but ideally also capable, like the sun, of illuminating its own objects. Kant then infers the same conclusion as Burke: the idea that the light of day reveals the moon's insignificance figuratively expresses the superiority of sense over imagination while locating the true standard of the imagination in sense. And because the reproductive imagination does not have its own objects, the primary referent of the moonlight is the moon itself. The attenuation of the imagination in relation to sense is what allows the reflexivity of the imagination. (The sun, in good Platonic fashion, cannot be looked at directly. But so too must we recognize that the reflective light of the sun illuminates the moon.)

In the second passage in support of my contention regarding imagination as a reproductive mimesis of sense, Kant describes the kinship between sensibility and understanding: "Despite their dissimilarity, understanding and sensibility by themselves form a close union for bringing about our cognition, as though one were begotten by the other, or as though both had a common origin, which is impossible; at least we cannot conceive how things so dissimilar could have sprung from one and the same source" (68). Even if we cannot conceive the same origin for sensibility and understanding—though I would argue that we nonetheless must in order first to think the unity of the subject—we can very well conceive the same origin for sense *and* imagination, first because Kant describes both of them as aspects of sensibility, and second because the latter comes into existence only through the absence of the former.

We might understand Zammito's notion of pleasure transposed into cognition as a compelling, though mistaken, attempt to explain aesthetic judgment as a form of rational cognition. This configuration seems unavoidable if one respects Kant's claim that aesthetic judgment is a priori, and if one is too firmly wedded to the models of Kant's earlier critical work. Though Zammito's commitment to the first two *Critiques* is unwavering (e.g., "The genesis of the 'Critique of Taste' lies in the adoption of the model of the *Second Critique* for the resolution of the transcendental problem of the *Third*" [Zammito, *Genesis of Kant's Critique*, 89]), an unexpected benefit of a more critical reading of Kant is that such a commitment serves to reveal a fundamental problem of the third *Critique* embedded in earlier expositions of the critical system. In short, the difficulty we encounter in formulating aesthetic pleasure as smoothly transposed onto cognition may be traced back to a problem within the formulation of cognition itself.

The difficulty originates in the relation of representation to cognition, and occurs specifically with regard to the role of reference in that relation. Zammito is keenly aware of the importance of reference and representation for cognition, as is proved by his assertion that "the key to Kant's phenomenology lies in the notion of 'reference' (*beziehen*)" (78). But Zammito's misstep occurs by way of the use to which he puts Gerold Prauss's distinction between Kant's formulations of subjective *objects* and subjective *judgments*: "One might ask whether there are representations that can never become elements in an objective cognition. The question needs to be rephrased: what *about* a representation can never become an element

in an objective cognition? Not the *matter* in it, but the specific *reference* of it: not the *Sinn* but the *Gefühl*—how it was *for* me, i.e., about me, not just in me" (77-78). This passage confuses Kant's formulation of the difference between cognition and judgment. Although Zammito might conflate the matter and content of a representation with meaning; he cannot so readily likewise conflate reference with feeling. Although feeling is undeniably a hallmark of subjectivity, what is significant for Kant is the *direction* of reference rather than the *feeling* that Zammito explicates as the aboutness or for-ness of reference. Despite Zammito's disclaimer, I don't see how feeling can be understood as something other than a kind of *content* of the reference. Feeling then is presented as filling the theoretical gap that looms when we compare object cognition with subjective aesthetic judgment.

Reference indeed has to do not simply with what is inside, but with the way in which this *insideness*—this *referring*—comes to adopt the attributes of being "about" and "for." A crucial error results from Zammito's confusion of representation and reference, specifically from having reversed their order. If reference is—as Zammito concurs—the key to Kant's phenomenology, then the place to look for the irreducibly subjective component of a representation (i.e., that component of a representation that "can never become an element in an objective cognition") is neither somewhere *inside* the representation nor in its seeming complement: the *feeling* in me. Whatever is "irreducibly subjective" might instead be only faintly inscribed on the representation as a result of a previous referencing, which initially gives rise to the possibility of representation (and its constitutive content).

Representations emerge in the distance they claim from an original. Neither is the gesture of reference originary; I want nonetheless to suggest here that in Kant's schema of cognition reference precedes representation and that representations are best understood as the products of reference. Representations are curious phenomena in this regard: they are profoundly deceptive insofar as they simultaneously assert and deny their relation to reference. That is, representations at once both refer themselves to some source *and* deny that they are products of this gesture of referencing. They are at once transparent and opaque: transparent in the obviousness of their production, opaque in their insistence that their source is an object rather than a dynamic. In other words, representations are referential with a vengeance: they go at once too far and in the wrong direction. One might well in this regard characterize the entire cognitive project of the first *Critique* as an attempt to police the duplicity inherent to representations, inherent to the stuff of which cognition is composed. The most interesting question of the project, then, is not in regard to *where* I might (with legitimacy) refer my representations, but rather *why* my representations so readily, indeed seemingly automatically, refer themselves toward something.

Although he is in some ways mistaken about representation, Zammito is nonetheless on the right track in turning the question of representation toward reference. But this turn occurs only by default: Zammito reverts to it only after the failure of certain aspects of a representation to become elements in "objective cognition." Subjectivity, insofar as it is barred from representation (even though representationality is premised upon being *for* subjectivity), receives its due only in the realm of reference. Since the topic of reference arises as compensation for subjectivity's inability to participate in "objective cognition," it is thus no surprise that Zammito characterizes reference in what he imagines to be the most subjective terms. Reference thereby becomes conflated with a reductionist formulation of subjectivity. Subjectivity is reduced to feeling (*Gefühl*) and reference likewise constrained to *how* it allows subjectivity to feel. One reciprocal effect of the denigration and constraint by what might here be called the subjectivization of reference is the elevation and legitimization of representation and cognition.

The most troubling aspect of the passage from Zammito under discussion here consists in its preparation for the erasure of pleasure via the substitution of subjective affect (feeling). Though I am not poised to argue that pleasure is the only version of aesthetic judgment—even though Kant writes in the "First Introduction" that the subjective purposiveness in the judgment of beauty is "even identical with the feeling of pleasure" (Kant, *Critique of Judgment*, 418)—I nonetheless want to protest Zammito's dispatch of pleasure.²⁵ He displaces pleasure in order to replace it with something that appears much more obviously as a hallmark of the subjective. In a passage discussing the conformity between the conceptions of the relation between representation and reference in the first and third *Critiques*, Zammito writes: "What is referred is always just the representation. And as representation—as presence-to-consciousness—it is always for the subject. This is Kant's point in the 'Transcendental Aesthetic' of the *First Critique*: representations 'contain nothing that can belong to an object in itself, but merely the appearance of something, and the mode in which we are affected by that something'" (Zammito, *Genesis of Kant's Critique*, 79). Representations, according to the first *Critique*, are wholly subjective in character. The project of that critique is, pace Zammito, to ascertain whether, and if so to what extent, it might be legitimate to have these subjective references—representations—refer also to objects. Kant's solution is, of course, to prove that these representations both do and do not refer to objects. And this split condition depends upon which aspect of the object—which is to say the object under which guise or according to which set of references—is intended. The similarity to note here between the first and third *Critiques* is in regard to method: Kant argues for the legitimacy of the transition from (subjective) representations to objective cognition by heeding the form (or mode) in which subjectivity is affected. The problem—and indeed the success—of Kant's transition from the subjectivity of representation to the objectivity of cognition is that it occurs by way of a certain elision, an occlusion of the pervasiveness of subjectivity in representation. I suggest that Zammito likewise avoids acknowledging the very large subjective share in representation by construing reference wholly in terms of feeling. The *Critique of Judgment* might be read as an attempt to rectify that elision, to reveal what has been concealed, and to offer a more sweeping, though less cognitive, basis for subjective unity. Its success actually provides a far more convincing basis for the transition attempted by the first *Critique*, and this is why the third *Critique* should be allowed its foundational role in the critical system instead of being received as a continuation of the project of the *Critique of Pure Reason*.²⁶

Among the numerous ways in which the project of the third *Critique* might best be characterized, two stand out as the most compelling. The first is in regard to the locale where, and the way(s) in which, subjectivity is constituted. The second, related and somewhat less amorphous characterization involves the elision mentioned above in Kant's transition from subjectivity to objectivity.²⁷ It might be formulated as the problem of representation, or more specifically, appearance. This second characterization places the third *Critique* in that tradition—from Plato at least through Adorno—that puts the brunt of the problematic of the aesthetic on the shoulders of the peculiar nature of aesthetic *appearance*. That is, in Kant's own terms, the project becomes the attempt to resolve the contrast between appearance (*Erscheinung*) and semblance (*Schein*). But many commentators have rushed too quickly to proclaim the resolution as being in favor of, and heavily indebted to, the schema of cognition, representation, and reference provided by the first *Critique*. There are yet other commentators who successfully avoid reading the third *Critique* in light of the first only then to fall into the equally pernicious mistake of reading it as a further expression of the project of the *Critique of Practical Reason*. In short, the first and second *Critiques* have become the Scylla and Charybdis of attempts to read the third.

II. Determining Reflective Judgment

The pleasure we take in the beautiful is a pleasure neither of enjoyment, nor of a law-governed activity, nor yet of a reasoning contemplation governed by ideas, but is a pleasure of mere reflection.

—Immanuel Kant

I began this chapter claiming that Kant's recent commentators, Zammito and Allison foremost among them, have avoided aesthetic pleasure; I expressed the hope that this evasion could be read as symptomatic of the core mimetic dynamic of aesthetic judgment. My method has been to examine the symptom, specifically the way in which pleasure had been deflected. I considered Zammito's strategy of displacing pleasure with purposiveness and transposing it into cognition. Although I found his attempts symptomatic of an avoidance of pleasure, I did not find purposiveness or cognition *symptomatic* substitutions for pleasure. They are instead merely phenomenal effects of pleasure's nonappearance. It is only when we encounter Zammito's assertions about the nature of reflective judgment that we find a substitute object truly symptomatic of the *avoidance* of pleasure. Reflective judgment comes to contain not only a reflection of the avoidance of pleasure but also the whole complex of relations entangled in, and by, reference. Reflective judgment is a more full-bodied symptom of a mimetic aesthetic precisely because it is explicitly about reference. Reflective judgment concerns nothing but the problematic nature of its own referential self. We might say that the symptom comes into its own—becomes itself reflexive—with the onset of the unavoidability of reference.

When reference begins to appear inevitable it must appear in the guise of the objective, which is to say: as an object. And in aesthetic reflective judgment this unavoidability makes an object of precisely that which was to have been the premier mark, and indeed founding core, of the subject. Zammito expresses it—how else but rhetorically—as follows: "In short, does not subjective formal purposiveness, as Kant articulates it in this crucial passage [i.e., a 'purposiveness ... which precedes the cognition of an object'], implicitly contain a reference to the object—not, to be sure, in the sense of the judgment of experience and its 'valid' claim, but in terms of the judgment of perception, that 'other kind of judging,' and its 'reflective' claim?" (104). This passage performs a quite remarkable recapitulation of that mistaken move Kant claims is the elision upon which the aesthetic is founded: the inevitability of subjective misrecognition. Zammito here explains that subjective formal purposiveness contains an unavoidable reference to the object. (That this reference is "implicit" is recognition of its unavoidability and its nontransparent nature.) "Reflective judgment"—the faculty that formulates and embodies subjective formal purposiveness—may thus also be considered a curious name for the action of an unavoidable reference to objectivity; curious, though apparently not discomfiting. Zammito writes: "Reference to the object in this 'other kind of judging,' I maintain, is the essential structure of the 'reflective judgment' upon which the entire third *Critique* is grounded" (88).

How are we to understand the scope of this reference to the object? My preliminary surmise is that we ought best understand the seeming inevitability of objective reference as judgment's pleasurable mimesis of cognition. Judgment, in short, mimetically comports itself as though it were cognition. Or we might say that aesthetic pleasure occurs as the mimesis of the indeterminacy of the object in aesthetic judgment. This is perhaps the most appropriate place to tease out a crucial aspect of Henry Allison's very fine reconstruction of the third *Critique*, as well as to mark our differences from it. Allison approaches the conclusion to his interpretation of the "First Introduction" as follows:

At this point in his exposition, Kant has introduced all of the essential features of his conception of the judgment of taste save one, namely, its aesthetic nature. To be sure, he describes the judgment resulting from this process of mere reflection as an "aesthetic judgment of reflection," in contrast to a teleological one, but the sense in which it is aesthetic has not yet been explained. This is the task of the next section (VIII), which is given the seemingly awkward title "On the Aesthetic of the Power of Judging." Moreover, in this context Kant introduces a new distinction, this time between two species of aesthetic judgment; those of reflection and those of sense. (Allison, *Kant's Theory of Taste*, 51)

This passage elucidates the turn in Kant's exposition where one expects him to single out the exclusively aesthetic, but instead he yokes together—as *aesthetic*—both reflection and sense. Allison is right—and contra Zammito—in explaining that "what makes a judgment aesthetic is the fact that it is based on a feeling of pleasure or displeasure, which for Kant entails that it is noncognitive" (51). And we might add from our discussion of Kant's treatment of sensibility in the *Anthropology* that this feeling occurs by means of the interior sense rather than the inner sense. This distinction is crucial to have in view as we encounter Allison's specification that the determining ground of aesthetic judgment, in general, "is always the one 'so-called sensation' that can never become a concept of an object, namely the feeling of pleasure and displeasure. The reference to a 'so-called sensation' expresses the point Kant makes elsewhere by distinguishing between sensations proper, such as those of color or sound, which constitute the 'matter of empirical intuition,' and the feelings of pleasure and displeasure" (51). It seems here that the source of sensation hardly matters. Instead of determining the interiority or exteriority of sense, we must establish whether or not the interior sense is sufficiently able to distinguish its feelings of pleasure and displeasure from sensations proper.

Kant's terminology is revealing: "so-called sensation" invites comparison with Burke's aesthetics at the precise point where he too attempts to name the feeling—and effects—of a seemingly phantom "sensation proper." Burke employs the term "delight" to designate the pleasure whose whole content he describes as "relative" pleasure, though it bears no similarity to pleasure proper. So too does Kant's "so-called sensation" designate a phenomenon—one is tempted to say feeling—at once continuous and discontinuous with sensation proper. Although sensation has no object and is only "so-called," it maintains its integrity as a real sensation. But there is yet another way to read Kant's terminology. The designation of the sensation (better termed "feeling") as so-called means that we have no proper way of capturing such pleasure except by likening it to something that it explicitly is not. Kant's term is thus itself a mimetic enactment of the dynamic of drawing closer to that which is most distant. The aesthetic feeling of pleasure, in short, is mimetic of sense. Why not then characterize the *aesthetic* as the pleasurable mimesis of sense into feeling rather than likening it to the prevalence, via some kind of cognitive reflection, of sense proper? In the end, Allison too succumbs to the temptation to identify the aesthetic with cognition:

Thus, whereas both species of aesthetic judgment are noncognitive because based on sensation, they are so in different ways. Those of sense may be said to bypass cognition altogether, since the sensation arises immediately from the perception, independently of any reflection on it. By contrast, in an aesthetic judgment of reflection, it is precisely the reflective act of comparison,

But this conclusion seems to blunt the force of Kant's formulation of aesthetic judgment, in which he identifies it with "mere reflection" by assuming that reflection in aesthetic judgment is akin to what might be called reflection proper. I want instead to assert that the mere reflection of aesthetic judgment in fact signals the boundary beyond which all contentful reflection, especially the "reflective act of comparison," is barred.

Allison relies here on Kant's occasional confusion of inner and interior sense. To assert that a sensation is produced as a result of reflection does not follow Kant's unconfused distinction between reflection and sense. Agreeableness, that is, only in "a sensation that is connected directly with the feeling of pleasure and displeasure" (Kant, *Critique of Judgment*, 413), is the only instance where sensation is connected with pleasure. In aesthetic judgments of reflection there is no sensation; like the parallel case in which the lack of sense influences imagination, reflection here depends upon the absence of sense as the occasion for its emergence.

Allison's misstep depends upon a single passage from the "First Introduction" in which Kant misdescribes the "sensation [read 'feeling'] brought about in the subject by the harmonious play of the two cognitive faculties" (413). It is the interior, and not the inner, sense that is responsible for this feeling. But Allison's construction requires the reintroduction of sensation in order to present a version of reflective content provided for by sensation, not feeling. It is a telling *aesthetic* error to mistake feeling for sensation. But the persistence of this very error for Allison and for Kant is evidence of the success, and concomitant successful concealing, of mimesis. Despite his recognition of the crucial qualification of aesthetic reflection as "mere reflection," Allison's conflation of sense and feeling allows him to obscure the all-important distinction between cognitive and noncognitive reflection, as well as that between determinant and reflective judgment. I might summarize my disagreement with Allison as follows: Whereas he believes that what Kant calls "further reflection"—occasioned by the indeterminacy of the object in aesthetic judgment—becomes cognitive, I instead interpret this moment of further reflection as a mimetic return. And this return is specifically the reproduction of the sensation whose peculiar absence first occasioned aesthetic judgment.

The sympathetic intimacy of sense and feeling in Allison's exposition corresponds to the emphatic connection Zammito draws between reflection and reference. Indeed, a cornerstone of Zammito's position lies in his formulation of the relation between reflective judgment and reference: "With the idea of 'reflective judgment,' Kant's work took a decidedly *cognitive* turn" (Zammito, *Genesis of Kant's Critique*, 5). This too hastily equates reflection and reference with cognition. Only later in his exposition does Zammito contend with Kant's explicit decoupling of cognition and aesthetic judgment: "If Kant will not have us call it cognition, it remains to ask what 'reference' and 'reflection' then mean, and why he stubbornly clings to the word 'judgment' in characterizing these events" (107). The focus of Zammito's inquiry into the third *Critique* is on the correct constellation of terms: on the relation within aesthetic judgment between reference and cognition. Yet he is unwilling to confront the peculiarity of the relation within the aesthetic between these terms. He instead approaches the relation as a problem to be solved—in terms of either the first or second *Critiques*—rather than recognize it as an opportunity to investigate the dynamic of the aesthetic *überhaupt*. It is therefore not surprising that Zammito stumbles over the impediments that prolong his dash to solve the problem of reflective judgment. For example, the opening page of the section that begins the second part of his book is titled "The Cognitive Turn: The Discovery of Reflective Judgment," where he writes: "The tendency to 'objective subreption' [the tendency to ascribe to the object itself the property that entailed beauty] is a natural error of judgment, yet Kant believed it might... be the source of 'profound inquiries'" (151). Zammito here displays his strategic propensity to ignore Kant's asseveration that aesthetic judgment is not a form of cognition. The display occurs in the shift of context from aesthetic to teleological judgment, while it is clear that Zammito's remark appears only after he has turned from aesthetic judgment to the "Critique of Teleological Judgment." The problem of objective subreption is allowed to appear in order for teleological judgment—even though Zammito argues that it "arises immanently out of the problem of aesthetic judgment" (151)—to be contrasted with aesthetic judgment as a more plausible formulation of a problem essentially within and about cognition. The central elision of aesthetic judgment—objective subreption—is readily admitted, and indeed as a "natural error of judgment," as soon as some other means is available that might yet again elide this natural error. The repetition of this elision is not so much mistaken as it is indicative of a mimetic response to the prior aesthetic elision. We could hazard the formulation that the more "natural" an error comes to appear here, the more closely it approximates cognition.

Zammito's second strategy is to perform an elision of reference and reflection with cognition. Once he introduces teleological judgment as a more plausibly cognitive faculty than aesthetic judgment, he links judgment to cognition without further impediment: "A transcendental principle did guarantee the validity of judgment (and hence its 'subjective' universality and necessity), since without one, it could not stand as a faculty of cognition at all" (168). It is important to note in this passage just how much is sacrificed in the likening of judgment to cognition.²⁸ If one of the central claims of the third *Critique* is in regard to the possibility of subjective universality, Zammito's brash enclosure of the subjective within scare quotes is a not-so-tacit admission (perhaps a celebration) of the loss of the subject's centrality in judgment. The reverberation of his initial elision between reference and cognition produces a further elision according to which reference to any object becomes de facto evidence of the objectivity of judgment. Ironically enough, these elisions occur by way of the judgment that Kant took to be both singularly and peculiarly defined by its reference *solely* to subjectivity.

Let us examine more closely—by way of his commentators' responses—just what kind of judgment Kant takes to be definitive of the aesthetic. Here Zammito indicates two commentators of the *Critique of Judgment* most influential for his own interpretation: "Like Souriau, Tonelli finds the key to the evolution of the *Third Critique* in the notion of reflective judgment. Tonelli shows that the distinction of determinant from reflective judgment—and therewith a clear sense of the faculty of judgment as such—only arose midway through the composition of the text" (4). There is little disagreement among the majority of Kant's commentators about the role and importance of reflective judgment. Differences arise instead in regard to the relation between reflection and pleasure—and these give rise, in turn, to quite different characterizations of the function and extent of reflective judgment.

Salim Kemal offers a lucid explanation of judgment in general in his formulation that "the judgment is a relation between the faculties of understanding, which yields concepts—or the formal, organizing or classifying principle or rule—and sense, which gains intuitions, representations, or the content of claims."²⁹ Put differently, judgments result from bringing concepts to bear on material; they are the schematic products of material having met concept, or conversely, concept finding material. It is precisely in regard to the presence or absence of material and concept that the distinction between determinant and reflective judgment is made. Kemal explains it as follows:

In making determinant judgments we both possess a material and have a given concept which provides a rule for that order. There

are cases of judgment, however, in which the concept may not be given or be immediately obvious although judgment is able to discern some order in its material. In this case, the judgment may be said to possess a particular—the material—for which it lacks but seeks a universal or concept. Kant calls these judgments "reflective" to mark the need to search out the rule appropriate to the particular. Now, in a sense, given that the activity of judgment generally was said above to be a talent for bringing concepts and material together, every exercise of judgment is reflective in some measure because it brings material to its universal. (Kemal, *Kant's Aesthetic Theory*, 28)

If judgment is a relation between concepts and material, then determinant judgment is best understood as the form of judgment in which that *relation* is determined. Once the material betrays an orderliness prior to the application of the judgment, the material and its contents determine the judgment. Yet if we recall that one of the primary functions of the understanding is to impose orderliness, we might instead be inclined to posit the concept, insofar as it imposes an order upon material, as that which determines the *judgment*. Yet neither of these formulations thoroughly articulates Kant's conception of determinant judgment. A more appropriate formulation involves mutual determination within judgment between concept and material, which then marks determinant judgment. It is this mutuality that allows the judgment to recede from view. A determinant judgment is one in which the "fit"—the mutual determination—between concept and material is so snug that the history of a judging and ordering of concept and material is effaced. In short, determinant judgment is overdetermined judgment. And this excess of determination provides, instead of evidence or self-transparency, the means for judgment to conceal itself under the guise of the obvious. Kant's aesthetics then offers us the hope that judgment might become transparent whenever its determination fails. What surprised him perhaps most about reflective, aesthetic judgment was its refusal to fail, and of course the pleasure in and of that refusal.

Determinant judgments are by nature an unpromising place to seek how judgment works because they cover their tracks so well. It is reflective judgment that assumes the burden of displaying the mechanics of judgment in general. We can witness the strain of this assumption in Kemal's attempt to expand the domain of reflective judgment in his assertion that "every exercise of judgment is reflective in some measure because it brings material to its universal" But this is to overstate the case in precisely the same fashion that Zammito does. Kemal's assertion diminishes the independence of reflective judgment by presupposing the inescapability of material, or the object. Zammito's and Kemal's positions are as interchangeable as their terms "material" and "object." Their assumptions sacrifice any full-bodied conception of reflective judgment for the sake of the priority of material and object. Reflective judgment, in their hands, becomes a version of determinant judgment. To the extent that they suppose reflective judgment consists of little more than the search for an absent concept, rule, or universal, they thereby suppose the presence of material, object, or particular and deem them determinant. Reflective judgment becomes a mere variant of determinant judgment: the search for the rule appropriate to the particular sets out from the givenness of the particular. Reflective judgment is then judged successful when it finds, or produces, the concept or rule that matches the object. But it is the supposed givenness of the object, material, or particular that predisposes the search for the rule, principle, or concept. And this givenness is what reduces reflective judgment to the search for *which* rule fits best. Reflective judgment again becomes a version of determinant judgment; any difference would reside in the lack of knowledge regarding the relation of determination. Reflective judgment thereby becomes little more than an opaque determinant judgment. Although it plays a crucial role in aesthetic judgment, Zammito and Kemal's accounts reduce it to a version of everyday determinant judgment. What might have been extraordinary in aesthetic judgment is also thereby seriously diminished, if not irretrievably disavowed. We have already witnessed Zammito's expropriation of reflective judgment for the sake of cognition; Kemal's domestication of that which ought to be peculiar about the aesthetic is indicated in his statement that "the subjective validity which aesthetic judgments claim is one that also underlies cognition" (29).

I want to show that in the work of Zammito and Kemal reflection serves to eviscerate precisely what for Kant was most definitive in aesthetic judgment. For Kant, what marks aesthetic Judgment off from other forms of judgment is the *direction* of reference. In aesthetic judgment the subject refers the judgment to herself, while reference to objects characterize other judgments. Because of the subject's fundamental judgment, any reflective judgment that is made the referent or determinant of an object erodes the value of Kant's insight. That value depends upon maintaining a clear and incontrovertible distinction between determinant and reflective judgment. In short, the whole of Kant's aesthetics stands or falls with this distinction.

Let us recall my earlier contention regarding the burden placed on reflective judgment as the locus for observing the mechanism of judgment. I claimed that reflective judgment might enlighten the workings of judgment insofar as it is, in contrast to determinant judgment, potentially visible. The visibility of reflective judgment is accorded to the extent that the mechanism of judgment seems to fail momentarily, and in this failure reveal something of itself. I explained that determinant judgment's effortless work concealed its mechanism. We might now ask whether judgment, and in particular reflective judgment, ever truly fails. And in attempting to answer this question we might also try to explain Zammito's and Kemal's inclination to construe reflective judgment as a version of determinant judgment. The connection between our two inquiries lies in the inability of judgment to fail. I want to suggest that aesthetic reflection displays the persistence of judgment by its mimetic reproduction of cognition. To construe aesthetic judgment as a kind of determinant judgment conceals the display of reflection. Kant's critique is itself an instance of pursuing the concealments of reflection in order to examine how judgment performs. Put somewhat differently, if objective subreption is indeed what Zammito—following Kant—calls a "natural error of judgment," then we might consider reflective judgment as inherently misreferring. We might also thereby consider that the very "naturalness" of this error is constitutive of judgment. In short, since we decline to claim that all judgment is in fact a form of cognition, must we not nonetheless concede that all judgments are subject to "natural error"?

III. Phantom Sensations and Mistaken Subjects

In neither of the two parts [of the *Critique of Judgment*] does Kant speak of man as an intelligible or a cognitive being.

—Hannah Arendt

What is the scope of subjective reference and how is aesthetic judgment circuted through objective subreption? In her book *Studies in Kant's Aesthetics*, Eva Schaper is well aware of the importance of subjective reference for aesthetic judgment: "the second [strand], running through the entire *Critique of Aesthetic Judgment* and especially prominent in the first Introduction to it, makes use of the distinction between two directions of reference—to an object and to a subject."³⁰ I want to follow Schaper's insightful specification of *reference* and its two *directions* as two of the most prominent distinctions in the third *Critique*, and want also to heed what I take to be the implication of the very different reference to a subject. So too does Schaper acknowledge the large part played in the *Critique of Judgment* by the doctrine of sensibility bought forward from the *Critique of Pure Reason*. This is in accord with our finding that the inherited cognitive schema proves to be consistently problematic for the later book: "Kant, by contrast [to Hume], makes reference to objects or lack of it constitutive of his distinction between perceptions of inner and outer sense, and he can do so by presupposing the argument of the first *Critique* in general and the Transcendental Analytic in particular" (Schaper, *Studies in Kant's Aesthetics*, 45).

Schaper's account is misleading because it does not contend with the distinction, only later made explicit in Kant's published lectures on anthropology, between inner and interior sense. I want to suggest that Kant's difficulty in the *Critique of Judgment* in demarcating sense from feeling is due to feeling's mimesis of sense, akin to what we've already witnessed in judgment's mimesis of cognition. We should recall that it is Werner Pluhar, in his commendable translation of the *Critique of Judgment*, who is responsible for introducing the term "sensation proper," which we encountered in Allison's work. It is this term that begins to take note of Kant's burgeoning acknowledgment of the phantom nature of aesthetic "sensation." As Pluhar explains,

Sinnesempfindung, i.e., *Empfindung* (sensation) as involving a (genuine) *Sinn* (sense) and hence having to do with perception, rather than as meaning *feeling*....Now although the literal meaning of this term is "sensation of sense," rendering it that way would make it perplexing, since the component terms are cognate in English. "Sensation proper" avoids this difficulty and still captures Kant's meaning: feeling *is not* sensation proper, precisely because it does not have its own sense....The alternative of rendering "*Sinnesempfindung*" by some expression referring to an "organ" has the difficulty that *inner* sense does not, strictly speaking, *have* an organ. (Kant, *Critique of Judgment*, 157)

It is first worth noting that Pluhar's literal English rendering of *Sinnesempfindung* as "sensation of sense" captures Kant's recognition of a reflexive, mimetic aspect to sensation. I would add that this reflexiveness might also be explained as a referencing that successfully locates an object or "organ." Sensation proper, we might say, derives its propriety by dint of its reference terminating in an object or in its own organ. Although Pluhar rightly describes how feeling lacks an organ or sense, I disagree with his statement that inner sense has no organ, and would instead say that the lack of an organ is precisely what characterizes *interior* sense. Recall that in his *Anthropology* Kant likens outer and inner sense according to the body's sensitivity to being affected: "The outer sense is where the human body is affected by physical things. The inner sense is where the human body is affected by the mind" (40). Kant goes on to describe the inner sense as a "bare faculty of perception," thus explicitly assigning it the status of a faculty or organ while at the same time allowing it only a "bare" existence. There is an elegant symmetry to be noted here between the mere presence of reflection in aesthetic judgment and the bareness of the faculty of inner sense. Inner and outer sense share not an organ but the receptivity that comes with each having its own proper organ. But interior sense—like Kant's common sense (*sensus communis*)—is a possibility generated by reference. Interior sense is the product of a reference precisely away from sense proper's reference to an object or to its own organ and thereby toward the not yet fully constituted subject.

Schaper's assumption is that the references to object and subject are analogous and symmetrical, and that they constitute like products. The production of a supposed "faculty of feeling" thus becomes the complement to the constitution of an "outer sense" that follows objective reference. If objective reference entails the constituting of some faculty or avenue by means of which the "objective" might become registered, then subjective reference analogously posits such a faculty or avenue by means of which something is registered. It is the interior rather than the inner sense that arises as the mimetic product of a reference away from the object and toward the "subject." We then assign the term "feelings" not to some object but to the phantom sensation of what reference expects to be object-like. Kant needed to protect "sensation proper" from the semblance that threatens to make feelings indistinguishable from sensation.

Here we need to recall—in order not to fall prey to the mechanism of objective subreption—that it is reference toward a subject that calls forth a faculty (or pseudo-object) in expectation that its trajectory will finish by landing somewhere. The reference directed to a subject intends to register the subject like an object. Interior sense thus claims as its "object" nothing other than the subject; it is the only place where the subject might feel herself. Although there is no organ for reception, aesthetic judgment nonetheless arises as the reverberation of a reference to no object. When Schaper uses the term "perception" in regard to both outer and inner sense, she implies that the basis of what she calls inner (but really interior) sense is the postulation of the subject as a perceivable, sensate object. The very conception of a perceiving interior sense is founded on objective subreption. Indeed, the doctrine of a faculty of inner [interior!] sense—and its concomitant "feelings"—is something like objective subreption in spades: it provides the language and locale for the naturalization of the foundational error of aesthetic judgment. And yet this error might also be described as the success of aesthetic judgment insofar as the reference to a subject reflects the "cognition," which fails to find an object and thereby becomes judgment. The crucial question here then becomes to what extent judgment is aware of its mimetic displacement of failed cognition. I would like "aesthetic" in the term "aesthetic judgment" to signal the reluctance of judgment to identify any object—especially "feelings"—as an appropriate terminus for a reference to a subject. The standard, then, for evaluating aesthetic judgment would be the extent to which reproduction occurs without unification. Aesthetic judgment is sound when reference to a subject mimetically likens itself to things (even feelings) without collapsing itself into them. I don't deny that we have (aesthetic) feelings; I deny only that feelings are the final product of aesthetic judgment.

The disanalogy we find between objective and subjective reference makes the *subject* of reference elusive and evanescent. Schaper's treatment makes this clear, as her doctrine of Kant's aesthetic judgment segments and fragments the subject that ought to remain a unity. Schaper argues that

what determines whether the predicate applies in a judgment of taste is a particular response of delight followed upon the subject's contemplation of the object," because her conception of judgment is that it is a separable and thereby cognizable appendage of the subject (Schaper, *Studies in Kant's Aesthetics*, 50). The subject might then assess her own judging, which Schaper designates contemplation. And though this may seem a particularly powerful ability on the part of a unified and nearly transparent subject, it might also be formulated as evidence of a fragmented subjectivity holding its unity firm at the cost of objectifying not only its pleasures but also its abilities to have them. Why designate contemplation, and the fragmentation it presupposes, aesthetic?³¹ I would instead interpret the objectification of the subject as the curtailing of the very indeterminacy (in subjective reference) that serves aesthetic reflection. Aesthetic judgment is the vehicle for an expanding unity of the subject by means of the *pleasurable* reverberations of subjective reference—as we saw in Hogarth's line and Burke's taste.

And while wholehearted agreement is warranted with the contentions of Kant's commentators in regard to the autonomy of aesthetic, reflective judgment from the object—though we have seen that Kemal and Zammito consistently fail to uphold this autonomy—one might still be reluctant to embrace the consequences of a strong version of autonomy. Because the direction of reference of interior sense is away from the object, Kant then infers the indifference of reflective judgment toward the object. Kant's commentators often turn this indifference into an ability to legislate over the object. I suggest two missteps here: one is to assume that because aesthetic judgment is not entangled in objects, it is qualified and motivated to pass judgment on them. The other is to imagine that reflection's autonomy confers it power over objects. I call this a strong version of autonomy and place it in contrast to the weak version formulated by Kant. Kant's notion, we may recall, is that reflective judgment is hardly a robust faculty. Rather, it indicates an initial absence of reference to an object. And though reflective judgment may also refer to a subject, Kant nowhere indicates that the reference requires the production of a robust, autonomous faculty within the subject, either toward or away from which reference occurs. The question here arises as to why Kant's commentators nonetheless nearly all agree upon and formulate in one version or another the existence of a self-subsisting, autonomous faculty of aesthetic judgment, capable variously of contemplating, comparing, feeling, experiencing delight, and so forth. Perhaps aesthetic judgment is better formulated in relation to Kant's common sense, a presupposed ability in this case founded by a sensibility sensitive enough to transform absence into reproductive power. May we not then infer that the existence of an autonomous subjective faculty of judgment is the mimetic subjective corollary corresponding to the supposed object generated by objective subreption? I would prefer to say that the belief in a strongly autonomous aesthetic judgment is a symptom of subscribing to its mimetic dynamic, which would have us mistake it for objective cognition. Supposing the existence of such a faculty is the product of what might be called "subjective subreption." If objective subreption is the mistaken attribution of subjective affect to an object, subjective subreption would then be the mistaken attribution of affect (call it "feelings") to a subject. And though this subjective subreption may appear at first glance natural—as Kant indicates (indeed, where else but to the subject might we refer subjective affect?)—it is nonetheless the seeming clarity here that helps conceal subjective subreption.

Let us consider the nature of artwork as an example of the kind of object posited by objective subreption. Rather than complicate our example here with the problem of what the judgment of beauty might entail, let us instead—as Kantians—simply suppose that judging an object to be an artwork is itself a case of objective subreption. But to judge an object a (successful) artwork is to mistake an object for a subjective feeling of the harmony of the faculties. And in order to interrogate the nature of this subjective judgment we might well ask what other properties we have mistakenly ascribed to that object in our having confused object for subject. One of the first and strongest impressions that we (mistakenly) have of this object (the beautiful artwork) is in regard to its completeness or unity. The artwork nearly always strikes one as whole and complete, as of a piece with itself. (Indeed, it is interesting to note that even when works are declared unfinished or incomplete by either their makers or critics, this declaration rarely interferes with our tendency to judge them whole and finished.) Objective subreption, I want to suggest, entails not only a mistaken ascription of subjective affect to objects (like Burke's sympathy), but more importantly also serves to identify the (mistaken) object as more unified and complete than other objects of our experience.³² The term "masterpiece," and more importantly the aesthetic reflection that gives rise to it, is perhaps best understood as a shorthand expression for just this ascription.

We might suppose that a primary effect of subjective subreption is equal to the pervasive sway of objective subreption in its generation of a unified object. The seemingly total object generated by the dynamic of subreption might equally produce, when it is directed away from the object and toward the "subject," a complete and unified subject. The "object" produced by subjective subreption is a seemingly total, unified subject. This is the primary effect of what was earlier referred to under the rubric of a strong version of autonomy. This autonomy appears in the accounts of reflective judgment as not only an independent faculty of the subject, but also as a self-subsistent one. It is an exceedingly short trip from these strong versions of judgment's autonomy to a self-generating and self-enclosed conception of subjectivity. However, we need to caution ourselves from a retreat from the belief in the centrality of aesthetic judgment for subjectivity, or even from the conception of judgment as constitutive of subjectivity, and instead retreat only from the nature of the appearance of that central function and effect—and hence the nature of the appearance of the subjectivity that revolves around it. In short, we need to avoid an elision within the dynamic of judgment by dismissing it as a "natural error." We look instead to redeem Kant's initial hope for reflective judgment—that it would provide the locale in which the mechanism of judgment might become visible. Moments of subreption demand our attention most, as they signal judgment's attempts to recede from view once again in order to prolong its effacement of itself.

Let us recall Schaper's contention that Kant "makes reference to objects or lack of it constitutive of his distinction between perceptions of inner and outer sense" (Schaper, *Studies in Kant's Aesthetics*, 45). The lack, in other words, of reference to an object is the absent basis on which the existence of a "perception" of "inner [read 'interior'] sense" is constituted. What does the basis of this distinction imply about the character of the autonomy of interior sense, and that of the reflective judgment that proceeds from it? Interior sense, it would seem, is founded not so much on the internal perception of something, as it is rather on the lack of any reference to something external. The interior is constituted mimetically by default. Hence what begs all the more for justification and shoring up is the autonomy of the judgment, and by extension the subject, that proceeds directly from interior sense. The lack of a substantive basis for interior sense is overcompensated by commentaries on Kant's third *Critique* in which this absence elevates reflective judgment to the position of an autonomous keystone for subjectivity. Though we might agree that reflective aesthetic judgment is indeed the keystone for subjectivity, its autonomy might not be quite what the commentators have made of it.

Gilles Deleuze, in his slim and concise book, *Kant's Critical Philosophy: The Doctrine of the Faculties*, writes in regard to this question concerning the autonomy of aesthetic judgment: "Kant therefore refuses to use the word 'autonomy' for the faculty of feeling in its higher form: powerless to legislate over objects, judgment can be only *heautonomous*, that is, it legislates over itself. The faculty of feeling has no *domain* (neither phenomena nor things in themselves); it does not express the conditions to which a kind of objects must be subject, but solely the subjective conditions for the exercise of the faculties."³³ Deleuze continues by specifying what follows from the lack of reference to objects: "The faculty of

feeling does not legislate over objects; it is therefore not *in itself* a faculty ... which is legislative" (Deleuze, *Kant's Critical Philosophy*, 49).

It is very curious, and I think enlightening, to note that the unusual nature of the "autonomy" of aesthetic judgment is frequently encountered in descriptions of the purported *object* judged aesthetically. We can discern in the statements made by Kant's commentators regarding the artwork—that *object* of objective subreption—quite faithful descriptions of what Kant intended to assert regarding the subject of judgment. For example, when Schaper writes that "aesthetic use is made of this...to disclose that [artworks] construct and enclose their own world of reference," she correctly describes the agency inherent to reference but mistakenly attributes it to the object rather than the subject (Schaper, *Studies in Kant's Aesthetic*, 123). While Deleuze attempts to caution against a strong version of the autonomy of judgment, Schaper ascribes it to the judged *object*. In ascribing so much to the object (we might recall our intention to reveal the nature of subjective judgment through the mistaken avenue of objective subreption) we learn that the nature of aesthetic judgment is mimetic and reflexive. Further, it is mimetic production that enables Schaper to reveal so much about the subject of reflective judgment by ascribing it to the object.

It is in a sense the whole-hearted embrace of the logic of objective subreption that delivers Schaper to one of the most insightful, though nonetheless thoroughly misplaced, conclusions of her book:

I shall end by putting this Kantian point for my own view thus: aesthetic discourse uses any concepts available from other contexts for the description of objects, transposing them so that they function as *if* the objects had left all possible context behind and were in their own right. When such objects are constructed artifacts, this is just what the artistic statement achieves: the semblance of self-sufficiency. Aesthetic discourse reflects this in its own structure. (131)

Thus the "semblance of self-sufficiency" is achieved only through a construction itself depending, in turn, upon the pretense that its components are autonomous. The overdetermined character of pseudoautonomy is here reflected in Schaper's own need to distinguish the artwork from the "aesthetic discourse" and "artistic statement" that achieve *their* supposed autonomy only in independence from the object, and so too of course the subject. In short, the successful artwork is transformed here into something like a detachable subjectivity in the guise of a linguistic phenomenon. It thus comes as no surprise when Schaper conflates art and the discourse about it by likening both to the linguistic figure of irony. And she performs this conflation in the following passage after she begins by dismissing the notion that there is any content or "information" to be had from the artwork:

There is no aesthetic information as such. What we know and what we have got has to be made relevant to the constructions we have before us. In aesthetic discourse we talk obliquely, as every art work itself does. To say things indirectly, by presenting an appearance, is a principle not only of irony but also of art. To describe art works and to state something about our reactions to them is to make sense of the seemingly gratuitous, artificial contrivance of "things in their own right." (122)

My hope was that Schaper's diligent recognition of objective subreption—indeed, the passage above is taken from a chapter titled "The 'As If' Element in Aesthetic Thought"—would preclude her from falling prey to it. But as we saw earlier, her diligence and insight served to make her all the more vulnerable to a pronounced version of objective subreption. So too does this passage betray evidence of what must be the inevitability of objective subreption, for although Schaper asserts that "no aesthetic information" exists, she nonetheless contends that artworks "talk." Curiously enough, then, the objective subreption is so extreme that although the artwork is empty it has the agency of speech. Extreme subreption, we might say, shades over into simple substitution: the "talk" of the artwork is indistinguishable from the talk about the artwork, and both these are in turn synonymous with irony—what might be called the "talk" of language. It is not simply the case that Schaper is wrong about judgment; much more important is that judgment has once again been absented from sight. That is, the specificity of aesthetic judgment, and especially objective subreption, has been lost to the substitutive generalities of irony and discourse, of "say[ing] things indirectly." To go this far is to equate judgment with circumlocution.

Objective subreption seems pervasive. Perhaps one way to pose the question regarding its relentlessness is to examine what would be lost if subreption ceased. First and foremost, of course, aesthetic judgment would vanish (let us leave aside for the moment our contention that the success of subreption is the vanishing from sight of aesthetic judgment), for it is premised upon the misattribution and misrecognition of subreption. But what else is at stake in subreption and aesthetic judgment? Perhaps we can derive a clue from Schaper's inquiry, the most insightful of the commentaries we've encountered so far. In short, let us consider what she takes to be at stake in aesthetic judgment as a clue to what drives the particular subreptions in her text.

In her opening chapter titled "Imagination and Knowledge," Schaper argues for the centrality of imagination as the "glue" that holds together the unity of the subject because it provides what she calls the "recognitional component" of experience. This component is what supplies the unity of experience, which depends upon the ability to distinguish internal from external by way of the recognition inherent in judgment:

The point is rather that the perceptual judgment already implicitly presupposes recognition of identity, that is awareness of identity of an object of *these* experiences with the object of *those* (other) experiences. For the possibility of such recognition is tied to the most general condition of the possibility of thought about reality, namely the unity of the subject of experiences. If experiences are to be accounted mine I must, at least in principle, be able to recognize some of them as experiences of objects distinct from my experience of them, for it is this alone that makes it possible to distinguish between experience and what has them, that is the subject. (10)

In short, the possibility of the unity of the subject, indeed of subjectivity itself, depends upon experience being, as Schaper uses Kant's own expression, "grounded in imagination." She formulates the primary function of imagination on the following page: "The logical point we here need to acknowledge follows from what I have just said about 'imagination' in the technical sense pointing to an identity condition presupposed in the making of objective knowledge claims" (11). Finally Schaper formulates the "identity condition," or the interrelation of unity and identity for both experience and subjectivity: "To the requirement that an item or items of experience be subsumable under concepts, we must add the requirement that such items necessarily fall within the experience of a subject preserving an identity through time" (9).

It should be clear from the above passages that what is at stake for Schaper in aesthetic judgment is the unity and identity of subjectivity. But to state it thus is to make it apparent that the stakes in aesthetic judgment are indistinguishable from those concerning experience in general. That is, aesthetic judgment becomes but an instance of the Kantian problem regarding the possibility of experience. And to adopt this position, I believe, is to remove precisely what is unique about aesthetic, reflective judgment. We might instead describe what is unique about aesthetic judgment in terms of its failure to qualify as experience, as phantom sensations, or interior sense. Aesthetic judgment is neither a judgment of perception nor a judgment of experience, and therefore fails to occur *as experience*. The dynamic of objective subreption is a de facto disqualification of reflective judgment *as experience*, though it may well qualify—indeed it is difficult to determine how it might avoid this—as the *semblance* of experience. It seems all too often that it is the unity of the subject—grounded in the very possibility of experience—that is at stake in Kant's formulation of aesthetic judgment. Readers of the commentaries on Kant must then expect to repeatedly encounter the return of "experience" at the heart of the exegeses of reflective judgment. I hesitate to term this a "return of the repressed," for that would imply that experience and subjectivity return in the doctrines of aesthetic judgment because they had been banished from its "experience." But subjectivity and experience were never there to begin with, or rather were there only as mimetic responses to phantom sensations. Their inevitable emergence in the commentators' formulations of aesthetic judgment testifies to recognition of their absence from judgments of taste. Dialectically, then, the subject asserts itself in just the locale where it is most absent. In the register of mimesis we might say that—like the absence that grounds the imagination's relation to sense—subjectivity is (re)produced, as a unity, exactly where it is not a unity. So too, then, does subjectivity appear with a vengeance in those commentaries that cannot abide its absence in Kant's critique of aesthetic judgment. The goal of aesthetic theory, of a theory of taste, is instead to understand the inevitability, and mistakenness, of this *assertion* of subjectivity—articulated likewise as imagination presenting itself as sense for Burke, or line marking the dormant movement of vision for Hogarth.

This inevitability appears in the guise of an omnipresent though diminished subjectivity when Schaper explains the domain of the reference to the subject that characterizes reflective judgment:

In the case of the predicate "is beautiful," however, what determines its application is not simply what the object is like or what is observed to be empirically true of it. If that were the case, then whether an object was beautiful or not would be something that could be "read off" from the observed properties of the object. But this is not so. Rather, what determines whether the predicate applies in a judgment of taste is a particular response of delight consequent upon the subject's contemplation of the object. The reference in an aesthetic judgment is, in this sense, to the subject. (50)

To understand the mistaken derivation of this passage is to understand a good deal concerning the mimetic dynamic of aesthetic judgment. Though Schaper concludes the passage by stating that the reference is made to the subject, this reference is belated and tainted, for what is being referred is the subject's own "contemplation of the object." What is referred to the subject—and this is what characterizes reflective judgment—is whatever proceeds from the object's reference. It is peculiar that the characterization of the subjective share through the term "contemplation" is neutral, and reveals the overdetermination of the feckless nature of this belated reference to subjectivity. One might note as well the terminological shift from aesthetic *pleasure* to the hardly enticing "delight."³⁴ Leave it to the philosophers to find that aesthetic pleasure is at bottom the delight in contemplation. On this account, aesthetic judgment occurs when the subject creates an opportunity for self-reference; it refers to itself its already completed judgment of the object. The supposed second judgment in this account is overcompensation for the otherwise unacknowledged recognition of the initial lack of judgment of, or reliable reference to, the object. Put differently, contemplation appears as the source of pleasure and judgment in the acknowledgment of the character of objective subreption. The secondary judgment of contemplation compensates for the untrustworthiness of objective subreption. Contemplation and the reference to the subject balance the inevitability of the reference to the object. Reflective judgment is here a corrective to objective subreption. This secondary judgment, this contemplation and reference to the subject, appears in Schaper's account not only tainted by a prior inevitable reference to the object, but also belatedly. Such a characterization of judgment betrays the intention of originality or pure aestheticism, at least as Kant would have the term "aesthetic judgment" imply. Contemplation and reference to the subject instead function here only as a further concealment of reflective judgment.

Let us recall Schaper's conclusion to the passage cited above: "The reference in an aesthetic judgment is, in this sense, to the subject" (50). The reference to the subject is no longer related to the one that Kant introduced with his simple dichotomy between subjective and objective reference. The "subject" referred to in Schaper's account is a fragmented and multiple one. The reference is not to the subject as a possible unity but rather merely to some subjective affect, perhaps the "delight" that follows from "contemplation"; hence we might say that the subject is but a mimetic by-product of (aesthetic) pleasure.

Schaper's passage provokes further investigation with regard to the course of objective subreption. The fragmentation and multiplication of the subject is evidence of the dynamic of subjective mistakenness that is responsible for subreption. That is, the subject inevitably mistakes itself most significantly when it attempts self-reference. The fragmentation and multiplication of the subject is but another expression of the "objectification" that is at the heart of subreption. The subject is fragmented into a plural object exactly when we expect to encounter that which is most thoroughly subjective about it.³⁵ Whether it is a product of the fragmentation of subjectivity accomplished in Schaper's account of aesthetic judgment, or of the pervasive mechanism of objective subreption, it is the evasiveness of the subject that demonstrates the central strategic ploy of aesthetic judgment: the mistaken appearance of an object as an imitation of the elusive subject.

IV. Representative Pleasures

The pleasure in an aesthetic judgment... is merely contemplative.... We linger in our contemplation of the beautiful, because this contemplation reinforces and reproduces itself.
—Immanuel Kant

If one object of subreption is mistaken in its appearance, can we say the same of the other? The other "object" produced by the fungibility and dynamism of subreption in aesthetic judgment is the phenomenon of aesthetic ideas. Mary McCloskey, in her book *Kant's Aesthetic*, presents a most lucid explanation of the demeanor of aesthetic ideas. Here she compares fine art to the sublime:

Both introduce into the arena of aesthetic judgments the notion of "ideas" as opposed to intuitions of sensibility, images of imagination and concepts or rules of understanding. In the case of the sublime the ideas are ideas of Reason (of the intellect and of morality) whereas in the case of fine art, the ideas are aesthetic ideas, which are ideas created (not reproduced) by the imagination. Both kinds of ideas are contrasted with concepts of the understanding but besides that they have little in common.... The ideas of Reason are concepts to which no intuition can be adequate, whilst the aesthetic ideas are intuitions to which no concept can be adequate.³⁶

The notion of an aesthetic idea plays the part of a peculiar mediating device. What is it, we might ask, that aesthetic ideas convey if they must remain intuitions for which no concept of the understanding suffices? (Recall "that aesthetic ideas are such that no concept can be adequate to them seems to be definitive of what Kant means by an aesthetic idea" [McCloskey, *Kant's Aesthetic*, 116].)³⁷ Keeping in mind that although only artworks have or express aesthetic ideas, aesthetic ideas are not, as McCloskey well explains, "paradigmatically aesthetic":

Both experience of the Sublime and the entertaining of aesthetic ideas, by Kant's analysis, involve the experience of something which outstrips our conceptual powers. It is to be borne in mind, however, that neither is thought by him to be paradigmatically aesthetic. Judgments upon the sublime are not "pure." They rest their inter-subjective validity upon communal moral feeling and the inter-subjectivity of Rational ideas; and aesthetic ideas, whilst imparting "soul" to fine art, simply entitle works to count as "inspired" not "fine" art; only being also beautiful entitles them to count as "fine." (McCloskey, *Kant's Aesthetic*, 116)

There are, I believe, two reasons why an artifact judged to be the embodiment of aesthetic ideas must also be judged beautiful in order for it to be considered a work of fine art (and let us not forget the much more explicit connection in German between beauty [*Schönheit*] and "fine" art [*Schöne Kunst*]). The first reason is that although an aesthetic idea may appear as the content of a work, it nonetheless impedes objective subreption, and thereby pleasure and aesthetic judgment. The presence of an aesthetic idea lures a subject to an aesthetic judgment. The aesthetic idea embodies McCloskey's claim that there is something to be cognized: "What works of art express are ideas—not feelings or emotions. These ideas do not amount to knowledge in more familiar terminology, they are cognitive but not cognitions which are true" (124). The aesthetic idea seduces judgment so that judgment might mistake itself as cognition. The aesthetic idea is an invitation to subreption—it offers itself as a ready-made candidate for the objectification of subreption.³⁸ The success of this offering is precisely its failure, for rather than expedite subreption, this ready-made candidate forestalls it by precluding the subject's potential to mistake an object for itself. But insofar as the aesthetic idea finds any and all concepts inadequate, it preserves its other aspect and declines to serve as a stable object of reference. It is of course possible that the aesthetic idea isolates itself from reference, while its two aspects accord it the opportunity to play its mediating role within aesthetic judgment.

The aesthetic idea also represents the subjective nature of the object the artwork. Regardless of its content, the aesthetic idea attests to some object's subjective source; it specifies that some "object"—namely the artwork—is the product of a subject. This testament is a second impediment to the sway of objective subreption, which effaces any subjective share in an object judged beautiful. I therefore think McCloskey would be apt to argue that Kant finds neither the sublime nor aesthetic ideas "paradigmatically aesthetic." To qualify as a paradigm of the aesthetic would mean, presumably, that something promotes and expedites the objective subreption of aesthetic judgment. I argue rather that aesthetic ideas may be considered paradigmatically aesthetic if we examine how they mediate—as vehicles of mimesis—between the objective and subjective in aesthetic judgment.

Aesthetic ideas mediate the otherwise abrupt transition from subject to object that characterizes subreption. They do not simply lure to subreption but model how to mistake stasis for dynamism, indeed how to transfigure action into thing.³⁹ That is, aesthetic ideas are models not in the first instance of how to mistake object for subject, but rather regarding how to transform, mimetically, an active process into a static entity, and they thereby become models of mistaken objectivity. They do not claim importance in offering some *content* to cognition, but instead do so in their display, nonetheless *for* cognition, of how an entity might be *produced* for cognition. Aesthetic ideas are truly paradigms of the aesthetic because they are not simply lures for, or models of, subreption. They exemplify a particular form of production, namely the generation of objectivity from the bowels of what is most thoroughly subjective. It is therefore by dint of its two aspects—whereby it both invites and impedes subreption—that mimesis becomes a paradigm of aesthetic judgment. The paradigm incites the judgment of the artwork's beauty both *despite and because* of its expression of aesthetic ideas.

One of the most admirable aspects of McCloskey's book is the consistency with which she argues that the logic of objective subreption is indistinguishable from what is most central to aesthetic judgment. We have already noted how she couples the sublime with the "entertaining of aesthetic ideas" not only because of their mutual impurity but also because of their failure to be "paradigmatically aesthetic" (116). But McCloskey is also inclined to follow the logic of the necessity of subreption so tenaciously that she even comes to disqualify the sublime as an aspect or form of aesthetic judgment: "The value of that which is sublime, according to Kant's analysis, in contrast with the value of that which is beautiful, is not a distinctive kind of value. It derives from the values of the intellect and morality. This is one of the reasons that make it seem that Kant's discussion of the sublime is something of a diversion from the central thesis of his book" (149). Following the logic of this passage, the sublime is not aesthetic enough because of its failure to allow a completion of objective subreption. Because Kant attributes the objects behind or within a judgment of the sublime to ideas of reason, McCloskey presumes that the structure precludes the subject from mistaking some object for itself via subreption. In short, by naming what underlies the sublime, the judging subject is debarred from performing the judgment.

We might conclude that because the sublime's value is tendered in its parasitic relationship toward "the values of the intellect and morality," the subject is more accountable for naming or recognition than a judgment. Because the sublime, according to McCloskey, expresses only a derivative value, her description of its false aestheticism is valid. McCloskey's elaboration of Kant's discussion of aesthetic ideas repeats this complaint against the sublime: "Kant's examples make it clear that he thinks that aesthetic ideas are typically expressed in symbolic uses of depictions (Jupiter's eagle with the lightning in its claws) and in poetic figures of speech such as metaphor[,] simile and personification. It would, however, be a mistake to think of these as the ideas, they rather express or 'furbish' the ideas" (116). Although aesthetic ideas require figure and symbol, no concept, as we have seen, is adequate to them. Aesthetic ideas, in short, display a curious blend of abundance and scarcity. There may well be an abundance of symbols and figurative expressions for any particular aesthetic idea while the concepts of that idea are scarce. Is it not peculiar that what might be called the economy of aesthetic ideas has such contrasting values?

This peculiarity can perhaps best be accounted for in terms of the logic of mimesis. The wealth of figures and symbols indicates the pervasive, overwhelming sway of subreption: their sheer abundance is the historical residue of previously performed subreptions. The expressive power of symbols and figures is not determined by any intrinsic or immediate relation between symbol and referent, but relies more upon the weight of past mimetic subreptions. That a symbol might be symbolic of its referent is the legacy of successive, successful—and hence invisible—subreptions. The relation between symbol and referent is premised upon an already achieved subreption. We might indeed hazard that the very abundance of symbols and figures is the product of the nature of any singular symbol being founded upon a completed pastness. That is, a past beyond memory has completed and sealed the efficacy that any present symbol may claim; their current abundance, and one might even argue their oft-remarked fungibility, is recognition of their prehistorical completeness. Symbols and figures of speech, as vehicles of aesthetic ideas—which in turn mediate the expansion of thought, or "the role of aesthetic ideas in works of art is to extend the mind in thought" (123)—succeed only insofar as they loom up and recede, as if they were linguistic and visual equivalents of a natural ebb and flow between nature and nonnature. That is, figure and symbol exist in the vacillation between artifact and nature. Their alternating embrace and disavowal—first of nature and then of culture—confers them force. Kant's notion of an aesthetic idea is merely the suggestion of a nodal point midway between presence and absence, and between abundance and scarcity. Kant's notion is an attempt to express what, for cognition, aesthetic pleasure might mistakenly amount to. Aesthetic pleasure might be that movement whereby first nearly everything and then nothing at all is available for cognition. Cognition could experience the equivalent of aesthetic pleasure not in the discovery of abundance or scarcity but in the self-movement between the two promises embodied by the lure of an aesthetic idea. The promise also assures a wealth of symbols and figures, and may extend the alternative promise of an absence of concepts adequate to it. The aesthetic pleasure of cognition occurs in neither the presence nor absence of its object but instead in occupying the charged space between these two possibilities.

In an early but regrettably short chapter titled "Pleasure," McCloskey assays the value of the relation between pleasure and representation. She writes—incidentally in support of our early contention regarding the lack of a positive doctrine of pleasure in Kant—that Kant defines pleasure only negatively and in relation to sensation: "He believes that the difference between the two is so great that it would be better not to call pleasure 'a sensation' but instead to mark its difference from green as 'a sensation' by calling it 'a feeling'" (19). In short, pleasure is defined in contrast to sensation and thereby named "feeling." More importantly, McCloskey continues by describing the relation between pleasure and representation: "The point upon which Kant is insisting here, is that pleasure, far from being or being capable of being a representation itself presupposes something which is or is capable of being a representation which is its object; and as its object functions without reference to whether it truly represents or not....Pleasure in the perceived green colour cannot represent the meadow; and Kant adds, it cannot represent the perceiving subject either" (20). Another gloss of this passage suggests that aesthetic pleasure's primary dynamic avoids a premature mimesis. McCloskey suggests here that in order for pleasure to occur, it must presuppose something representational even though pleasure is not itself a representation. This account of pleasure is nuanced by the realization that the purported representational object presupposed for the sake of pleasure "functions without reference to whether it truly represents or not." One might here discern that the pleasurable vacillation between the presupposition of a representation and the disregard of or indifference toward the absence of reference resembles the paradox Zammito alluded to in the characterization of subreption as a natural error of judgment. But the present vacillation between the necessity of presupposing a representational object and the irrelevance of whether that representation refers to anything is offered as a description of the dynamic of pleasure rather than of judgment. Let us continue to follow McCloskey's account in pursuit of uncovering how pleasure, judgment, representation and reference relate. She writes: "Kant maintains that the feeling of pleasure does not 'represent' the perceiving subject since we attribute the pleasure to our perceiving self in the same way as we attribute the perceived green of the meadow to the meadow. Kant repeats the contention in the Introduction to the *Metaphysics of Morals*, so it is no mere casual aside. Pleasure construed as 'subjective sensation' cannot represent the perceiving subject" (20). A crucial point in this passage concerns the realization of what proceeds from any invocation of sensation. Sensation is inexorably tied to reference; the root implication behind "sensation" is that a subject is affected by an object—in short, "sensation" presupposes a reference to an object. Hence "subjective sensation," as a definition of pleasure, "cannot represent the perceiving subject" precisely because "sensation" already entails an inevitable reference to the object. Pleasure as subjective sensation is an inappropriate attempt to refer to the subject because such a definition already betrays a reference to the object. Sensation, we might hazard, already performs in a manner not unlike that of subreption: it points away from the subject in its very attempt to point toward it.⁴⁰ That is, sensation can make reference to the subject only by a circuit through the object. Pleasure cannot represent the subject even though we inevitably, and correctly, refer pleasure to the subject. The nature of the reference to the subject is problematic, as McCloskey discerns:

It is the virtue of the interpretation of Kant's account which we have been considering that it enables us to make sense of this apparently counter-intuitive remark. Pleasure alone abstracted from what we would call its intentional object cannot function as a representation of the state of the perceiving subject. To function as representation of the perceiving subject's state, pleasure must be coupled with the intentional object of pleasure. (20)

I take this passage to imply the following: in order for some pleasure to be identified as *my* pleasure and in order for this pleasure to "represent" a state of mine, that same pleasure must be referred to ("coupled with") some object. And this object must, importantly, be an object of mine; an object, that is, whose very objectivity is due to the subjectivity of agency. (Indeed, I understand the notion of an "intentional object" as an attempt to emphasize subjectivity in the very act of referring to an object.) The dynamic of reference is here intended to supplant the cognitive entanglements that accompany use of the term "representation." Pleasure must be decoupled from representation just as it was removed from sensation. It may be, or may be capable of being, a reference to the subject without pleasure necessarily representing the subject or one of its states. As McCloskey has shown, in order for pleasure to represent the subject it must be linked to an object. It would be interesting to consider what the expression

"representing the subject" amounts to in the formulation concerning the character of pleasure. It seems that the way in which pleasure can be represented is at stake. Such a representation appears necessary in order for a theory of aesthetic judgment to be produced. Kant, however, in recognition of the primary characteristic of aesthetic judgment, instead implies that the reference to the subject may compensate for the lack of objective reference. But as McCloskey has shown by explaining Kant's own distinction between sensation and feeling, reference to the subject is at best problematic if it entails representation, regardless of whether the object or subject occasions it. And though Kant states that reference to the subject rather than the object distinguishes reflective from determinant judgment, this does not commit him to a doctrine that demands a representation of subjectivity for either reflective judgment or aesthetic pleasure. Nonetheless, what we find all too often in the works of Kant's commentators is the urge toward and programmatic formulation of a doctrine regarding the centrality of a representational subjectivity for aesthetic judgment. This urge inevitably moves away from pleasure and from according any decisive role to pleasure in aesthetic judgment.

V. Opaque Pleasures

The chief good is the suspension of judgment, which tranquility of mind follows like its shadow.
—Diogenes Laertius

Turning finally to the work of Paul Guyer, we encounter the most systematic and exhaustive evasion of pleasure alongside an abundant reconstructive and compensatory account in lieu of pleasure. What we find in Guyer's work is a proliferation of the phenomenon of taste; this multiplication of taste proves nonetheless impotent. That is, Guyer produces a sweeping, detailed account of a great number of nuanced aspects of taste and its attendant phenomena while at the same time diminishing—perhaps precisely via exhaustion—whatever force the *pleasure* of taste might once have had, thus rendering it opaque. Guyer's work stands as the most symptomatic reading of Kant's aesthetics. The heralding symptom is not just the sheer bulk of interpretive analysis in its methodic dividing, multiplying, and conquering. The logic of this symptom is that of repetition compulsion: the initial site of objective subreption is ceaselessly revisited and subreption reenacted in an ambitious effort to conceal the originary turn away from pleasure.

We might begin by noting that the very title of Guyer's initial book on Kant, *Kant and the Claims of Taste*, begs a certain question regarding the character of taste. That is, if taste makes (multiple) claims, then what might be called the original claim of taste—that aesthetic pleasure is produced by a beautiful object—is already supposed a success by Guyer. We can then proceed with Guyer to consider the subsidiary claims entailed by the implicitly acknowledged achievement of taste's founding claim. My contention is that the lack of an explicit acknowledgment of taste's initial "claim" fuels the search for additional claims entailed by taste. Though I do not hold taste to be a simple phenomenon, I want to assert that the foundational, constitutive event of aesthetic judgment and pleasure depends upon taste mistaking some object as its cause. Until this mistake and its constitutive role are acknowledged, the supposed "claims" of taste will proliferate. Let us in the meantime follow some of the details in Guyer's account of Kant's aesthetics in an attempt to understand the nature of this proliferation, and thereby the dynamic of taste that propels it.

Guyer recapitulates his reconstruction of Kant's aesthetics in the introduction to *Kant and the Claims of Taste*:

What Kant offered is a solution to the problem of taste which describes the judgment of taste—the assertion that a particular object is beautiful—as the outcome of a complex process of mental activity, consisting of two ideally distinct acts of reflection and depending upon both an empirically grounded assignment of a given pleasure to its internal source and *a priori* assumption of the similarity of all judges of taste founded on an appeal to the general conditions of the possibility of experience. In barest outline, Kant's theory is this: a peculiar exercise of reflective judgment in the estimation of an object, in which no concepts are employed but in which the cognitive faculties of imagination and understanding are nevertheless involved, leads to a response to that object, a special state of mind, which may be thought of as a harmony or free play of these cognitive faculties. This subjective state manifests its existence by the occurrence of a feeling of pleasure—the pleasure in the beautiful, or aesthetic response itself. But the source of any given pleasure is not immediately apparent, so the decision that the pleasure felt in the presence of a particular object is in fact due to the harmony of imagination and understanding requires an empirical judgment about its origin. This judgment is reached by reflection on the context and history of one's own mental state, and thus by an exercise of the faculty of judgment which is at least theoretically distinct from that which first produced the felt pleasure in the object. And it is on the basis of this reflection on one's pleasure that a claim of taste can be erected, for it is precisely the attribution of a particular feeling of pleasure to the harmony of the faculties which licenses the attribution of the pleasure to other persons, or a claim of intersubjective validity for the pleasure—the actual content of an aesthetic judgment. Further, such an extension of pleasure to others can be regarded as transforming the judgment of taste into a kind of *a priori* judgment, for it rests on an assumption of similarity between oneself and others which goes beyond any past experience of agreement. This assumption, however, plays no role in either the estimation of an object that actually produces pleasure or in the decision that a given pleasure is due to such estimation and the resultant harmony of the faculties; it is presupposed only in the universal imputation, by means of a judgment of taste, of a pleasure so produced. ⁴¹

Before commenting on the narrative of judgment that Guyer constructs here, we should note what in this passage inclines him elsewhere in the book to banish the sublime from consideration as an appropriate aspect of aesthetic judgment. There is no place for the sublime in Guyer's reading because he attributes to the first part of reflective judgment the "estimation of an object." This is precisely what, in Kant's account, is thwarted by the sublime: the sublime begins as an experience in which estimation is *de facto* impossible. We might even say that the sublime entails something like an impossible object: there is no object to be judged—no object produced by subreption—and yet judgment, and finally even pleasure, insists on occurring. Guyer denies himself the opportunity to account for the sublime as a phenomenon of aesthetic judgment and taste so long as he asserts that the initial moment in judgment is the estimation of an object. Yet the sublime is the most exemplary occurrence of objective subreption precisely because the pervasive absence of any object that would seemingly condone the subreption provokes rather than thwarts judgment and pleasure.

Guyer's multiplication of reflective judgment into two separate acts of reflection prescribes a repetition of objective subreption. This multiplication divides the subject of judgment into entrenched empirical and *a priori* fragments, into an irrecoverable split between subjective and intersubjective halves. The first move in this two-step act of judgment begins after subreption has already occurred. The first act of reflection allows for "an empirically grounded assignment of a given pleasure to its internal source." (We might well ask: pleasure is already "given"?) The "claims of taste" upon which Guyer constructs his book proceed, in fact, from the givenness of pleasure. I want to suggest that Kant aims instead to account for the phenomenon of that peculiar pleasure and not, as Guyer would have it, to determine what can be made to follow from that pleasure. Kant's concern, again, is with the production of pleasure *via*, and *as*, aesthetic judgment; it is not to determine what judgments follow *from* pleasure, but rather the nature of the pleasure(s) that a peculiar kind of judgment allows.

In contending that the first act of reflection produces a pleasure that can, insofar as it appears already "given," inspire the contemplation of its relation to its (internal) source—and that an "empirically grounded" assignment satisfies this need—Guyer transforms judgment into cognition. That is, he presupposes that one aspect of subjectivity is cognizable by another (this is nothing more than the force of the "empirical"). To posit this

transparency is to middle a subtle distinction between judgment and cognition. Epistemologically considered, such an obscurity might be warranted if one also supposed a similarity between concepts and intuitions. One might thus argue that judgment's application of a concept to mediate between particular and general is not fundamentally different from the empirical acquisition of an intuition. Accordingly, judgment and cognition are both, loosely speaking, aspects of apprehension. But this loose talk, and this collapse, depends upon the premise of a form of judgment that uses concepts; this is precisely what is missing in aesthetic judgment. In the case of the latter, an assignment of a concept is impossible, as Kant repeatedly asserts. He formulates the problem of aesthetic judgment according to the problem of the absent concept. But because Guyer derives pleasure's givenness through some "estimation of an object," he thereby assumes that aesthetic judgment is likewise given. The "empirically grounded" assignment of pleasure to its inner source is thus not a matter of judgment, but instead of cognition. Put in Guyer's own words, the first of the two acts of reflection that constitute aesthetic judgment is *empirical*.

Guyer achieves his sleight of hand by displacing aesthetic judgment with empirical judgment, which I've earlier described as the mimesis of sensation. Guyer's displacement appears appropriate because a judgment regarding the source of our pleasure would seemingly employ past experience and concepts. But the effect of this transposition is wholly inappropriate, as it demands that aesthetic judgment proceed from and depend upon empirical judgment. This placement of the empirical at the heart of the aesthetic warrants Guyer's assertion that "a claim of intersubjective validity for the pleasure [is] the actual content of an aesthetic judgment." We might now understand why Guyer hesitates to say that this intersubjective validity actually constitutes taste, and why he instead asserts that what this amounts to is a "claim of taste."

I wonder whether there is in Guyer's account any distinction between taste and the claims of taste. It seems that the latter have usurped the former, for taste is on his account nothing but the assertion of its claims, especially the claim of intersubjective validity. Let us try to determine whether, stripped of its claims, there is anything left of taste in Guyer's lengthy passage seen above. We shall center our investigation around the terms "reflection" and "reflective judgment," as in Guyer's assertion that the judgment of taste "consist[s] of two ideally distinct acts of reflection." The first of these two acts is described as "a peculiar exercise of reflective judgment in the estimation of an object, in which no concepts are employed but in which the cognitive faculties of imagination and understanding are nevertheless involved." What is the precise import of the term "reflection" here? What seems to be "peculiar" about the exercise of reflective judgment is its failure. Indeed, it is not at all clear what in Kant's account leads Guyer to assert that an "estimation" of an object is attempted, let alone the possibility that it might be successful. Estimating an object seems less an act of judgment and more an attempted cognition. Let us recall that Kant employs the notion of reflective judgment as a limiting concept to determinant judgment. Reflective judgment designates not so much a positive act of judgment, which is to say a successful linking of particular to general, but instead an indeterminate one. Guyer is diligent in adding that no concepts are involved in this estimation of an object even though the faculties of imagination and understanding are engaged in it. But what, we might ask, are the origins of pleasure amid the object's estimation? Guyer, I should forewarn, calls this moment that of "aesthetic response itself." But what, precisely, is being responded to? In short, how can pleasure *and* aesthetic response be the result of a successful estimation of an object? What does Guyer's first act of reflective judgment have to do with the estimation of an object? And let us not forget that the estimation of the object leads, via the conceptless engagement of the faculties of understanding and imagination, "to a response to that object." Guyer might instead have formulated pleasure and "aesthetic response itself" as the specific failure to estimate and respond to the object. The pleasure of aesthetic response is premised upon the failure of responding to any purported estimation of the object. Or perhaps aesthetic response is founded on the insistent disinclination to respond to (estimations of) the object. Aesthetic pleasure is then more nearly something like an *ascetic* pleasure; it is the pleasure of *not* judging the object. The paradox here is that reflective judgment, precisely because it is still judgment, although indeterminate, cannot help but behave as if it were determined. I want to advance the provocative notion that all judgment is, in the end, determinant; the pretense of reflective judgment, and hence aesthetic pleasure, is that it momentarily refuses its determinations. Aesthetic pleasure occurs in the momentary transition between the refusal of determination and the inevitable succumbing to it. Judgment always triumphs, though sometimes pleasure may be extracted by forestalling its victory.

Let us continue by considering Guyer's account of the second of the two acts of reflection that together constitute the judgment of taste:

But the source of any given pleasure is not immediately apparent, so the decision that the pleasure felt in the presence of a particular object is in fact due to the harmony of imagination and understanding requires an empirical judgment about its origin. This judgment is reached by reflection on the context and history of one's own mental state, and thus by an exercise of the faculty of judgment which is at least theoretically distinct from that which first produced the felt pleasure in the object. (Guyer, *Claims of Taste*, 8)

I take it that what warrants Guyer's assertion that this second act of reflection is "at least theoretically distinct" from the first is that the second contradicts, or at least undoes, the work of the first. The work of the first act of reflection is the production of pleasure, as Guyer explicitly formulates later in the same passage: "The estimation of an object which actually produces pleasure." Yet this second act of reflection is motivated by the search for the source of pleasure. This is what makes the search, and the reflection that it terminates in, empirical—because as we have just seen, "the source of any given pleasure is not immediately apparent." Let me attempt to summarize Guyer's accounts of the relation between the first and second acts of reflection: the estimation of an object produces pleasure; however, because the source of any pleasure is not immediately known, the success of that pleasure induces a second empirical judgment of reflection in order to ascertain its origin. "Reflection on the context and history of one's own mental state" renders such a judgment that does not assess the particular pleasure or aesthetic response at issue but instead evaluates the history of subjective capacities. Somehow this latter, a historical and contextual judgment, warrants an "attribution of a particular feeling of pleasure" to the harmony of the faculties. But there is no basis for this attribution; the attribution of a particular pleasure to the harmony of the faculties is not contingent upon an experienced connection of a pleasure to some harmony. It is an attribution made instead by default. It is the result of judgment's impediment that the pleasure in question *is* the product of an object. In other words, the reference to the object as the source of the pleasure is disallowed, or the assertion of the object as the source of pleasure is revoked. Yet because pleasure remains, it must seek its origins elsewhere.

Also peculiar here is Guyer's claim that the second act of reflection warrants the attribution of pleasure to the harmony of the faculties. It seems much more accurate that what warrants this attribution is not an act of reflective judgment but rather the result of an encounter with Kant's *Critique of Judgment*, in which Kant asserts that aesthetic pleasure is synonymous with the aforementioned harmony. That is, Kant may claim that aesthetic pleasure is attributable to the harmony of the faculties without thereby also implying that the act of attribution is constitutive of aesthetic judgment. Kant's explanatory achievement regarding the origin of aesthetic pleasure is not necessarily coextensive with any part of the action of aesthetic judgment. One may assert pleasure's composition without claiming that such an assertion is itself constitutive of aesthetic judgment. Guyer's failure

to recognize this distinction causes him to suggest that a rather murky "reflection on the context and history of one's own mental state" warrants the attribution and offers the connecting link between aesthetic pleasure and its origin. But how does the history and context of one's mental state bear on the opacity of a particular pleasure's origin? If the origin of aesthetic pleasure has always been opaque, how could reflection on a history of opaque pleasures warrant an attribution that transforms those opaque pleasures into transparent ones?

Once again I believe that it is according to the nature of subreption that we can best answer the above questions, for Guyer's error is not unfounded. It is rather from within the systematic nature of his mistakes that we gain insight into the nature of the aesthetic. What is astute about Guyer's account of aesthetic judgment is its implicit recognition of the importance of attribution. Indeed, we might say that judgment's central dynamic consists of attribution, or, as we have earlier described it, reference. We even ventured to characterize determinant judgment according to the success with which it displayed its reference as natural and predetermined. So too does Guyer's two-step account of reflective judgment pay implicit homage to the power and pervasiveness of determinant judgment. Yet his account also recognizes the limitations of determinant judgment. The formulation of pleasure obscures the limitations regarding origins, while the pervasiveness of determinant judgment is acknowledged and acceded to in reflective judgment's ability to *determine* its origin via attribution. For Guyer reflective judgment is once more reduced to a version of determinant judgment; he formulates judgment as the means of revealing an occluded determinant judgment. The dynamic of subreption manifests itself in Guyer's account wherein reflective judgment is nothing but a mistaken determinant judgment. It should come as no surprise that this particular mistake eventually warrants the claim that Kant's achievement in the third *Critique* is "to anchor the intersubjective validity of claims of taste on the intersubjectivity of knowledge in general" (9).

Guyer's conclusion is the product of the extension of subreption to the realm of "knowledge in general." That is, taste attains an intersubjective validity when empirical judgment is substituted for aesthetic judgment. The lack of any knowledge regarding the origin of aesthetic pleasure warrants this substitution—indeed, this subreption. Guyer's account thus confirms that the absence of knowledge regarding the origin of aesthetic pleasure warrants an empirical judgment. I tried to show earlier that the empirical investigation of an opaque origin of pleasure taints the potentially aesthetic nature of any pleasure. In short, the initial absence of any claim or knowledge regarding the origin of a pleasure cannot simply be filled in, especially not retroactively, by an empirical assessment. Yet this is precisely what characterizes the substitutive dynamic of subreption; the subreptive act of mistaking something objective for something subjective overcompensates for a suspension of reference when subjective certainty falters in regard to subjective affect. This overcompensation manifests itself in Guyer's account as the move from pleasure to the intersubjectivity of knowledge. And although intersubjectivity and knowledge are certainly features of Kant's account of the aesthetic, Guyer's interpretation depends upon extending the subreptive dynamic of the aesthetic until it comes to appear as something already "anchored" in knowledge. In short, the aesthetic is an expression of its underlying origins, which contain all its features in a more universal and transparent form. The aesthetic is therein reduced to a flawed and opaque, incomplete and failed attempt at knowledge. For Guyer, aesthetic judgment's recovery begins with the translation of *judgments* of taste into *claims* of taste, with taste thereby subjecting itself to a transparent (empirical) judgment, which is digestible as cognition and, of course, knowledge.

It is interesting to observe how extensive and consistent Guyer's elaboration of subreption is throughout his book. The dichotomy he erects within reflective judgment as a two-step process is maintained and echoed throughout his treatment of the realm of the aesthetic in general. The duality—or we might say the ambiguity—of reflection finds a parallel expression in the formulation of subjectivity itself: "Kant's theory of taste is based on a distinction between ontological subjectivity and epistemological subjectivity" (174). Guyer redirects the impulse to separate aesthetic response from aesthetic judgment in Kant's four moments of a judgment of taste: "Universality and necessity, we might say, are defining criteria for the judgment of taste, and disinterestedness and the form of finality are justificatory criteria" (122). Later, one of these four elements becomes distinct from judgment when Guyer asserts that the universality of a judgment pertains only to the judgment's epistemological status: "The universality of an aesthetic judgment ... is not an internal or formal feature of its content, but is its epistemological status—its imputability to or acceptability for all judges or subjects" (149). I contend that Guyer fashions and multiplies these dichotomous structures because his account mimetically reproduces the subreptive dynamic of aesthetic judgment. The unavoidable failure in fixing the exact, correct referent of the first act of reflective judgment is doubled by a second, recuperative and compensatory act of reflection. Still, it is difficult to square Kant's formulation of the need for and role of a critique of judgment with Guyer's contention that "Kant is actually quite hesitant to admit that the principle of aesthetic judgment is less than fully constitutive" (53).

It is illuminating to trace in Guyer's account the source from which these dichotomies arise. The most persistent of them is surely that of the two sorts of reflective judgment, and we should now turn to the pleasure behind this split. Curiously enough in Guyer's account, and despite what we might have assumed given the dual nature of reflection, pleasure turns out to be singular or even more unique than Kant might have intended. Pleasure, it would seem, is the unbroken unity from which all multiplicity follows. As we shall see, singularity in fact overdetermines the source of pleasure.

The bulk of Guyer's account of pleasure occurs in his chapter titled "The Harmony of the Faculties." (One could even argue that merely considering the titles of the four sections that compose this chapter reveal Guyer's intentions in regard to pleasure, and especially the transition from the singularity of pleasure to the multiplicity of reflective judgment: "Pleasure and Subjectivity," "Pleasure and the Goal of Cognition," "Pleasure and the Consciousness of Harmony," and "Two Kinds of Reflective Judgment.") Guyer writes early in the chapter: "Essentially, Kant finally connects pleasure to the faculty of reflective judgment by the theory that all pleasure results from the fulfillment of some aim of the subject" (79). But what Kant actually writes is that "the attainment of every aim [*Absicht*] is coupled with a feeling of pleasure" (in Guyer, *Claims of Taste*, 79). Kant's own words thus lend themselves neither to a theory of pleasure nor to the conclusion that all pleasure is the product of the attainment of some end. Though Guyer seems aware of the limitations imposed by the paucity of Kant's remarks on pleasure, he nonetheless offers this response to Kant's statements on pleasure accompanying the attainment of some *Absicht*:

Now, these remarks state that the fulfillment of an objective always produces pleasure, and not that pleasure is produced only by the fulfillment of some aim; so, it might be objected, Kant is not in fact committed to the view that all pleasure is linked to the satisfaction of an aim. Given Kant's repeated use of the term "unintentional" (*unabsichtlich*) to characterize the activity of reflective judgment, and his frequent insistence that aesthetic pleasure is not connected to desire, it might further be objected that the explanation of pleasure as due to the satisfaction of an aim cannot possibly be involved in the case of aesthetic response. But the remarks I have quoted are Kant's only general statements on the conditions under which pleasure occurs; and we shall see that these statements do in fact

illuminate Kant's connection of pleasure to the harmony of the faculties without conflicting with any key characterization of aesthetic judgment. (Guyer, *Claims of Taste*, 80)

I would like to persist with the objection Guyer imagines being raised, although he too readily dismisses it. That is, I do not believe that the absence of any more specific statements by Kant on the source of pleasure implies that all pleasure—including aesthetic pleasure—follows from the attainment of some end. Recall Kant's repeated insistence on the disinterested nature of judgments of taste. To repeat the obvious, Kant's remarks posit neither a theory of pleasure nor a "statement on the conditions under which pleasure occurs," but rather only that some pleasure results from the attainment of an end. It should also be noted that the context of Kant's remarks makes it quite clear that he discusses pleasure in contrast to aesthetic pleasure. Kant attempts to illuminate aesthetic pleasure by asserting that it is—in regard to the attainment of an end—*unlike* pleasure in general. Guyer's strategy instead aligns aesthetic pleasure with all the features of pleasure in general. This strategy forces Guyer into repeated contortions—like the following, regarding where to locate the uniqueness of pleasure: "In his letter to Reinhold which announces this revolution in his theory of taste, Kant claims to have found a new and *a priori* principle for pleasure, but not a new kind of pleasure" (117). On the face of it this statement is of course true: Kant did not claim to have uncovered a new and unknown pleasure. Although I am inclined to agree with Guyer's assessment of the rather simple and singular portrait that results from Kant's statements on pleasure, I want to object to his statement in response to the well-known Reinhold letter. The ambiguity of Guyer's statement is what directs him toward the misleading conclusion that because all pleasure feels more or less the same (or, as he elsewhere puts it, "Kant's discovery of the opacity of pleasure" [119]), therefore "the chief question which Kant's theory of pleasure as the consciousness of harmony raises—[is] namely, how reflective judgment can assign a particular pleasure to the harmony of the faculties" (106). The letter to Reinhold implies that the discovery of an *a priori* principle for pleasure also calls for the discovery and elaboration of the faculty of judgment in and according to which that principle finds expression. Thus, a "new kind of pleasure" is denominated, one that is qualitatively different from pleasure in general regardless of Kant's ability or interest to discern whether this new pleasure *felt* any different from general pleasure. One might even hazard that the opacity of pleasure confronts the subject of an everyday pleasure as a problem. The challenge is accorded in the continuation of pleasure or, in the case of a decidedly Kantian subject, simply to know the origin of the pleasure in its aesthetic form—that is, in regard to taste. Here, the Kantian-influenced subject debars itself from interest and by extension from presenting itself with the problem of the origin of its (aesthetic) pleasure. It is therefore difficult to understand, in Guyer's schema, what could possibly motivate the subject of an aesthetic experience to move from aesthetic response to aesthetic judgment—from the first to the second stage of reflection. The opacity of pleasure seems too weak to spur such movement and, lest we forget, this movement coupled with the character of the second stage constitutes for Guyer the true core of taste. Thus, the question raised by pleasure is less "how reflective judgment can assign a particular pleasure to the harmony of the faculties," and more whether such an assignment is prescribed.

I would like to suggest that the impression that the opacity of pleasure requires an assignment regarding its cause and origin is instead a call for (or perhaps we should say by) subreption. As soon as opacity describes a pleasure, it thereby already bears the imposition of a demand for transparency. An opaque pleasure thus appears as a pleasure awaiting the assignment of something that will render it transparent. If its opacity is not derivative of "new pleasure," then the direction of its assignment points back toward its source rather than forward toward its effect and implications.

Kant's discovery of a new principle for pleasure compels a new kind of pleasure. Because of the problematic nature of a pleasure that simultaneously resists and demands assignment and transparency, a new pleasure is needed, regardless if it feels different. Put differently, this new pleasure is the register of the problematic of reference. By this new pleasure I intend but a cipher for what Kant intimates throughout his text, apparent in his distinction between civilization and barbarism, on the relation between taste and the constitutive role it plays in subjectivity. If it is the case that the reflective judgment of taste merely refers (i.e., assigns) aesthetic pleasure to the same subjectivity referred to by cognition in general, then there is no civilization.

Besides subreption, I want to assert that central to aesthetic judgment is a profound and persistent dissatisfaction with the *effects* of subreption. The subreptive reference to the subjective—as though it were an object—is not as crucial as the sense ("feeling," if you must) that the gesture of reference is both unsuccessful and unsatisfied. Aesthetic pleasure might instead find itself the referent of an incomplete, or incompletely realized, subject. The absence of a fully robust subject might well occur as a mimetic echo of, and memorial tribute to, the ordinary subreptive reference's production of the inconceivable object. Subreption generates both objects and subjects tainted by the incompleteness of the reference that first calls them into being. Guyer often sounds as if he would have aesthetic judgment perform some kind of recuperative act for subjectivity. Quite near the end of his book, for example, he writes that "pleasure in the beautiful is itself consciousness by feeling rather than conceptual judgment of the unity of a manifold" (321). Instead of investigating whether or not the unity of the manifold, as the object of judgment in this passage, qualifies as an example of subreption, I would rather focus attention on how the passage not only makes aesthetic judgment recuperative but also manages to reduce it to a redundancy, though I should add the qualification that recuperation and redundancy may not be mutually exclusive. The redundancy of taste is the result of the assertion that both "pleasure in the beautiful" and "conceptual judgment" have the "unity of a manifold" as their object. Once both kinds of judgment claim the same object, it seems of little consequence whether the finding of unity registers itself as "consciousness by feeling" or as consciousness by concept. Further, this equation of conceptual and nonconceptual judgment ignores what Kant posited as the defining characteristic of reflective judgment: that it makes reference only to the subject. Reflective judgment has no proper object. I want to speculate that the impulse to make taste appear more like determinant judgment does not involve the comfort of familiarity but instead investigates the recognition of something unsatisfying and perhaps illicit about judgment in general. When aesthetic judgment is so often formulated as akin to conceptual judgment, one begins to suspect an attempt not only to palliate everything unsettling about taste but also a bid to reinforce the legitimacy of judgment in general.⁴²

Conclusion

I call beauty a social quality.
—Edmund Burke

This book has traced the manner in which three of the earliest and richest accounts of aesthetic judgment in European thought are pervaded by a dynamic of mimesis, even in the era of the most robust rejection of the doctrine that art—and by extension taste—imitates nature. Yet it is not in the least apparent how to compose a forthright conclusion to a book also concerned with the variety of ways in which aesthetic judgment forestalls the appearance of its true object while mimetically multiplying semblances for it. A reader—and so too ideally the author—rightly hopes that the object of inquiry might finally be revealed. One can't help but want to get hold of the object, or so it would seem. But one lesson to be derived from the foregoing chapters cuts across even the simple image of a direct pursuit—not to speak of the success—of just such a desire. Wanting to locate the real object of judgment is acknowledged by Hume, in his famous essay "Of the Standard of Taste," in retelling the anecdote of Sancho Panza's kinsmen and their wine-tasting renown, as akin to the mistake of searching for the iron key and its leather thong at the bottom of the barrel of wine. One might mistakenly assume that grasping the key would give the true origin of our taste. It might be, however, that our taste, and especially the objects it lights upon, is instead bottomless.

By titling the book *Imitation and Society* I had hoped that in following the intricate movements of mimesis through Burke, Hogarth, and Kant "society" would somehow emerge at bottom as the true object and origin of taste and aesthetic judgment. Yet now that I've emptied the barrel—though not without relish—no key appears. I wanted, as Burke, Hogarth, and Kant assume, for society to prove to be the key, or at least what might be unlocked by the revelation of the true nature of taste. What exactly forestalls the revelation of the object of taste? Why can't inquiry—or the tracing of the inquiries of others—lead to the unveiling of the object? The most abrupt answer, provided by Hume and Kant, is that no inquiry is possible because no proper object of aesthetic judgment exists, if what we mean by "object" is the thing that gives rise to taste. Even Burke, who in his insistently physiological account instead gives preference to the primacy of the object's characteristics as the cause of our taste, cannot escape the elusiveness of the object. Upon examination, Burke's accounts of taste and the judgment of beauty are revealed to be riddled with a mimetic schema that sees the subject of taste as ever more consistently, and sympathetically, continuous with the objects of taste. Burke in effect effaces the object of taste by having the subject become suffused with it. Hogarth likewise comes to the conclusion that objects are static impediments, but simultaneously no less goads, to subjective activity.

We might here note that in his response to the anecdote of Sancho's oenophilic kinsmen, Hume conflates the object of inquiry with the object of taste. (Another lesson of the present book would include the necessity of trying to maintain the distinction between objects of inquiry and objects of taste and judgment.) Hume implies that our search for the origin of taste is of a piece with the dynamic of taste itself. Indeed, we might say that when Hume proposes the possibility of taste becoming educated—Kant will disagree—he likewise posits that taste is the practice of seeking an object of knowledge, or even that education involves both the search for an object *and* the refinement of the appropriate practice for encountering one. One implication of Hume's conflation of the object with the standard that allows judgment is that all refinement of taste proceeds, in effect, as the search for the elusive object that would sanction it in the first place.

Taste might itself be understood as the quest for what makes pleasure and response possible. Because his theory of taste understands our sensations, or at least our pleasant ones, as proceeding from our *sympathy* toward the objects that give rise to sensation, Burke underscores our fundamental engagement with objects as primarily sociable. Though Burke had hoped to anchor his claim of the universality of taste in a mechanistic schema of objects mimetically reproducing themselves in us as pleasures, he nonetheless characterizes the sympathetic continuity we have with objects as resulting from the unavoidably social telos of our general orientation to things outside us: "Most of the ideas which are capable of making a powerful impression on the mind ... may be reduced very nearly to these two heads, *self-preservation* and *society*; to the ends of one or the other of which all our passions are calculated to answer" (Burke, *Enquiry*, 38). We can imagine then that from the point of view of our passions, or let us say, following Burke, what motivates the continuation of life—and in order for our ideas to activate us—we in effect configure and focus all our sensations (and the ideas arising thereof) as though they were made to answer either to society or self-preservation.

The pursuit of pleasure for its own sake (if such a thing be possible), or just pleasure alone, is emphatically not aesthetic. Even Hogarth's celebration of pleasure in what he famously calls "a wanton kind of chase" cunningly valorizes *pursuit* as the true locus of pleasure. This means that pleasure is not the telos of pursuit but rather that pleasure has pursuit as its end. Put this way, aesthetic judgment—pursuit—ought to become the premier object of inquiry because it is itself already the investigation, or better the search—accompanied by pleasure no less—for what sustains it. Hume's and Burke's empiricist aesthetic projects, as well as Hogarth's, might then be understood as having their origin not in the presumption that taste is some anomalous category of perception, and hence ideas, but rather the result of their having found the dynamic of taste to be itself centrally concerned with questions regarding the status of the object in relation to subjective response.

Returning to Kant, we might say that the primary subreption that occurs in and as aesthetic judgment is the mistake of taking pleasure as the goal of taste. Kant is at great pains to show that the pleasure of taste is to be distinguished from all other pleasures, even if aesthetic pleasure becomes possible only by way of a mimesis of sensuous pleasure. Once we acknowledge with him the seemingly absolute difference between pleasure and aesthetic pleasure—here Kant follows Burke's distinction between pleasure and delight—we can then likewise continue to deflect the referent of aesthetic pleasure, and defer its true appearance endlessly.

It is this endless deflection that my pursuit has stumbled upon and that my chapter on Kant finds traces of even in the recent reception of his

aesthetic theory. The lesson of that chapter is that mimesis, having become subreption, transforms itself into something more like a diversion than a productive reconfiguration. And though deflection might be thought a kind of continuity, I would distinguish those mimetic schemas that shun continuity—Kant's—from those that do not. More carefully considered, it is not as if Kant's aesthetics shuns continuity altogether, it is rather that his commentators have emphasized that aspect of his doctrine. It might better be said that Kant sacrificed one kind of continuity for the sake of another. What I have in mind is that the continuity among social subjects becomes directly possible only after aesthetic judgment disavows all continuity with objects. This is a curious restriction to have occurred in the midst of a profusely mimetic dynamic. Why should continuity be curtailed at all? Why not instead continue with the fecund multiplications and continuities of Burke and Hogarth? The chapters on Burke and Hogarth are demonstrations of how richly productive a mimetic schema can prove to be when aesthetic judgment is configured as continuous with sociability, pleasure, and movement.

I don't want to suggest that the recent reception of Kant's aesthetics is in any way less mimetic than the aesthetic theorizing of Burke and Hogarth, or for that matter, Kant himself. What I would like instead to offer is that because mimesis is of course a historical phenomenon, the manner in which it occurs, and comes again to appear (if only structurally), is symptomatic of a restraint toward imitation, sympathy, and sociability. Kant's *doctrine* of aesthetic judgment is profoundly mimetic, not only in its positioning of judgment as an approximation of an object—regardless how subreptive this dynamic proves to be—but also in its understanding of the core of taste consisting of the particular subject's expansion into a universal subjectivity. The problem with Kant's aesthetic theory, symptomatically evidenced by its recent reception, lies in its historical transformation of mimesis into displacement and discontinuity. The autonomy achieved by taste in Kant's aesthetics drags behind it an increasingly manic endeavor to mimetically displace pleasure with some term or dynamic that might reveal the true meaning and substance of pleasure. My hopes for this book were to avoid that dynamic and to reveal, with the term "society," the content and meaning of aesthetic pleasure—it may be that in aesthetic theory such hopes as the latter are unavoidable. I judge my project successful to the extent it has avoided the displacement of pleasure, although it fails to show the secret, invisible content of pleasure.

To have revealed society as the true referent, sine qua non, and catalyst of aesthetic pleasure and judgment would prove a still greater success than finding the metaphoric key and leather thong that seem to warrant our taste. Such a finding might even amount to an even greater achievement: it would be akin to having found the "link" between cause and effect that Hume elsewhere argues we cannot help but assume we experience. The link between pleasure and society cannot be made explicit; neither can the links that compose society show themselves since they do not exist as stable, persisting things but rather only as associations that custom and habit guide us to suppose.

Still, one wants to know why these links, however customary and habitual they may be, don't sustain us more. Why do we seek to uncover them? Perhaps it is better to understand aesthetic pleasure as that which seeks to reproduce such links, and in multiplying them thereby prefers to sustain them rather than have them sustain us. Aesthetically formulated, society reproduces itself in the pleasurable spontaneity that pursues it. As one conclusion of this book is that society cannot be disclosed, at least by aesthetic judgment, the mimetic reproduction at the heart of taste is to be understood as the pursuit of that which cannot be shown. Society not being capable of revelation provides something other than a limitation to aesthetic judgment. It becomes instead the opportunity for subjectivity to activate itself precisely as a social being. Taste for Burke, Hogarth, and Kant, is the dynamic by which subjectivity becomes more social, at once more specific and more expansive. It becomes more specific by embracing its taste as wholly its own, perhaps more its own than any other aspect of subjective life. The ownership of taste is in fact overdetermined for each of our three authors; it appears for Burke as acquired taste, for Hogarth as the movement of a body quickened by internal stimulus, and for Kant as the necessary singularity of every judgment of taste. And subjectivity's social expansion occurs in the same authors' work respectively as sympathy and imitation, graceful dancing, and universal subjectivity. All three share the conclusion that there are no solitary pleasures.

Notes

Introduction

1. Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, trans. Willard R. Trask (Princeton: Princeton University Press, 1953).
2. Angus Fletcher, *Allegory: The Theory of a Symbolic Mode* (Ithaca: Cornell University Press, 1964), I.
3. Theodor W. Adorno, *Aesthetic Theory* trans. and ed. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 1997), 54.

Chapter 1

1. See Martin Gammon, "Kant and the Decline of Classical Mimesis" (Ph.D. diss., University of California, Berkeley, 1997) for a thorough survey of the history of the term.
2. M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Classical Tradition* (Oxford: Oxford University Press, 1953); John Neubauer, *The Emancipation of Music from Language: Departure from Mimesis in Eighteenth-Century Aesthetics* (New Haven: Yale University Press, 1986); Frances Bradshaw Blanshard, *Retreat from Likeness in the Theory of Painting*, 2d rev. ed. (New York: Columbia University Press, 1949); John D. Boyd, *The Function of Mimesis and Its Decline* (Cambridge, Mass.: Harvard University Press, 1968).
3. Anna Tumarkin, "Die Überwindung der Mimesislehre in der Kunsttheorie des XVIII. Jahrhunderts," in *Festgabe für Samuel Singer* (Tübingen: Mohr, 1930) 40-55; Marin Fontius, "Das Ende einer Denkform. Zur Ablösung der Nachahmungsprinzips in 18. Jahrhundert," in *Literarische Widerspiegelung: Geschichtliche und theoretische Dimensionen eines Problems* (Berlin: Aufbau, 1981), 189-238
4. Some recent books on mimesis include James S. Hans, *Imitation and the Image of Man* (Philadelphia: John Benjamins, 1987); Arne Melberg, *Theories of Mimesis* (Cambridge: Cambridge University Press, 1995); Michael Taussig, *Mimesis and Alterity: A Particular History of the Senses* (New York: Routledge, 1993); Robert Storey, *Mimesis and the Human Animal: On the Biogenetic Foundations of Literary Representation* (Evanston, Ill.: Northwestern University Press, 1996); William Schweiker, *Mimetic Reflections: A Study in Hermeneutics, Theology, and Ethics* (New York: Fordham University Press, 1990); Tom Cohen, *Anti-Mimesis from Plato to Hitchcock* (Cambridge: Cambridge University Press, 1994); Gunter Gebauer and Christoph Wulf, *Mimesis: Culture—Art—Society*, trans. Don Reneau (Berkeley and Los Angeles: University of California Press, 1995).
5. "Representation is natural to human beings from childhood. They differ from the other animals in this: man tends most towards representation and learns his first lessons through representation." Aristotle, *Poetics*, trans. Richard Janko (Indianapolis: Hackett, 1987), 48b5-9. See Paul Woodruff's "Aristotle on Mimesis," in *Essays on Aristotle's "Poetics"*, ed. Amélie Oksenberg Rorty (Princeton: Princeton University Press, 1992), 73-95.
6. Charles Batteux, *Les Beaux-Arts réduits à un même principe*, ed. Jean-Rémy Mantion (Paris: Aux Amateurs de Livres, 1989 [1746]). R.G. Saisselin describes Batteux's "systematic little book" as "a good summary of eighteenth century thinking on the arts." Saisselin goes on to note that Diderot's concern—in his article "Beau" for the *Encyclopédie*—in regard to Batteux had less to do with the nature of imitation and more to do with the question of what exactly constituted the beautiful in nature that was the object of imitation. Saisselin, *Taste in Eighteenth-Century France: Critical Reflections on the Origins of Aesthetics; or, An Apology for Amateurs* (Syracuse: Syracuse University Press, 1965), 4.
7. Also published as *On Great Writing*, trans. G.M.A. Grube (Indianapolis: Hackett, 1991). See Grube's introduction to his translation for a brief discussion of the continuing controversies regarding the identity of the author, the proper translation of the title, and the correct dating of the text. *On the Sublime* was published in French in 1674 and in English in 1652, though as James Boulton reports, the word 'sublime' was not used in the English title until the 1698 translation, following the example of the 1674 French title. The 1674 translation was done by not other than the poet and critic Nicolas Boileau-Despreaux. Boileu's own short work, *The Art of Poetry*, exercised a substantial influence on eighteenth-century British thinking. It too first appeared in French in 1674 and was soon thereafter, in 1683, published in English as *The Art of Poetry, Written in French by The Sieur de Boileau, Made English*, by Sir William Soame, and revised by John Dryden.

A convenient edition of the French text is *L'Art Poétique de Boileau*, ed. Henri Bénac (Paris: Hachette, 1946). Boileau's Aristotelianism is evident throughout his *Art of Poetry* in passages like the following: "It is no use for a scattering of good thoughts to sparkle every so often in a work that swarms with faults. Everything there should be in place; the beginning, the end, should correspond with the middle; the pieces, selected and fitted together with a delicate artistry, should form no more than a single whole of various parts; never should the discourse wander too far from the subject in search of some brilliant phrase." *Boileau: Selected Criticism* trans. Ernest Dilworth (Indianapolis: Bobbs-Merrill, 1965), 16. Still more important for us is how Boileau's overarching concern for well-ordered poetic production makes his *Art of Poetry* a precursor of Batteux's systematic philosophy of art. Indeed, in the opening lines of Canto III of the *Art of Poetry*, Boileau describes how the proper regulation of imitation transforms the effect of any object of imitation: "There is no serpent, no odious monster that, when imitated by art, cannot delight the eye; the artifice of a delicate brush turns the most frightful object into a pleasing one. Thus, to charm us, weeping Tragedy told us of the agonies of bloodstained Oedipus, put into words the terror of Orestes the paricide; and then, to divert us, drew our tears" (24). Imitation, we might conclude, is achieved less by following the contours of its object and more by following the rules of composition, which aim instead at charming and diverting readers. Put this way, it is easy to imagine a continuity between Boileau's *Art of Poetry* and his translation of Loginus. The preface to his translation, along with the text of the *Art of Poetry*, is in Dilworth's *Boileau: Selected Criticism*. Finally, Boulton's lengthy introduction to Burke's *Enquiry* remains perhaps the best single source for learning of the authors to whom Burke is most indebted, as well as containing a fine analysis of the philosophic content of the *Enquiry*. For an enhanced and instructive review of Boulton's edition of the *Enquiry*, including his introduction, see Anthony Quinton, "Burke on the Sublime and Beautiful," in *Philosophy: The Journal of the British Institute of Philosophical Studies* 36 (1961): 71-73.

8. Given the following characterization by Ernst Cassirer of the Newtonian impulse underlying Batteux's work, we might justifiably conclude that it is mimesis, more than any other aesthetic or critical term, that must submit to the new discipline of scientific organization: "As there are universal and inviolable laws of nature, so there must be laws of the same kind and of the same importance for the imitation of nature. And finally all these partial laws must fit into and be subordinate to one simple principle, an axiom of imitation in general. Batteux expressed this basic conviction in the title of his chief work, *The Fine Arts Reduced to a Single Principle*. This title seems to proclaim the fulfillment of the whole methodological trend in aesthetic criticism in the seventeenth and eighteenth centuries." Cassirer, *The Philosophy of the Enlightenment*, trans. Fritz C.A. Koelin and James P. Pettegrov (Princeton: Princeton University Press, 1951 [1932]), 280.

9. That is, the arts are systematized according to which aspects of what is finest in nature are the objects of imitation: Ainsi la peinture imite la belle nature par les couleurs, la sculpture par les reliefs, la danse par les mouvements et par les attitudes du corps. La musique l'imite par les sons inarticulés, et la poésie enfin par la parole mesurée. Voilà les caractères distinctifs des arts principaux" (Batteux, *Les Beaux-Arts*, 99).

10. The question of the proper status and place of imitation arose in the early eighteenth century with regard to the relations between the arts, most notably in Jean Baptiste Dubos' *Réflexions Critiques Sur La Poésie et Sur La Peinture* of 1719. An English translation by Thomas Nugent was published in London in 1748. *Critical Reflections on Poetry and Painting*. Dubos claims a superiority for painting over poetry as a result of what he took to be painting's obviously greater degree of clarity. Burke names Dubos in the *enquiry* and describes his claims as an error on at least two counts. First, says Burke, there are unclear, obscure paintings; second, and more importantly, clarity is not a suitable basis for asserting superiority. If the standard for superiority is how well or forcefully an artwork moves us, then clarity, according to Burke, is among the least forceful characteristics. Cf. *Enquiry*, 60-63, for Burke's full treatment of Dubos. A fruitful discussion comparing Batteux and Dubos is in chapter 3, "Imitation and Creation," of Francis X.J. Coleman's *The Aesthetic Thought of the French Enlightenment* (Pittsburgh: University of Pittsburgh Press, 1971), 93-121.

11. The affinities among the arts understood according to their different objects of imitation—or indeed the possibility that one or more of the fine arts imitates some other fine art—might also be traced out by following the path from Winckelmann's *Reflections* to Lessing's *Laocöon*, the latter generally taken to be written in response to the former's claim of the superiority of sculpture over all the arts. The foundation for Winckelmann's claim rested on the assertion of a great similarity among the arts, which Lessing undermines by showing the great dissimilarity between poetry on the one hand and the plastic arts on the other. Lessing instead argues for the superiority of poetry over the plastic arts because of its less constricting and more expansive boundaries. Johann Joachim Winckelmann, *Reflections on the Imitation of Greek Works in Painting and Sculpture*, trans. Elfriede Heyer and Roger C. Norton (La Salle, Ill.: Open Court, 1987 [1755]); Gotthold Ephraim Lessing, *Laocöon; An Essay on the Limits of Painting and Poetry*, trans. Edward Allen McCormick (Baltimore: Johns Hopkins University Press, 1984 [1766]).

12. My assumption that there is a substantial continuity within a doctrine of mimesis that underpins its apparent disappearance in later eighteenth-century works in aesthetic finds a parallel defense in Allan Megill's "Aesthetic Theory and Historical Consciousness in the Eighteenth Century." Megill's primary concern in the essay is to provide an alternative explanation for the significance of eighteenth-century *historicism*. Rather than have it continue to be understood merely as a precursor of nineteenth-century *historicism*, Megill prefers to argue for the substantial historical presence of an *aesthetic* historicism that first arises in a well-known late seventeenth-century controversy: "The beginnings of aesthetic historicism can be convincingly traced back, I suggest, to the period of the Quarrel of the Ancients and the Moderns, that literary controversy, beginning in the late 1680s and culminating in the so-called war over Homer of 1714-16, in which the relative merits of ancient and of modern literature were argued out at length." Megill, "Aesthetic Theory and Historical Consciousness in the Eighteenth Century," *History and Theory: Studies in the Philosophy of History* 17 (1978): 35. Since the Quarrel might also be described as a concern with what, if anything, of the past is worth of imitation, I might in turn borrow support from Megill in two regards. First, his essay reveals an eighteenth-century consciousness that is thoroughly aesthetic, and second, that consciousness comports itself toward the past and does so under the rubric of imitation.

13. Kendall Walton employs the term "mimesis" in the title of his *Mimesis as Make-Believe: On the Foundations of the Representational Arts* (Cambridge, Mass.: Harvard University Press, 1990). And yet what seems most to recommend the term to his purposes is a combination of fungibility and its "distinguished history," not to mention all the disavowals it allows: "Mimesis, with its distinguished history, can be understood to correspond roughly to 'representation' in my sense, and it is associated with important earlier discussions of many of the issues I will address. Hence its use in my title. I disavow any implied commitment either to a picture theory of language (or 'symbols') or correspondence theory of truth, or to an imitation or resemblance theory of depiction" (3). Martin Gammon comments: "It is striking that although...Walton disavows any interpretation of mimesis as a 'correspondence theory' of truth or representation, his own aesthetic theory is strongly reminiscent of the *actual* view of *mimesis* in fourth-century Athens...mimesis' as a form of performative play or 'make-believe'" (gammon, "Kant and the Decline of Classical Mimesis," xv). M. H. Abrams describes the goal of his 1953 book in a somewhat similar manner: "In *The Mirror and the Lamp*, I undertook to chronicle the shift in critical theory, beginning in the latter eighteenth century, from the mimetic and pragmatic orientation to the Romantic, or expressive orientation. According to this view, a work of poetry or art is not primarily an imitation, but the expression of the emotions or of the feelingful imaginative process of the artist." In his 1985 essay "From Addison to Kant: Modern Aesthetics and the Exemplary Art" Abrams instead terms this shift "an evolutionary process" and comments on the flexibility of imitation: "A primary criterion [for eighteenth-century aesthetics] was that of 'truth' to the nature that art imitates; this truth, however, was not verity, but 'verisimilitude' or 'probability,' which is truth adapted to the responsiveness of the audience. That is, the people, objects, and events imitated in a work, though they deviate from history and may violate the known constitution and course of nature, must be so rendered that the audience will accept them as credibly like the world if the work is to achieve its justifying end of effecting pleasurable emotions." Abrams, in *Studies in Eighteenth-Century British Art and Aesthetics*, ed. Ralph Cohen (Berkeley and Los Angeles: University of California Press, 1985), 16-18. Abrams might therefore be taken to be responding to the sort of criticism Frederick Burwick offered: "Unfortunately, one of the consequences of Abrams's profound and influential *The Mirror and the Lamp* has been the tendency to presume that once the lamp began to glow the mirror was shattered." Burwick, "The Romantic Concept of Mimesis: *Idem et Alter*," in *Questioning Romanticism* ed. John Beer (Baltimore: Johns Hopkins University Press, 1995), 179.

14. "Sensibility" presents itself as yet another term that might be employed in addition to, or even in place of, mimesis. Consider Peter Stanlis's assessment that "as a self-conscious movement in English literature, sensibility became important during the decade of the 1740's; afterwards, it supplied the underlying spirit of the age for the entire second half of the eighteenth century." Stanlis, "Burke and the Sensibility of Rousseau," *Thought* 36 (1961): 247. Stanlis defines the term as follows: "In essence, sensibility consisted of a self-conscious and rhapsodic awareness in an individual of his unique, intense, and delicate sensitivity to all that was good and beautiful in external nature and man" (246-47). Sensibility might well be the best term around which to anchor an understanding of the European spirit of the latter eighteenth century, but only if one is primarily investigating the fiction and poetry of that era. Stanlis even proposes designating the latter half of the eighteenth century the "Age of Sensibility" (250).

15. Keith Michael Baker, "Enlightenment and the Institution of Society: Notes for a Conceptual History," *Main Trends in Cultural History: Ten Essays*, ed. Willem Malching and Wyger Velema (Amsterdam: Rodopi, 1994), 95-120. Baker's essay surveys seventeenth- and eighteenth-century French dictionaries and concludes: "It seems clear from the dictionaries, then, that a critical shift in the meaning of *société* occurs at the end of the seventeenth century. The earlier, voluntaristic associations of the term with partnership, companionship, and civility do not disappear, but they are joined by a more general meaning of society as the basic form of collective human existence, at once natural to human beings and instituted by them, a corollary of human needs and a human response to those needs" (108). In the final third of his essay Baker asks what problems the eighteenth-century "invention" of society solved. His answer might well serve as an epigraph for my analysis of Burke's schema as to how the imagination and taste arise out of the limitations of sense: "*Consolons-nous*: in this manner, human society—its needs, its pleasures, its progress—became the principal

16. For the eighteenth century, "beauty" appears to have been hardly more stable than "society": "Any book which focuses on eighteenth-century ideas of beauty is faced with a particular challenge: that of following the term through the multitude of its diverse functions and often opposing applications. For while it is undoubtedly true, that the beautiful represents one of the most enduring, and certainly one of the more important concepts in eighteenth-century British thought, it is also one of the most mobile terms the period has to offer." Robert W. Jones, *Gender and the Formation of Taste in Eighteenth-Century Britain: The Analysis of Beauty* (Cambridge: Cambridge University Press, 1998), viii. Jones's book seeks to respond to a call made by Ronald Paulson that "a narrative of the Beautiful... seems to me, a corrective long-due" as well as a need noted by Frances Ferguson for more attention to be paid to the beautiful. See Paulson, *Art and Politics, 1750-1764*, vol. 3 of *Hogarth* (New Brunswick, N.J.: Rutgers University Press, 1993), xvi; and Ferguson, *Solitude and the Sublime: Romanticism and the Aesthetics of Individuation* (London: Routledge, 1992), 44-45. Ferguson complained as early as 1981 of an overly hasty "rush to the sublime: by critics in 'The Sublime of Edmund Burke, or the Bathos of Experience.'" *Glyph* 8 (1981) (reprinted in *Solitude and the Sublime*). Note that the title of a recent volume seems to elide beauty altogether: *The Sublime: A Reader in Eighteenth-Century Aesthetic Theory*, ed. Andrew Ashfield and Peter de Bolla (Cambridge: Cambridge University Press, 1996).

17. Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, ed. James T. Boulton (Notre Dame: University of Notre Dame Press, 1968 [1757/1759]), 63. I find my relation to Burke akin to that of Keith Campbell's: "I am at the moment working on Edmund Burke... I find myself treating Burke as a contemporary. He is addressing some of the very issues a late twentieth century discussion of this theme [the exercise of government during normal times] needs to address, and he approaches them in a manner that is recognizably not merely modern; it is not even superannuated." Campbell, "On the Persistence of the Past," *Metaphilosophy* 26, no. 3 (1995): 260. Curiously, Campbell goes on to write, "With Burke, what he has to say about the sublime and the beautiful has receded and departed. Nowadays no-one supposes that these categories will cover, let alone exhaust, the aesthetic realm" (262). One can only conclude from this that the past's persistence must be a matter of individual taste.

18. A potentially profitable place to reflect on the relation of Burke's aesthetics to his political writings and political life might be from within his initial thoughts in the *Enquiry* in regard to the relation between original and imitation. I would suggest that in these early thoughts Burke is already incipiently concerned with the question of how society appropriately reproduces itself, though the *Enquiry's* focus—as we shall see—is on how reproduction first occurs in sense, imagination, and taste. A recent book that succeeds in discussing the connections between Burke's aesthetics and politics is Stephen K. White's *Edmund Burke: Modernity, Politics, and Aesthetics* (London: Sage, 1994). However, as White acknowledges, to discuss the political implications of Burke's aesthetics is also to be confronted with its gendered character: "One of the distinct dangers courted in any attempt to unearth some wisdom in Burke's aesthetics is that of becoming entangled with the oppressive account of gender he endorses throughout his writings" (6-7). White is taken to task for such an entanglement by Linda M. G. Zemilli in "No Trust, No Swell, No Subject? A Critical Response to Stephen K. White," *Political Theory* 22, no. 2 (1994): 323-28. For an interesting argument as to how the *Enquiry* might be subversive of the very gendered roles its presents, see Amanda Gilroy, "The Discourse of Beauty and the Construction of Subjectivity in Edmund Burke's *A Philosophical Enquiry*," *Liverpool Studies in Language and Discourse* 1 (1993): 45-70. The influence of Burke's politics on the aesthetics of the Lake Poets, Coleridge, Southey, and Wordsworth, is treated in Alfred Cobban, *Edmund Burke and the Revolt Against the Eighteenth Century*, 2d ed. (London: Allen & Unwin, 1962 [1929]). That Burke's concern—in his *Reflections on the Revolution in France* (1790)—is in regard to the example of that revolution can be witnessed not only in the text of the *Reflections* itself, but in Burke's earliest publish declaration in reference to it as well; in a parliamentary debate on February 9, 1790, Burke told the Commons that the present danger "is one of being led through an admiration of successful fraud and violence, to an imitation of the excesses of an irrational, unprincipled, proscribing, confiscating, plundering, ferocious, bloody, and tyrannical democracy" (my emphasis). Quoted in James T. Boulton, *The Language of Politics in the Age of Wilkes and Burke* (London: Routledge & Kegan Paul, 1963), 77. For a treatment of the political context in which Burke's *Reflections* appears, as well as for a survey of the recent history of the debates regarding the proper understanding of that context, see Isaac Kramnick, *Republicanism and Bourgeois Radicalism: Political Ideology in Late-Eighteenth-Century England and America* (Ithaca: Cornell University Press, 1990). For a consideration of the contemporary potential of a politics of the sublime, see Steven Cresp, "Sublime Politics: On the Uses of an Aesthetics of Terror," *Qio* 19, no. 2 (1990): 111-25.

19. For a provocative and wide-ranging exploration of some of the most influential writings dealing with the question of the paradoxical identity between an original and an imitation, between sameness and difference, see Burwick, "The Romantic Concept of Mimesis." The essay explores this theme in Coleridge, Hegel, Heidegger, Plato, Aristotle, Schelling, Schleiermacher, Plotinus, DeQuincey, and others before concluding that "art can do no more than retrieve, *idem in alio*, the phantom images of perception, memory, and imagination" (208). As we shall see, Burke's analysis of beauty might be taken to imply that experience never fully grasps or possesses that which art—or, in the case of Burke, taste—attempts to retrieve. More important for Burke is that the corollary to "phantom images of perception" is phantom society.

20. The *Enquiry* was first published in 1757. In 1759 a second edition appeared that included the "introduction on Taste" as well as new material scattered throughout in response to three reviews of the first edition, one by Oliver Goldsmith. The only additional new sections included a more confident preface displacing the original and a section on power early in part 2. For a thorough treatment of the contents of the three reviews, and Burke's responses to nearly all of their particulars, see Herbert A. Wichelns, "Burke's Essay on the Sublime and its Reviewers," *Journal of English and Germanic Philosophy* 21 (1922): 645-61.

21. To thicken still further the line of originals and imitations we should recall that Joseph Addison had addressed John Locke's distinction between wit and judgment in *The Spectator* no. 62. See Richard Steele and Joseph Addison, *Selections from The Tatler and The Spectator*, ed. Angus Ross (London: Penguin, 1982), 344-49.

22. Although Burleigh Taylor Wilkins also acknowledges this to be the central distinction of the *Enquiry*, he nonetheless remarks an important difference between the "Introduction on Taste" and the remainder of the *Enquiry*: "Crucial to an understanding of Burke's views on the relation of reason to aesthetics [is] to make a distinction between an aesthetic experience and an aesthetic judgment... While Burke does not discuss this distinction as such, it may account for his addition of an Introduction 'On Tastes' to the *Enquiry*: roughly speaking, we may say that this addition concerns aesthetic judgment while the rest of the *Enquiry* concerns aesthetic experience." Wilkins, *The Problem of Burke's Political Philosophy* (Oxford: Oxford University Press, 1967), 128. Still more important for our purposes is Wilkins's claim that "the importance of sympathy and the 'extraordinary part' it enables us to take in the passions of others is evident; sympathy provides an important link between Burke's aesthetics and his political philosophy in that it is one of the mainsprings of human reactions regardless of whether they be in art or in politics" (145).

23. We presume that Burke is the author primarily alluded to when Carolyn Korsmeyer writes, "As the discourse of aesthetics develops, there comes a period when the sense of taste stands right next to aesthetic Taste in philosophical writings. Indeed, at certain points it almost seems to be invited into the company of recognized philosophical subjects." Korsmeyer, *Making Sense of Taste: Food and Philosophy* (Ithaca: Cornell University Press, 1999), 40.

24. Peter Melvin formulates this same relation in regard to Burke's conception of politics: "The secret of an enduring civil society is that the natural and artificial, reality and imitation, are so combined as to avoid intense public concern with one or the other." Melvin, "Burke on Theatricality and Revolution," *Journal of the History of Ideas* 36 (1975): 461.

25. Francis Hutcheson, *Inquiry into the Original of our Ideas of Beauty and Virtue*, 4th ed., corrected (London: n.p., 1738 [1725]; reprint, Charlottesville, Va.: Ibis Publishing, n.d.). Perhaps the most important inheritance from Hutcheson is to be found in Burke's insistence regarding the *common*, and hence for him universal, agreement in taste. As Carolyn Korsmeyer explains, Hutcheson took care to argue that his location of beauty in feeling or pleasure does not entail the relativity of aesthetic judgments." Korsmeyer, "Hume and the Foundations of Taste," *Journal of Aesthetics and Art Criticism* 35, no. 2 (1976): 202.

26. For a thorough and compelling analysis of the complexity of Hutcheson's notion of sense requisite for making cogent the sense of the beautiful, see Peter Kivy, *The Seventh Sense: A Study of Francis Hutcheson's Aesthetics and Its Influence in Eighteenth-Century Britain* (New York: Burt Franklin, 1976). For an alternative yet equally convincing account of Hutcheson's notion of aesthetic experience, see Dabney Townsend, "From Shaftesbury to Kant: The Development of the Concept of Aesthetic Experience," *Journal of the History of Ideas* 48, no. 2 (1987): 287-305.

27. For an elaboration and defense of the claim that Hutcheson is rightly considered the progenitor of the Scottish Enlightenment, see T.D. Campbell, "Francis Hutcheson: 'Father' of the Scottish Enlightenment," in *The Origins and Nature of the Scottish Enlightenment*, ed. R.H. Campbell and Andrew S. Skinner (Edinburgh: John Donald Publishers, 1982), 167-85.

28. A further advantage of not naming the author in question is the possibility of referring to more than one. Burke might well also have had in mind Alexander Gerard, whose *Essay on Taste* appeared in 1759 (London: A. Millar), wherein Gerard not only explicates but increases the list of "internal" senses proposed by Hutcheson.

29. I hesitate in continuing this passage as it reveals Burke's multicultural bias: "Thus opium is pleasing to Turks, on account of the agreeable delirium it produces. Tobacco is the delight of Dutchmen, as it diffuses a torpor and pleasing stupefaction. Fermented spirits please our common people, because they banish care, and all consideration of future or present evils" (Burke, *Enquiry*, 15). More important to note is that two senses of association are at play here. One is the associations that constitute a larger portion of the palate than those involved in sight; the other sense of association is that between vision and taste. As we will discover, touch becomes an important element of the latter. Martin Kallich locates an origin of Burke's associationism in Berkeley's: "Berkeley, concerned with the psychological problem of vision, resorts to the association of two senses, sight and touch, for its solution, and... anticipates Hume in the extension of the association principle. Berkeley is also important for supplying Burke with a few associationist ideas." Kallich, *The Association of Ideas and Critical Theory in Eighteenth-Century England: A History of a Psychological Method in English Criticism* (The Hague: Mouton, 1970), 35.

30. Burke's source for this distinction is doubtless the influential series of twelve essays written by Addison that first appeared in 1712 in *The Spectator*. Addison formulates the imagination as itself capable of primary and secondary pleasures. The former are the result of visible objects, the latter stem from the "ideas" of those objects called up by memory. For a discussion of the influence of Addison's essays on the imagination as well as the probable origin of his ideas in Lock, see James Sambrook, *The Eighteenth Century: The Intellectual and Cultural Context of English Literature, 1700-1789*, 2nd ed. (London: Longman, 1993), 130ff.

31. A strikingly parallel claim is made for contemporary aesthetics in Carolyn Korsmeyer's *Making Sense of Taste*. Korsmeyer characterizes her project as follows: "I claim that food performs many of the same symbolic activities as works of art. This enterprise is designed not to slight the pleasures of eating but to pull sensation and sense pleasures more fully into the purview of aesthetics by claiming that the pleasure they deliver is of ten an enhancement or even a component of their cognitive significance" (7).

32. Although Burke did not yet have the term "aesthetic" at his disposal, we might well take its equivalent to have had the rather broad range of sensuous life in general, just as Friedrich Schiller condemned Burke's aesthetics as limited to the realm of "mere life": "Zum blossen Leben macht die Schönheit Burke." Schiller, *On the Aesthetic Education of Man: In a Series of Letters*, ed. and trans. Elizabeth M. Wilkinson and L.A. Willoughby (Oxford: Oxford University Press, 1967), 102-3, letter 15. A similarly sweeping, though perhaps more judicious, assessment is offered by Ernest Tuveson: "Paramount for Burke, as for Locke and for Hobbes, is the sense of biological well-being. Our sense of life and health and energy is both the efficient and the final cause of aesthetic response." Tuveson, *The Imagination as a Means of Grace: Locke and the Aesthetics of Romanticism* (Berkeley and Los Angeles: University of California Press, 1960), 170.

33. I omit the case of what might be called a true misfire: disgust. For a discussion of the dynamic of that phenomenon, see William Ian Miller, *The Anatomy of Disgust* (Cambridge, Mass.: Harvard University Press, 1997).

34. For a related exploration of what might be called an aesthetic of asceticism, see Geoffrey Galt Harpham, *The Ascetic Imperative in Culture and Criticism* (Chicago: University of Chicago Press, 1987).

35. We might extend Thomas Weiskel's suggestion in his pathbreaking book on the sublime regarding the particular ambivalence of modernism to include the dichotomy of beauty and the sublime in regard to imitation: "As a state of mind, modernism is an incurable ambivalence about authority... What is new in modernism is an opposition, latent at first, but unavoidable, between authority and authenticity, between imitation, the traditional route to authentic identity, and originality, impossible but necessary." Weiskel, *The Romantic Sublime: Studies in the Structure and Psychology of Transcendence*, 2nd ed. (Baltimore: Johns Hopkins University Press, 1986), 8. Neil Hertz asserts that there was a drawing together of the sublime and imitation in the very reception of Longinus in the eighteenth century: "It became customary in the eighteenth century to praise Longinus in ways that mimicked one of his own favorite turns of thought—to identify, subliminally, two elements that would more commonly be thought of as quite distinct. To say with Boileau and Pope, that Longinus 'is himself the great Sublime he draws,' or to profess to doubt, as Gibbons did, 'which is the most sublime, Homer's Battle of the Gods or Longinus' apostrophe... upon it,' is knowingly to override certain conventional lines of demarcation—between writers and their subject matter, between text and interpretation—very much in the manner of Longinus overruling the distinction between Homer and his heroes, between sublime language and its author ('sublimity is the echo of a noble mind' [Longinus]), or between sublime poet and his audience ('we come to believe we have created what we have only heard'). Hertz, *The End of the Line: Essays on Psychoanalysis and the Sublime* (New York: Columbia University Press, 1985), 1. Note that Hertz's title is taken from Burke's *Enquiry*.

36. Addison begins the second *Spectator* installment on "The Pleasures of the Imagination" with this phrase: "Our sight is the most perfect and most delightful of all our Senses" (*Spectator* 411, June 1712): 368. Later in the same essay he adds: "Besides, the Pleasures of the Imagination have this Advantage, above those of the Understanding, that they are more obvious, and more easy to be acquired. It is but opening the Eye, and the Scene enters."

37. William Shenstone, poet and landscape gardener, wrote beside the heading "Gradual Variation" in his copy of Burke's *Enquiry*: "coincides with Hogs [Hogarth's] Doctrine of the Serpentine Line." Quoted in Paulson, *Art and Politics, 1750-1764*, 143. Walter J. Hipple comments: "Burke appears to have written this portion of the *Sublime and Beautiful* before Hogarth's *Analysis of Beauty* came to hand, for in his second edition he drew upon Hogarth to support his contention for the beauty of gradual variation." Hipple, *The Beautiful, the Sublime, and the Picturesque in Eighteenth-Century British Aesthetic Theory* (Carbondale: Southern Illinois University Press, 1957), 95.

38. E. J. Clery, "The Pleasure of Terror: Paradox in Edmund Burke's Theory of the Sublime," in *Pleasure in the Eighteenth Century*, ed. Roy Porter and Marie Mulvey Roberts (New York: New York University Press, 1996), 164.

39. For a contrasting view of the pervasiveness, perhaps even mundanity, of the sublime in eighteenth-century literary production and experience, see Marshall Brown, "The Urbane Sublime," *English Literary History* 45 (1978): 236-54. Brown wants to "suggest that the satiric and the sublime poets wrote on the basis of common stylistic presuppositions.... There is a continuity between the satiric and the sublime modes, as well as between the sublime mode and ordinary experience... [We] see the earlier eighteenth century as a unity with its own integrity, rather than as a battleground for competing styles" (237). The continuing influence of the sublime in nineteenth-century literature, in Poe's work, for example, is documented in Jack G. Voller's "The Power of Terror: Burke and Kant in the House of Usher," *Poe Studies* 21, no. 2 (1988): 27-35. The doctrine of the sublime's influence on the French Eclecticism of Victor Cousin and Théodore Jouffrey is charted in Jean-Louis Cabanes's "Les Philosophes Eclectiques et les doctrines esthétiques de Burke et de Kant: le sentiment du sublime," *Littérature* 23 (1990): 135-41. For a convincing argument to the effect that the sublime and Modernism might well be conflated, see Robert Kaufman, "The Sublime as Super-Genre of the Modern, or *Hämlet* in Revolution: Caleb Williams and His Problems," *Studies in Romanticism* 36 (1997): 54-74. And for the preliminary exposition of the claim that William Godwin's *Caleb Williams* is composed as a rejoinder to Burke, see David McCracken, "Godwin's *Caleb Williams*: A Fictional Rebuttal of Burke," *Studies in Burke and His Time* 37 (1969-70): 1442-52.

40. The *Locus classicus* for the twentieth-century reception of the sublime is Samuel H. Monk's *The Sublime: A Study of Critical Theories in Eighteenth-Century England* (New York: Modern Language Association of America, 1935). Monk's invaluable study has been criticized for its Kantian teleology. As Monk explains the principle organizing his study, "Kant's *Critique of Judgment* is the great document that coordinates and synthesizes the aesthetic concepts which had been current throughout the eighteenth century. It was Kant who took the isolated discoveries of earlier thinkers and welded their fragmentary aesthetic together so as to create a truly philosophical system" (4). Nonetheless, Monk makes Burke's *Enquiry* the centerpiece of his book, even deeming it "epoch-making" (63). Dabney Townsend offers a valuable corrective to these early schematizations of the origin of aesthetics in a stable trajectory from Shaftesbury to Kant: "At the very least, it seems to me misleading to make Shaftesbury into a pre-romantic and/or pre-Kantian aesthetic theorist. That perspective is likely to obscure just what is most interesting in Shaftesbury's writings." Townsend, "Shaftesbury's Aesthetic Theory," *Journal of Aesthetics and Art Criticism* 41, no. 2 (1982): 206. Townsend wants especially to counter the interpretation of Shaftesbury that posits him as the origin of the doctrine of aesthetic disinterestedness.

41. Wordsworth apparently reverses this preference by writing that the mind "is more dependent for its daily well-being upon the love and gentleness which accompany the one [the beautiful] than upon the exaltation or awe which are created by the other [the sublime]." Wordsworth, "The Sublime and the Beautiful," in *William Wordsworth: Selected Prose*, ed. John O. Hayden (New York: Penguin, 1988), 264.

42. An exception to the conventional reception of the sublime is Frances Ferguson's *Solitude and the Sublime*, which was a great help and encouragement in my attempts to rethink Burke's epistemology. As she describes her project, "the subject of this book is the way in which the aesthetic discussion that emerged in the eighteenth century located an anxiety about the relationship between the individual and the type, the particular and the general, not merely as one epistemological problem among others but as the characteristically aesthetic epistemological problem" (31).

43. Terry Eagleton overstates and misrepresents this relation when he writes that for Burke "we are all constitutional masochists who delight in being humiliated." Eagleton, *The Ideology of the Aesthetic* (Oxford: Blackwell, 1990), 55. We might nonetheless be thankful to Eagleton for having found a precise parallel to Burke's account of pain and pleasure in Freud's "The Ego and the Id": "Sensations of a pleasurable nature have nothing inherently impelling about them, whereas unpleasurable ones have it in the highest degree." Freud, *On Metapsychology* (London: Harmondsworth, 1984), 360.

44. Clery continues: "In Addison, the pleasure of terror involves the negation of terror; terror is assimilated by rational reflection on the absence of danger, to become a form of elevation or exaltation, a positive pleasure. Burke, by contrast, is concerned to maintain the separateness of terror, accompanied by its own variety of enjoyment. Whereas pleasure would imply transcendence, delight preserves the alterity of terror and pain" (Clery, "Pleasure of Terror," 168). Curiously, though Clery notes the importance of beauty in Burke's *Enquiry*, her focus instead remains on delight: "Society is the final cause of the pleasure of beauty; the experience of beauty arouses desire, teaches sympathy, unites individual in such a way as to promote the smooth-running and reproduction of the social totality" (169).

45. "Burke...establishes aesthetic experience as subjective experience that is trying to recover its own objective origin in sensation" (Ferguson, *Solitude and the Sublime*, 9).

46. It may well have been a passage in Shaftesbury, as well as the actual event of the public execution on April 9, 1747, of Lord Lovat, that inspired Burke's choice of example. Shaftesbury writes, "I know nothing greater or nobler other than the understanding and managing some important Accusation; by which some high Criminal of State, or some formed Body of Conspirators against the Publick, may be arraigned and brought to Punishment, through the honest Zeal and publick Affection of a private Man. I know too that the mere Vulgar of Mankind often stands in need of such a rectifying Object as *the Gallows* before their Eyes." *Characteristicks of Men, Manners, Opinions, Times. In Three Volumes. By the Right Honourable Anthony, Earl of Shaftesbury*, 4th ed. (London, 1727), 1:126-127. James Boulton adds a note in his edited edition of the *Enquiry*, indicating that Burke's Trinity College "Club" discussed the incident of Lovat's execution at a meeting later the same month.

47. Ferguson comments on the execution passage's implications for Burke's implicit sensationism: "The public execution...functions as the definitional moment of sensation...The execution itself is the emblem for the resistlessness of sensation that Burke continually posits. In its inevitability...it establishes sensation on the ground of contradiction. The moment of unequivocal sensation can be imagined only as a by-product of the total loss of sensation, an anticipatory sensation of the impossibility of continuing the various series of sensations that have, in their reiteration, made sensation imperceptible" (Ferguson, *Solitude and the Sublime*, 60). Especially noteworthy for us is the role here assigned to imagination as a duplication of an absent sensation. The duplication and "reiteration" whereby sensation becomes at once both "imperceptible" and *irraginable* is what we have characterized as mimesis. Put differently, it is an "instance of sensation becoming adept at imitating itself" (62).

48. Lord Kames (Henry Home) would agree with Burke's positive account of sympathy arising from distance, though he adds a beneficent motive: "Far from flying from distress, we fly to it in order to afford relief, and our sympathy cannot be otherwise gratified than by giving all the succour in our power. Thus external signs of distress, though disagreeable, are attractive; and the sympathy they inspire us with is a powerful cause, impelling us to afford relief even to a stranger as if he were our friend or blood-relation." *Elements of Criticism* 3 vols. (London: A. Millar, 1762), 2:144.

49. Peter de Bolla makes these comments on Burke's passage: "To rush from the theatre to the execution of a Lord is to witness the *frisson* of scandal; it is to participate in a social space in which the community of subjects witness their exclusion from the aristocracy, and demonstrate their fascination by it. It is to collectively state person against property, individual against institution and class. To rush from no matter how sublime a tragedy to witness the execution of a King is to be present at, to be represented within, the scene in which collective power speaks for person as it overmasters the powers of the state and king. It is to state collectivity against person, and, as such, it participates in a reordering of representation, in the dismembering of the orders of discourse." De Bolla, *The Discourse of the Sublime: Readings in History, Aesthetics, and the Subject* (Oxford: Blackwell, 1989), 284. What de Bolla describes as the "reordering of representation" might also be pursued under the rubric of a reconfigured mimesis. As I understand the arc of de Bolla's book, I am in sympathy with it. He explains: "It should be clear by now how I regard the necessity of attenuating [the] chronological model [of eighteenth-century aesthetics], and how the notion of sudden change, or break, or rupture is insensitive to what I understand as a discursive history of these changes" (282). I too favor a model of continuity over rupture for eighteenth-century aesthetics, though I prefer to find it in whatever anchors the philosophical conceptions rather than in the discourse in which it swims. For a thorough treatment of the political events in which de Bolla locates the rise of the discourse of the sublime, see Fred Anderson, *Crucible of War: The Seven Years' War and the Fate of Empire in British North America* (New York: Alfred A. Knopf, 2000).

50. Hipple's response to Burke's illustration is instructive: "Compulsive and instinctual attraction to suffering is a principle noted before Burke by Hutcheson and after him by Kames, but neither of these writers developed such a paradox as Burke's delight in witnessing suffering. Thus with real distress, in an imitated distress, as Burke truly says, the only difference can be in the circumstance of imitation itself.... The imitation as such affords pleasure.... It remains the case, however, that the greater part of our response is the delight inexplicably attached to sympathy with distress, which delight is still more keen in activity than in poetry. This explanation runs counter to the usual observation that the reality of a tragic scene is painful and only the imitation agreeable; and it is not without other problems. Not only is there the curious delight in pity itself, but the question is suggested, why should we not bring about tragic situations in order to experience this delight?...Burke was not (in view of these difficulties) followed by other writers" (Hipple, *British Aesthetic Theory*, 88-89).

51. Clery seems to go too far when she asserts that Burke censures pleasure. One might instead argue that there is an interesting symmetry in regard to Burke's treatment of the dangers of pleasure (in beauty) and delight (in the sublime). Burke paints the danger of each, but whereas the sublime is constituted by the recognition of danger, beauty—one might surmise—is for Burke constituted, at least in part, by a particular nonchalance toward its dangers.

52. Consider the analogous formulation by Shaftesbury: "For 'tis not instantly we acquire the Sense by which these Beautys are discoverable. Labour and Pains are requir'd, and Time to cultivate a natural Genius, ever so apt or forward" (Shaftesbury, *Characteristicks*, 2:401).

53. See Aristotle, *Poetics* 6, 1449b, 22-28. For elucidation, see Jonathan Lear, "Katharsis," in *Essays on Aristotle's "Poetics"*, ed. Amélie Oksenberg Rorty (Princeton: Princeton University Press, 1992), 315-40.

54. "The pleasure most directly belonging to this purpose [generation] is of a lively character, rapturous and violent, and confessedly the highest pleasure of sense" (Burke, *Enquiry*, 40).

55. Geraldine Friedman, *The Insistence of History: Revolution in Burke, Wordsworth, Keats, and Baudelaire* (Stanford: Stanford University Press, 1996).

56. W.J.T. Mitchell locates a like absence, and hence identical discontinuity, between Burke's opposition of word and image due to his wanting "to reassert the boundaries between texts and images, and who wants to defy the prevailing Lockean notion of mental images/ideas as the referents of words." Mitchell, *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1986), 123. Mitchell and I find the same answer in Burke: "What then is the other principle that gives language its power to communicate and to affect emotions, if it is not to be found in images, ideas and imagination? Burke's answer, I suggest, is to be found in his notion of *sympathy* and *substitution*...Words work their effect by sympathy, substitution, and sound, in contrast to imitation, resemblance, and vision, the mechanism of image production" (138). However, while Mitchell finds kinship in whatever force links words to objects as well as people to one another ("The social bond is also the semiotic: words are linked to things and feelings by the same force that bonds man to man—an instinct that draws unlike things together" [138-39]), I designate that bond mimetic rather than semiotic, and attempt to trace its origins from within Burke's sensationism and logic of taste rather than his elaboration of Locke.

57. "The inefficiency of sensation, however, emerges as a confusion of experience with images that makes response participate in its own misfiring; its inability to separate an experience from an image of an experience" (Ferguson, *Solitude and the Sublime*, 55). For an existentialist reflection on the absence(s) occasioned by Burke's aesthetics, see Jerome A. Miller, "Vertigo and Genuflection: A philosophical Meditation," *Modern Age* 31, no. 3-4 (1987): 369-77.

58. As Locke puts it, "Vague and insignificant Forms of Speech, and Abuse of Language, have so long passed for Mysteries of Science; And hard or misapply'd Words, with little or no meaning, have, by Prescription, such a Right to be mistaken for deep Learning, and height of Speculation, that it will not be easie to persuade, either those who speak, or those who hear them, that they are but the Covers of Ignorance, and hindrance of true Knowledge. To break in upon the Sanctuary of Vanity and Ignorance, will be, I suppose, some Service to Humane Understanding; Though so few are apt to think, they deceive, or are deceived in the Use of Words; or that the Language of the Sect they are of, has any Faults in it, which ought to be examined or corrected." Lock, *An Essay Concerning Human Understanding* (Oxford: Oxford University Press, 1975 [1689]), 10.

59. For a compelling interpretation of Burke's *Reflections* as structured by a linguistic catastrophe, see Steven Blakemore, *Burke and the Fall of Language: The French Revolution as Linguistic Event* (Hanover, N.H.: University Press of New England, 1988). "For the effect of elevated language is, not to persuade the hearers, but to entrance them; and at all times, and in every way, what transports us with wonder is more telling than what merely persuades us or gratifies us" (Longinus, *On the Sublime*, chapter 1).

60. A useful and alternative approach to sensibility that nonetheless coincides with our exposition of Burke's sensationism can be found in Anne C. Vila, *Enlightenment and Pathology: Sensibility in the Literature and Medicine of Eighteenth-Century France* (Baltimore: Johns Hopkins University Press, 1998). In what might also serve as a description of Burke's aesthetics, Vila writes: "Yet even as they exalted sensibility, eighteenth-century authors also expressed a deep anxiety about it: moralists and physicians alike viewed sensibility as a potentially dangerous quality that could lead to emotional excess, moral degeneracy, and physical debilitation. At the height of its conceptual popularity, therefore, sensibility was situated somewhere between enlightenment and pathology" (1).

61. Cited in John Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (New York: Farrar Straus Giroux, 1997), 90.

62. James Sambrook reads the following passage from the *Essay on Taste* as evidence that for Gerard the imagination "acting under the power of sympathy, is the central faculty of mind" (Sambrook, *The Eighteenth Century*, 144): "As the magnet selects from a quantity of matter the ferruginous particles, which happen to be scattered through it, without making an impression on other substances; so imagination, by a similar sympathy, equally inexplicable, draws out from the whole compass of nature such ideas as we have occasion for, without attending to any others."

63. Tuveson, *The Imagination as a Means of Grace*, 52.

64. Jules David Law, *The Rhetoric of Empiricism: Language and Perception from Locke to I. A. Richards* (Ithaca: Cornell University Press, 1993), 132.

65. See Lawrence E. Klein, *Shaftesbury and the Culture of Politeness: Moral Discourse and Cultural Politics in Early Eighteenth-Century England* (Cambridge: Cambridge University Press, 1994), 1-2.

66. This Shaftesburian tension is echoed and amplified by Burke's strident dichotomy of the public nature of beauty and the private nature of the sublime. For a discussion of what might well be considered a complimentary pair to this tension, see Raymond Williams, *The Country and the City* (New York: Oxford University Press, 1973).

67. John Mullan, *Sentiment and Sociability: The Language of Feeling in the Eighteenth Century* (Oxford: Clarendon Press, 1988), 26. Shaftesbury even offers a vivid description of what might be called the infectious nature of sympathetic visibility: "And in this state [of panic] their very Looks are infectious. The fury flies from Face to Face; and the Disease is no sooner seen than caught" (Shaftesbury, *Characteristicks*, 1:15).

68. Michael Prince offers an exemplary treatment of the concept of dialogue in the eighteenth century: "Dialogue did nothing less than replicate the fundamental problems of modern philosophy in fictional form. It represented the stages of analytical method—division, analysis, synthesis, and composition—in philosophical fictions. Dialogue portrayed a mind capable of enacting division, of breaking wholes (received truths) down into disparate parts, yet capable also of recovering coherence through the free use of reason. Dialogue dramatized one being made two, and two being made again one." Prince, *Philosophical Dialogue in the British Enlightenment: Theology, Aesthetics, and the Novel* (Cambridge: Cambridge University Press, 1996), 14.

69. While Shaftesbury confines self-reflection to discourse, Marie-Paule Laden explores the reflection of the self in fiction in *Self-Imitation in the Eighteenth-Century Novel* (Princeton: Princeton University Press, 1987). A kindred treatment of nonfictional authors is to be found in Leo Damrosch's work, ironically titled *Fictions of Reality in the Age of Hume and Johnson* (Madison: University of Wisconsin Press, 1989). The reification of the necessary opposition implied by dialogue's need of both speaker and hearer, or writer and reader, is registered in Shaftesbury's theatricalization, and subsequent internalization, of dialogue. As Michael Prince explains, "In the process of describing dialogue as a mimetic genre, Shaftesbury subtly shifts the scene where dialogue takes place from society, to the stage to the theater of the mind. Dialogue becomes a dramatic method for self-inspection. . . . Dialogue therefore synthesizes the two views of representation implicit in Shaftesbury's split conception of criticism: it turns the mirror on nature, offering accurate imitations of reality (and is in this respect like a history or miscellany), but only in order to turn the mirror on the self, offering a resolution of two voices into one (and is in this respect like a heroic drama or allegory)" (Prince, *Philosophical Dialogue*, 62). Prince argues that though Shaftesbury was the most articulate defender of philosophical dialogue, he nonetheless was aware of its limitations. Chief among them was a dilemma regarding mimesis: "To be didactic, it [philosophical dialogue] had to violate mimesis; to be mimetic it apparently had to abandon overt didacticism" (65).

70. Robert Norton comments on this passage: "Shaftesbury could therefore call 'taste' (which he aligned here with the activity of 'judgment') 'natural' because both taste and judgment were the product of rational effort and of the conscious, formative effect of the will, all of which were themselves dependent on what he deemed to be the 'natural,' or inborn, defining characteristics of humanity," Norton, *The Beautiful Soul: Aesthetic Morality in the Eighteenth Century* (Ithaca: Cornell University Press, 1995), 31.

71. See Luke 6:43-44 and Matthew 7:16.

72. It is interesting to note here the likely origin of Shaftesbury's embrace of enthusiasm, and its possible connection to how Burke will later formulate the sublime. Samuel Monk credits John Dennis for initially connecting enthusiasm with terror. In 1701 Dennis wrote the following in *The Advancement and Reformation of Modern Poetry*: "I call that ordinary Passion, whose cause is clearly comprehended by him who feels it, whether it be Admiration, Terror, or Joy; and I call the very same Passions Enthusiasm, when their cause is not clearly comprehended by him who feels them" (cited in Monk, *The Sublime*, 48). Of special note for us is the likeness between the absence characterizing Dennis's enthusiasm (not to mention Burke's sublime) and the absence of knowledge in Shaftesbury's passage in regard to the taste of the fruit.

73. David Hume, *A Treatise of Human Nature*, ed. David Fate Norton and Mary J. Norton (Oxford: Oxford University Press, 2000). That Hume's mirror metaphor has more purchase than even he might have imagined, consider Robert M. Gordon's recent claim that "the mirror nature of minds is more pervasive than even Hume had thought." Gordon, "Sympathy, Simulation, and the Impartial Spectator," *Ethics* 105, no. 4 (1995): 727.

74. The theme of Mullan's book resembles that of the present book's concern with the production of sociability and society within the construction of taste. Mullan's focus, however, is on the novelistic making of society, even though his statement likening philosophy and fiction might echo here with great profit: "In the mid-eighteenth century, moral philosophy and narrative fiction engage in the description of forms of society—and I will argue that this is the determining concern of the novel of sentiment in particular. But neither type of text simply reflects social conditions or relation; both produce society; both seek to make society on the page" (Mullan, *Sentiment and Sociability*, 25). Also embedded here is an indication of a transformation of mimesis: the textual reflection of society proved insufficient, the task instead had to become that of the (textual) production of society. Peter Jones claims that Hume's principal debt for his notion of the social character of our judgments of taste is owed neither to Shaftesbury nor Hutcheson but to Dubos: "Hume's debt to Dubos goes some way to explain why almost all of his own remarks on the arts are set in the framework of our social life." Jones, "Hume's Literary and Aesthetic Theory," in *The Cambridge Companion to Hume*, ed. David Fate Norton (Cambridge: Cambridge University Press, 1993), 260.

75. What Mullan here describes as the mobility of passions in the *Treatise* is deftly returned to the question of sympathy's location by R. W. Altman: "Sympathy, therefore, may be primarily, and perhaps totally, a function of the force of imagination, and not evoked through the primary impressions of sensation. . . . In sympathy ideas do become impressions and the original distinction between them is minimized to the point of non-existence." Altman, "Hume on Sympathy," *Southern Journal of Philosophy* 28, no. 1 (1980): 130. Thus for Altman sympathy functions mimetically in the *Treatise* insofar as it not only eliminates the distinction between impressions and ideas, but also does so by means of the primary function of the imagination's likening of its production (ideas) to impressions. For still another sympathetic defense of Hume on this issue, see John J. Jenkins, "Hume's Account of Sympathy—Some Difficulties," in *Philosophers of the Scottish Enlightenment*, ed. V. Hope (Edinburgh: Edinburgh University Press, 1984), 91-104.

76. "For Hume the possibility of rationally justifiable judgments of taste rests in part on the alleged fact that men's internal sentiments are more or less the same in similar circumstances." Peter Jones, "Hume's Aesthetics Reassessed," *Philosophical Quarterly* 26, no. 102 (1976): 48. Jones's goal in regard to Hume parallels ours in regard to Burke: "My aim is to show that Hume's main arguments occur in contexts where man is considered a social being" (48).

77. Since sympathy is not, strictly speaking, a passion for Hume, but rather the means by which passion is communicated, Norman Kemp Smith offers a description of sympathy by likening it to Hume's notion of belief: "Hume had arrived at his doctrine of sympathy before tackling, or at least before finding an answer to, the problems of life, and it was by analogy with sympathy, both in its intrinsic character and in its mode of operation, that he later formulated his doctrine of belief. . . . Both are names for the 'manner' (i.e., the 'liveliness' or 'forcefulness') in which this or that idea of sensation, comes to be experienced—namely, as having transfused into it the liveliness native to some concomitant impression." Smith, *The Philosophy of David Hume: A Critical Study of Its Origins and Central Doctrines* (London: Macmillan, 1941), 169-70.

78. Annette Baier explains the genesis of this idea of an internal sense as the result of Shaftesbury's elaboration of Locke's idea of reflection. Note especially how the multiplicities of objects of thought are accompanied by the development of a sense capable of grasping them. Baier writes: "In Shaftesbury, Locke's 'reflection' comes more explicitly than in Locke to exploit its literal meaning, and becomes a reflex act of the mind, a flexing back on itself. It can do this by thinking about its thoughts, and also by being pleased or pained by its pleasures and pains. . . . This new liking and disliking is what Shaftesbury equates with a sense of virtue and vice. . . . So when Hume speaks of a moral sentiment' . . . the sense in question is that 'superior' sense Hutcheson had spoken of, that meta-sense or reflective sense that Shaftesbury had spoken of. The positive Humean moral sentiment, like its Shaftesburian and Hutchesonian ancestors, is a pleasure." Baier, "Moral Sentiments and the Difference They Make," *The Aristotelian Society* 69 (1995): 16. Her general position, expressed here and in *A Progress of Sentiments*, centers on the reflexivity of the moral sentiment for Hume. There's no better way to capture the mimetic character of her account of sympathy than with her own rhetorical question: "How could a sentiment that requires sympathy for its own workings ever approve of cold insensibility to others' joys and sufferings?" (24). Still more important for our account of Burke's formulation of the relation between sensation and taste is Baier's explanation that "the initial idea of the proponents of the moral sentiment was that of reflexivity, of using a human capacity not just on 'outward' objects but on ourselves. That our faculty of understanding could be used to understand itself was an old doctrine. Lockean reflexion tries for an empiricist version of this, in the idea of an inner sensing of the mind's activities in relation to what the outer senses have yielded" (29). See also her *A Progress of Sentiments: Reflections on Hume's "Treatise"* (Cambridge, Mass.: Harvard University Press, 1991).

79. Philip Mercer, *Sympathy and Ethics: A Study of the Relationship between Sympathy and Morality with Special Reference to Hume's "Treatise"* (Oxford: Oxford University Press, 1972), 36.

80. Douglas Chismar suggests that Hume's inference from sympathy to a morality of benevolence was allowed because of the very ambiguity of the term "sympathy": "What makes Hume's inference appealing is that it cites the ubiquity of sympathy to argue for a similar ubiquitous benevolent impulse. But Hume may well have fallen victim to a confusion which had entered into the use of the term 'sympathy.' The term had come to mean not only 'being affected by another's condition' but also 'having a care for him.' Hume equivocated between the former and the latter nuances." Chismar, "Hume's Confusion About Sympathy," *Philosophy Research Archives* 14 (1988-89): 245. For a discussion of the development of the meaning of the term "empathy" and its relation to sympathy, see Chismar's "Empathy and Sympathy: The Important Difference," *Journal of Value Inquiry* 22 (1988): 257-66. Theodor Lipps is generally credited with having given currency to "empathy." It is interesting to note both that Lipps's influential 1905 essay on empathy is concerned with that term's relation to aesthetic pleasure, and that Lipps helped to translate Hume's *Treatise* into German. An English version of Lipps's "Empathy and Aesthetic Pleasure," appears in *Aesthetic Theories: Studies in the Philosophy of Art*, ed. Karl Aschenbrenner and Arnold Isenbrenner (Englewood Cliffs, N.J.: Prentice Hall, 1965): 403-12.

81. Parallel to Burke's complementary opposition of imagination and judgment is Hume's opposition of sympathy and comparison. See especially part 3 of book 3 of the *Treatise*. The opposition of sympathy and comparison is addressed by Hume in his essay "Of Tragedy," published in 1757, which was also included with the much better known "Of the Standard of Taste" in his *Four Dissertations*. The essay on tragedy seeks to explain how our uneasiness in response to unpleasant scenes is converted to pleasure. Walter J. Hippiie argues that Hume's solution is to present the triumph of comparison over sympathy. That is, the verisimilitude of the imitation—mimesis—comes to have more emotional power than sympathy. See Hippiie, "The Logic of Hume's Essay 'Of Tragedy,'" *Philosophical Quarterly* 6, no. 22 (1956): 43-52. Walter Brand argues convincingly that the distinction between sympathy and comparison comes down to a difference in vivacity. Needless to say, this accords well with Burke's distinguishing of imagination and judgment. See Brand, *Hume's Theory of Moral Judgment: A Study in the Unity of "A Treatise of Human Nature"* (Dordrecht: Kluwer, 1992), especially 82-90.

82. Regarding this passage, Tony Pitson comments that "it appears that Hume is treating sympathy . . . on analogy with the process by which, for example, motion may be transferred from one object to another (in accordance with Newtonian theory). In the latter case, we observe that motion is communicated upon impulse—though, strictly speaking, what we really observe is that the movement of one ball, for example, as it comes into contact with another, is followed by the movement of the second ball." Pitson, "Sympathy and Other Selves," *Hume Studies* 22, no. 2 (1996): 261.

83. On the sweep and centrality of Hume's notion of imagination, see G. Streminger, "Hume's Theory of Imagination," *Hume Studies* 6 (1980): 91-118. If we combine Streminger's emphasizing of imagination as the premier faculty with Kemp Smith's claim that Hume's advance over Locke was to consider the faculties of human nature, and not just those of the understanding, then we arrive at the conclusion that it is the imagination, and by extension sympathy, which is for Hume the foremost capacity of human nature.

84. The secondary literature on Hume formulates this same phenomenon as conversion, in recognition of the important step taken in Hume's claim that "when I see the effects of passion in the voice and gesture of any person, my mind immediately passes from these effects to their causes, and forms such a lively idea of the passion, as is presently converted into the passion itself" (Hume, *Treatise*, 576; my emphasis). Elsewhere Hume characterizes this conversion as productive of a like passion: "the ideas of the affections of others are converted into the very impressions they represent, and . . . the passions arise in conformity to the images we form of them" (319). If we conjoin these two passages we might formulate the sympathy that gives rise to conversion and its subsequent attendant passion as two versions of mimesis. In the first passage is the mimesis of tracing and continuity, in the second the mimesis of making and discontinuity.

85. For an illuminating, complementary account of how eighteenth-century literature represented an exchange economy, see James Thompson, *Models of Value: Eighteenth-Century Political Economy and the Novel* (Durham: Duke University Press, 1996).

86. One contemporary treatment of sympathy in aesthetic experience is Susan L. Feagin's *Reading with Feeling: The Aesthetics of Appreciation* (Ithaca: Cornell University Press, 1996).

87. Burke writes that "the mind [is] always claiming to itself some part of the dignity and importance of the tilings which it contemplates. Hence proceeds what Longinus has observed of that glorying and sense of inward greatness, that always fills the reader of such passages in poets and orators as are sublime; it is what every man must have felt in himself upon such occasions" (Burke, *Enquiry*, 50-51). In regard to this passage, Steven Knapp notes that "Burke's striking discussion of ambition . . . concludes with the only direct reference to Longinus in the body of the *Enquiry*." He continues: "The passage happens also to be the moment in which Burke stands closest to the mainstream of eighteenth-century criticism—and closest to Kant." Knapp, *Personification and the Sublime: Milton to Coleridge* (Cambridge, Mass.: Harvard University Press, 1985), 69.

88. Knapp finds confusing Burke's placement of ambition: "At the same moment that Burke locates himself most explicitly within the tradition of sublime aesthetics, he seems furthest away from the principles argued so insistently elsewhere in his treatise. . . . The difficulty arises when we remember that ambition, treated here as a source of the sublime, is expressly classed among the social, not the self-preservative, passions" (Knapp, *Personification and the Sublime*, 70). He proposes solving this difficulty by likening ambition to sympathy, and by claiming both as means of resolving the opposition between self and society: "Sympathy, then, provides a point of contact between the opposing passions of society

- and self-preservation; it subordinates the individualizing experience of the sublime to social needs. Ambition enters Burke's argument, rather surprisingly, as a second source of reconciliation, another providential guarantee" (71). Though I concur with the trajectory of Knapp's claim regarding sympathy, I find it baseless.
89. David Solkin recognizes the pervasiveness of imitation as both social and aesthetic phenomenon in the eighteenth century and likewise accords Burke a prominent place in having formulated, following Shaftesbury, a kinship among various kinds of imitation. "Imitation features as more than simply an aesthetic phenomenon; it becomes the mechanism whereby individuals learn to pattern themselves after models of perfection in life and nature, as well as in the arts. This point is given added force by Edmund Burke. . . . Thus mimesis joins with custom in promoting the stability and coherence of a social order. . . . we are seeing an aesthetic principle at work in the production of community." Solkin, *Painting for Money: The Visual Arts and the Public Sphere in Eighteenth-Century England* (New Haven: Yale University Press, 1992), 220-21.
90. In Hume's *Treatise* sympathy is, strictly speaking, not a passion. See Baier, *Progress of Sentiments*, especially 146-51.
91. For a more recent version of this scenario, namely, "that we experience emotion in artworks in a manner analogous to altruistic sympathy with another person," see Richard W. Lind, "Aesthetic 'Sympathy' and Expressive Qualities," in *Aesthetic Quality and Aesthetic Experience*, ed. Michael H. Mitias (Amsterdam: Rodopi, 1988, 46).
92. Howard Caygill argues for an overarching providential aspect to Burke's aesthetics by emphasizing the calculated character of his account of the passions: "The passions are calculated" to contribute to society and self-preservation: the pleasure in the beautiful excites the sociable passions of sympathy, imitation and ambition, while the pain of the sublime raises the self-preserved passions of pain and danger. . . . Pleasure expresses the 'bond of sympathy' by which God binds society, and this bond is ensured by a 'proportionate delight.'" Caygill, *Art of Judgement* (Oxford: Blackwell, 1989), 81.
93. Hume's own theory of associationism might well confirm this. Baier writes, "Hume's naturalism in epistemology takes human nature as the nature closest to hand, and takes our nature to be social and passionate, before it is cognitive" (Baier, *Progress of Sentiments*, 28-29). She goes on to point out a passage from Locke's *Essay Concerning Human Understanding* that likewise associates the relations of ideas to those of people: "Ideas that in themselves are not at all of kin, come to be so united in some mens Minds, that 'tis very hard to separate them, they always keep in Company" (quoted in Baier, *Progress of Sentiments*, 29).
94. Isaac Kramnick comments on the connection between imitation, sympathy, and beauty: "A basic part of beauty is the repetition of form, the lack of sudden deviation. This is the principle of rhythm, as in the delicate smoothness and swells of the female body. The aesthetic principle has its social counterpart, according to Burke. Sympathy with others, a concern with what others feel, leads to a form of repetition, an imitation of what they do. . . . The imitation of others leads to a repetitious rhythm in life, a smoothness and lack of deviation or abrupt change." Kramnick, *The Rage of Edmund Burke: Portrait of an Ambivalent Conservative* (New York: Basic Books, 1977), 95.
95. A remark by Raymond Williams, though made in reference to Burke's *Reflections*, is helpful here: "In [Burke's] view, there was nothing in any way accidental about any particular form [of society]; the idea of society was only available to men in the form in which they had inherited it." Williams, *Culture and Society: 1780-1950* (New York: Columbia University Press, 1958), 10. If we substitute the term "experience" for "inherit," and allow a wide meaning to the term "idea," then Williams might concur with our construal of artworks—and indeed aesthetic experience—as repositories of whatever it is that constitutes the social.
96. We might also note in passing the substantive part Kant assigns sympathy in taste: "It seems that for all fine art, insofar as we aim at its highest degree of perfection, the propaedeutic does not consist in precepts but in cultivating our mental powers by exposing ourselves beforehand to what we call humaniora [the humanities]; they are called that presumably because humanity means both the universal feeling of sympathy, and the ability to engage universally in very intimate communication. When these two qualities are combined, they constitute the sociability that befits our humanity." *Critique of Judgment*, trans. Werner S. Pluhar (Indianapolis: Hackett, 1987), 60.
97. Mary Wollstonecraft, *A Vindication of the Rights of Men, in a Letter to the Right Honourable Edmund Burke: Occasioned by His Reflections on the Revolution in France*, reprinted in *The Vindications*, ed. D. L. MacDonald and Kathleen Scherf (Ontario: Broadview Press, 1997).
98. I am aware of only one modern version of Burke's doctrine of the physiological basis of beauty. Francis Kovach defends as follows what he names aesthetic objectivism: "The entire argument rests on an empirical fact knowable to anybody and known to many. It is this: Occasionally, while seeing and/or hearing certain objects, some people experience delight." Kovach, *Philosophy of Beauty* (Norman: University of Oklahoma Press, 1974), 56. Kovach is not using the term "delight" in Burke's sense.
99. Weiskel comments on the relation between ambition and the sublime: "Ambition or the desire for originality—to be 'signalized' in some way—is the desire to escape imitation through a supererogatory identification with the object. The connection to the sublime is clear and significant: the sublime of nature or of text offers an occasion for the mind to establish its superiority or originality" (Weiskel, *The Romantic Sublime*, 99).
100. Kramnick offers, suggestively, that imitation is allied with the feminine, domestic pole and ambition its opposite: "Ambition is thus masculine intrusion, breaking into the circle of imitation. It operates in the public sphere not in the household, and it is linked to the terror of the sublime" (Kramnick, *The Rage of Edmund Burke*, 96).
101. As for Burke's own ambition, and for a contrasting view of Burke's relation to his intellectual forebears, consider Monk's assertion that "he deliberately closes his mind to the dicta of the past, forgets Longinus, Boileau, et al., and attempts the somewhat heroic task of building up a system on his own observations of his physical and mental being. For this reason, Burke is original as none of his predecessors had been, and the *Enquiry* marks a new departure in aesthetic thought" (Monk, *The Sublime*, 92). Needless to repeat, I hope to offer some retreat from Monk's enthusiasm.
102. Tom Furniss, *Edmund Burke's Aesthetic Ideology: Language, Gender, and Political Economy in Revolution* (Cambridge: Cambridge University Press, 1993), 32.
103. The implicitly classless designation of the impartial spectator provides an occasion to appreciate the extent to which Shaftesbury's man of taste has evolved. John Barrell explains: "A discourse, whose function, at the start of the century, was to define the ethical ideals of a ruling class, is being appropriated by the literary representations of their polite but unfranchised social inferiors. There seems to be two motives for this appropriation: to adapt it, so as to enable it to describe the virtues of the unfranchised. . . . and to confuse the distinctions between public and private virtue in such a way as to suggest that, in point of virtue, there is no clear distinction between the moral capacities of the franchisee and the unfranchised." Barrell, *The Political Theory of Painting from Reynolds to Hazlitt: "The Body of the Public"* (New Haven: Yale University Press, 1986), 55.
104. Adam Smith, *The Theory of Moral Sentiments* (London: George Bell, 1875 [1759]), 3. Norman Fiering writes of the *Moral Sentiments*: "Smith's book is full of subtle perceptions about the functioning of compassion, and of sympathy in general. He truly brought to fulfillment a hundred years of interest and investigation." More particularly, Smith "gave the subject more extended treatment than any one else before and probably since." Fiering, "Irresistible Compassion: An Aspect of Eighteenth-Century Sympathy and Humanitarianism," *Journal of the History of Ideas* 37, no. 2 (1976): 210-11. For a contemporary philosophical treatment of sympathy, and indeed one implicitly indebted to Smith, see Nicholas Rescher, *Unselfishness: The Role of the Vicarious Affects in Moral Philosophy and Social Theory* (Pittsburgh: University of Pittsburgh Press, 1975).
105. On the relation of Hume's doctrine of sympathy to Smith's, see David Raynor's discussion of Hume's anonymous review of his friend's book: "Hume's Abstract of Adam Smith's *Theory of Moral Sentiments*," *Journal of the History of Philosophy* 22 (1984): 51-79. Hume's only criticism was in regard to what he called "the Hinge" of Smith's system: in a letter of July 1759 to Smith, "all kinds of Sympathy are necessarily Agreeable," and from the published review, "There is a pleasure which attends all sympathy" (quoted in Raynor, 56). We might note that Burke fashions delight as a solution precisely to this dilemma of how to characterize the "pleasure" we take in certain relations to pain, regardless whether it is our own or another's. Another reliable treatment of the affinity between Hume and Smith's doctrine of sympathy is H. M. Gardiner's *Feeling and Erotion: A History of theories* (New York: American Book Company, 1937).
106. Glenn Morrow explains, "It is only through the capacity of thus overlapping the bounds of our own individuality that a moral judgment is possible. Sympathy, or this participation in the feelings of others, is the basis of the moral life." And, "important for us is that [Smith] used the principle of sympathy, much as Hume had done, considering it as the principle which makes possible an objective moral judgment. Thus, as in the case of Hume. . . . sympathy is not the object, but the basis of moral approbation." Morrow, "The Significance of the Doctrine of Sympathy in Hume and Adam Smith," *Philosophical Review* 32 (1923): 69.
107. Charles L. Griswold Jr., *Adam Smith and the Virtues of Enlightenment* (Cambridge: Cambridge University Press, 1999), 79.
108. J. Ralph Lindgren observes a crucial, though implicit, distinction here: "Smith used the term 'sympathy' in two distinct although analogous senses. In both cases 'sympathy' refers to a mode of identification achieved between men by an exercise of imagination. The difference between the two senses derives from the difference in the modes of identifying. In the first sense, which I will call *aesthetic sympathy* and which is the same as empathy, it refers to an exercise of imagination whereby one man identifies with the cognitive status of another. In the second sense, which I will call *moral sympathy* and which is of paramount importance in the *Moral Sentiments*, it refers to an exercise of imagination whereby two or more men identify with a common appetitive status." Lindgren, *The Social Philosophy of Adam Smith* (The Hague: Martinus Nijhoff, 1973), 24. It is interesting to note that Lindgren designates as *aesthetic* the version of sympathy that is more immediately mimetic in its identification with others.
109. See Douglas J. Den Uyl and Charles Griswold, "Adam Smith on Friendship and Love," *Review of Metaphysics* 44, no. 3 (1996): 609-37. With Burke's conflation of beauty and love in mind, a corresponding conflation by Den Uyl and Griswold at the start of their essay is provocative: "without much exaggeration, one could say that the *Theory of Moral Sentiments* is generally about love: our need for love and sympathy, love as friendship, self-love, the love of praise and praiseworthiness, the love of beauty" (609-10).
110. To look forward again to Kant, we might concur with the recent alignment of Smith and Kant by Willem Perreijn: "In the third *Critique* Kant is considering an aesthetical [*sic*] substitution which is not directed towards the real but intending the possible judgment made by another person." Perreijn, "Kant, Smith, and Locke: The Locksmith's Mending of Tradition. A Reaction to Mr. Fleischacker's Thesis," *Kant-Studien* 88, no. 1 (1997): 108.
111. As Eric Miller explains, "the structural separation of the spectator and agent entails that an individual is distanced even from himself in judging. . . . What I wish to suggest is that sympathy is, for Smith, part of a wider social phenomenon, and when he comes to look at society as a whole he finds himself confronted with the fact of the isolation of self from others (and from self). . . . It is important to recognize that both the accidental and social nature of sympathetic exchange combine with the structure of sympathy in the process of forming an organic community from its disparate elements." Miller, "Sympathetic Exchange," *Adam Smith, and Punishment*, *Ratio Juris* 9, no. 2 (1996): 191.
112. And yet, in a late essay on aesthetics, Smith argues that our pleasure in imitation results from the distance between object and imitation. Here he explains why sculpture provides less pleasure in imitation than painting: "Statuary, so far from increasing, destroys almost entirely the pleasure which we receive from the imitation; because it takes away the great source of that pleasure, the disparity between the imitating and the imitated object." Smith, "Of the Nature of that Imitation which takes place in what are called The Imitative Arts," in *Essays on Philosophical Subjects*, ed. W. P. D. Wightman and J. C. Bryce (Indianapolis: Liberty Fund, 1982 [1795]), 181. More strongly still, "It should be remembered, that to make a thing of one kind resemble another tiling of a very different kind, is the very circumstance which, in all the Imitative Arts, constitutes the merits of imitation" (191). We might conclude that for Smith the pleasure of imitation arises in the same circumstance as that of sympathy: in the distance between two things (or people) that occasions an imaginative attempt to draw them near.
113. For a history of the ambivalence toward this position, see Jonas Barish, *The Antithetical Prejudice* (Berkeley and Los Angeles: University of California Press, 1981).
114. For a discussion of the centrality of theatrical imagery in Burke's writings on the French Revolution, see Melvin, "Burke on Theatricality and Revolution." See also Ronald Paulson's *Representations of Revolution (1780-1820)* (New Haven: Yale University Press, 1983), especially chapter 3, "Burke, Paine, and Wollstonecraft: The Sublime and the Beautiful," 57-87.
115. This of course brings to mind Nietzsche's early contention that theater arose as a prophylactic externalization of the fear that music cut too deeply and against the grain of individuation. Thus Burke and Nietzsche both construe darkness as a meliorating complication of our biologically-induced affinity to light and transparency. Burke writes, following a misquotation from *Paradise Lost*, "Here is an idea not only poetical in an high degree, but strictly and philosophically just. Extreme light, by overcoming the organs of sight, obliterates all objects, so as in its effect exactly to resemble darkness. After looking for some time at the sun, two black spots, the impression which it leaves, seem to dance before our eyes. Thus, by two ideas as opposite as can be imagined reconciled in the extremes of both; and both in spite of their opposite nature brought to concur in producing the sublime" (Burke, *Enquiry*, 80-81). Nietzsche writes: "When after a forceful attempt to gaze on the sun we turn away blinded, we see dark-colored spots before our eyes, as a cure, as it were. Conversely, the bright image projections of the Sophoclean hero—in short, the Apollonian aspect of the mask—are necessary effects of a glance into the inside and terrors of nature: as it were, luminous spots to cure eyes damaged by gruesome night." Nietzsche, *Birth of Tragedy*, trans. Walter Kaufmann (New York: Random House, 1967) | 9, p. 67.
116. David Marshall, *The Figure of Theater: Shaftesbury, Defoe, Adam Smith, and George Eliot* (New York: Columbia University Press, 1986), 176.

1. William Hogarth, *The Analysis of Beauty*, ed. Ronald Paulson (New Haven: Yale University Press, 1997 [1753]). Paulson's introduction and notes to the illustrations are invaluable aids to understanding the sweep and cogency of Hogarth's project. The history of the reception of Hogarth's *Analysis* is extremely varied. As recently as 1966 it was described as an "almost forgotten work," and characterized as follows: "Essentially, the *Analysis* enumerates the principles of a very minor tradition in English art and letters and one which, by its very nature, was in conflict with the mainstream of aesthetic theory in the eighteenth century. As the evidence indicates, the *Analysis* ran counter to the aesthetico-moral structures created by Addison and Shaftesbury and to the ontological values implicit in the categorical sublime. It had little or nothing to contribute to the prevailing concern for, and inquiry into, immediate and intense effects, an interest verified and illustrated at mid-century by the works of Burke, Webb, and Kames among others." Wallace Jackson, "Hogarth's *Analysis*: The Fate of a Late Rococo Document," *Studies in English Literature* 6 (1966): 543-50. It's peculiar that Jackson lists Burke among those to whom Hogarth contributed "little or nothing" since Burke's *Inquiry* includes mention as well as treatment of the *Analysis*. One might imagine too that Jackson's claim depends primarily on ignorance of the influence of the *Analysis* on eighteenth-century continental aesthetics, for he makes no mention of the regard with which Lessing, Mendelssohn, and Schiller held it. It seems rather that Jackson has merely taken up Joshua Reynolds's criticism of Hogarth and expanded it in order to be dismissive of the entire treatise. But this is to ignore the very great influence of Burke on Reynolds, and with it the denial of the fruitfulness of the *Analysis* for Burke's *Inquiry*. Jackson's assessment also depends upon a false dichotomy between empirical and "aesthetico-moral" aesthetics, as well as a prejudice against the supposed "minor" (and amoral?) status of the rococo. In an astounding claim to make in light of Hogarth's vast output of prints and paintings, Jackson writes: "Rococo asymmetry was suitable neither to the dominant eighteenth-century conceptions of the beautiful nor the sublime. Instead, it fell between both, with affinities only to the minor decorative arts of furniture and landscape gardening. In place of such conceptions he offers the much slighter and more trivial pleasure that results from the eye being led a 'wanton kind of chace'" (549). For a less prejudiced treatment of the extent of the rococo, see Michael Snodin, ed., *Rococo: Art and Design in Hogarth's England* (London: Trefoil Books, 1984). In his well-known 1957 book *The Beautiful, The Sublime, and The Picturesque in Eighteenth-Century British Aesthetic Theory*, Hippie assessed the *Analysis* as having enjoyed a much greater regard in the second half of the eighteenth century. He writes: "Among the major aestheticians of the next half-century Hogarth's theory was accorded the same sort of recognition as Hutcheson's: it was taken, that is, as true of a limited class of aesthetic phenomena, but subsumed into theories represented as more comprehensive. Such subsumption in the hands of Burke and Gerard, Reynolds and Alison was accomplished, however, only by shifting the surviving parts of Hogarth's doctrine onto new philosophic bases different from, and indeed incompatible with, those which for Hogarth himself had justified his as a complete theory of beauty" (54-55). Hogarth's stock seems to have risen yet again after Jackson's 1966 dismissal of the value of the *Analysis* since Michael Podro, a distinguished historian of art, wrote that "Hogarth's *Analysis of Beauty* examines aspects of depiction that have nowhere else been so fully articulated." Podro, *Depiction* (New Haven: Yale University Press, 1998), 109. For discussions of the nineteenth-century reception of Hogarth, see Bill Ruddick, "Artist or Novelist? Lamb, Hazlitt, and the Nineteenth-Century Response to Hogarth," *The Charles Lamb Bulletin* 61 (1988): 144-55; and Frederick Burk, "Lamb, Hazlitt, and De Quincey on Hogarth," *Wordsworth Circle* 28, no. 1 (1979): 59-69. For a still more complete history of the reception of the *Analysis* see the first chapter of the catalogue that accompanied the 1997 exhibition celebrating the tercentenary of Hogarth's birth: David Bindman, *Hogarth and His Times: Serious Comedy* (Berkeley and Los Angeles: University of California Press, 1997), 11-28.

2. For the claim that Hogarth's aesthetics was, like Burke's, oriented primarily from an empiricist position, see Edmund Heier, "Lessing and Hogarth: The Empirical Concept of Beauty," in *Analecta Helvetica et Germanica: Eine Festschrift zu Ehren von Hermann Boeschstein*, ed. Achim Arnold et al. (Bonn: Bouvier, 1979), 77-98. Though he recognizes the central influence of studio practice in Hogarth's construction of an aesthetic theory, Heier is also at pains to demonstrate the affinity between Lessing's and Hogarth's rationalist inclinations: "To the rationalist the recognition of beauty in an object was a logical deduction. The aesthetic judgment was determined by specific criteria related to form.... As the beautiful object was not dependent on feeling, but on form alone, critics were able to postulate an objective principle of beauty" (79). Heier argues that if Hogarth had not had a strong affinity to rationalist explanation, then his aesthetic theory would not have so deeply influenced Schiller and Mendelssohn, let alone "permeated Lessing's aesthetic thinking." It's important to recall that Lessing's regard for Hogarth's ideas led him in 1754 to publish a revised, and more affordable, second translation of the *Analysis of Beauty*.

3. Among the most recent writings on Hogarth is the recognition of the two audiences he addressed in the *Analysis*. Amal Asfour notes that "one of Hogarth's primary concerns in the *Analysis* is to establish a set of principles on which the artist may concretize 'the art of seeing.'" Mindful that Hogarth was steeped in the contemporary discussions of the relation of sensation to knowledge that the theories of Locke and Newton had prompted, Asfour also writes that "Hogarth explicitly raises the question of the kind of knowledge of an object which can be derived from its appearance." Asfour, "Hogarth's Post-Newtonian Universe," *Journal of the History of Ideas* 60, no. 4 (October 1999): 705.

4. Yet another way to characterize this ambivalence toward the imitation of abstract, ancient models would be to place Hogarth's overall endeavor in the light of the transformation that was occurring in the philosophical accounts of the relation between beauty and morality. In particular, we might well find useful Robert E. Norton's discussion of the figure of the beautiful soul, and his claim as to a significant alteration that occurred in regard to it in the same decade as the appearance of Hogarth's *Analysis*: "The most significant change in the concept of moral beauty that occurred at midcentury was its descent from the heights of abstract reflection and its assumption of human form. The general philosophical category of 'moral beauty' was replaced by the more personalized and more personally appealing figure of the 'beautiful soul.'...It was probably inevitable that the fascination with the concept of moral beauty that had seized so many thinkers during the first part of the eighteenth century should have sooner or later found its way into popular literature." Though by "popular literature" Norton has the first appearance of novels in mind here, it is certainly no stretch to include Hogarth's popular prints, especially because his contemporaries so readily likened them to the works of Fielding. More important, however, is the implication to take from Norton that the materialization and personalization of beauty was not a diminishing but rather a heightening of the moral aspect of taste. See Norton, *The Beautiful Soul: Aesthetic Morality in the Eighteenth Century* (Ithaca: Cornell University Press, 1995), 137ff. Note too that Hogarth's aspirations for his *Analysis* are not unlike those he laid for his engravings, as can be gleaned from the advertisement he placed for the treatise, in which he describes his efforts "to render it useful and interesting to the Curious and Polite of both Sexes by laying down the Principles of personal Beauty and Deportment, as also Taste in general, in the plainest, most familiar, and entertaining Manner."

5. For yet another visible example of Hogarth's richly ambiguous relation to mimicry, see Rudolf Wittkower, "Grammatica: from Martianus Capella to Hogarth," in *Allegory and the Migration of Symbols* (New York: Thames and Hudson, 1987), 167-72. Wittkower discusses the iconographical tradition from which Hogarth borrowed for his engraving that served as the frontispiece for the catalogue of paintings at the 1761 Spring Gardens exhibition. In the engraving Hogarth substitutes the figure of Britannia for that of Grammatica, with the result that Britain, rather than grammar, serves as the means for nourishing life. In place of the traditional iconographical implication designating grammar the catalyst of all that blossoms, Hogarth instead labels the categories of budding life Painting, Sculpture, and Architecture. This engraving alone might profitably be read as a cipher for Hogarth's complicated relation to imitation, but what further enriches its significance is that Hogarth also produced a second engraving to serve as the tailpiece for the same catalogue. The tailpiece parodies his own frontispiece as well as the tradition it aligns itself with by transforming the central figure into an ape providing nourishment for long-dead trees. Wittkower comments, "Paradoxical as it may sound, Hogarth got the inspiration for his engravings exactly from that ancient art which he himself condemned as dead" (168).

6. In an exemplary essay on Hogarth's treatise, Podro forcefully argues that Joseph Burke and Ronald Paulson—the editors of the two modern editions of the *Analysis*, in 1955 (Oxford University Press) and 1997 (Yale University Press), respectively—have misconceived Hogarth's supposed lack of interest in the moral character of art as well as, thereby, his relation to Shaftesbury. Here is how Podro begins his essay: "When Hogarth wrote *The Analysis of Beauty* he confronted the problem which is recurrent in subsequent theories of art: how can we avoid a mere moralising account of painting without descending into sheer formalism, or, to put it the other way round, how can we regard the urgencies of morality and feeling as *internal* to the art, as internal to the skills, to the mastery of the painter and draughtsman.... He does not—as Professors Burke and Paulson suggest—give up concern with the moral character of art." Podro, "The Drawn Line from Hogarth to Schiller," in *Sind Briten heir? Relations between British and Continental Art 1689-1880* (Augsburg: William Fink, 1981), 45. He goes on to suggest that though it is certainly Shaftesbury who is the target of Hogarth's complaint regarding the too-rapid transition from beauty to moral beauty, Shaftesbury nonetheless formulates for Hogarth the problem of how the visual arts can do more than simply illustrate moral messages. As Podro puts it: "So the problem that Shaftesbury's position sets Hogarth is to show how the very performance of the visual artist is a moral performance in itself and is not able merely to allegorise or illustrate a moral message. How can the performance of drawing become itself charged with the character of morality?" (46).

7. That Hogarth construed his abilities as wider than the skills entailed by making paintings and engravings can be appreciated from the context conjured up by a recent dissertation on the *Analysis*: "For Hogarth and the eighteenth century, beauty, fashion, and manners reflect morality, and all are tied to liberty and civic concerns." Gail Amelia Kallins, "The 'Curious and Polite' World of William Hogarth's *The Analysis of Beauty*" (Ph.D. diss., University of Georgia, 1998), 12. Put thus, Hogarth is, like Fielding and others, a social critic and educator.

8. Ronald Paulson comments on what might be described as the mimetic element in the relation—especially in regard to the nature of his treatise—between Hogarth and his father, Richard, a failed teacher of Latin and compiler of Latin grammar books: "Here are Richard the self-made man, not of a university, making his way, unaided in the great city [London]—and being, or feeling himself, beleaguered—and Richard's itch to systematize and place before the world a written text, let alone his leading motive to teach: all of these follow in the son. And while William's Line of Beauty and his aesthetic precepts are in some ways antithetical, they are presented in as dogmatic a manner and spirit as Richard's. William's mind, however great his ability with graphic forms, worked like his father's verbally." Paulson, *The Modern Moral Subject, 1697-1732* (New Brunswick: Rutgers University Press, 1991), 36-37. This is but volume 1 of Paulson's exemplary three-volume work on Hogarth's life and works. Volume 2 is subtitled *High Art and Low, 1732-1750* (New Brunswick: Rutgers University Press, 1992), and volume 3, *Art and Politics, 1750-1764* (New Brunswick: Rutgers University Press, 1993). It is noteworthy that Paulson's more recent work on Hogarth also interprets the *Analysis* as having an epistemological conceit: "Hogarth's argument is that one should replace a partisan morality [i.e., Shaftesbury's] with an epistemology of the 'pursuit' of understanding." Paulson, *Don Quixote in England: The Aesthetics of Laughter* (Baltimore: Johns Hopkins University Press, 1998), 1.92.

9. The passage continues: "Nay, so far was I from aiming at grace, that I purposely chose to be least accurate, where most beauty might be expected, that no stress might be laid on the figures to the prejudice of the work itself" (Hogarth, *Analysis*, 17). E. M. Batley provocatively interprets this passage to yield the contention that "Hogarth deliberately makes no attempt to discover a mathematical or a geometrical prescription for the line of beauty. He even explains in the introduction that his illustrations were merely intended to appeal to the imagination, to suggest what to look for." Barley, "On the Nature and the Delineation of Beauty in Art and Philosophy: Lessing's Responses to William Hogarth and Edmund Burke," in *Tradition and Creation: Essays in Honour of Elizabeth Man Wilkinson*, ed. C. P. McGill et al. (Leeds: W. S. Maney & Son, 1978), 32. Batley locates what Burke, Lessing, and others considered to be Hogarth's failure to provide a more precise, mathematical formulation of the line of beauty in the influence of R. Haydocke's 1598 translation of Lomazzo's *Trade Containing the Aries of Curious Painting*. One line of Lomazzo's in particular supports Barley's contention: "Painting is subordinate to the Perspectives, to natural Philosophy, and Geometric" Giovanni Paolo Lomazzo, *A Trade Containing the Aries of Curious Painting* (New York: DaCapo Press, 1969 [1598]).

10. More generally, however, the fact that we have taste relies upon our ability to acquire, or to cultivate, sensibility—a certain receptiveness as well as active response to an increasing variety of things, including internal states themselves. As we saw in relation to Burke, "sensibility" was a term that lay at the intersection of a number of underlying assumptions in circulation throughout the eighteenth century. Anne C. Vila lists some of those suppositions intersecting through the concept of sensibility as follows: "a certain notion of how the internal space of the body was organized; an assumption that the physical and moral realms were interrelated; a conviction that all natural phenomena had a profound interconnection and dynamism; and a belief that there were causal structures underlying those phenomena—structures that the philosophically minded observer could uncover, provided that he had sufficient patience, perspicacity, and instinctual feeling for the operations of nature" (Vila, *Enlightenment and Pathology*, 2). I will show Hogarth to have emphatically subscribed to the above list in its entirety.

11. This near collapse of the line into nature has a parallel—so to speak—with the relation of the line to the subject matter it depicts. Podro formulates this elision from the standpoint of pleasure, which is to say, taste: "For Hogarth the subject matter—the house, the horse or the person—is reconstructed in the medium of drawing; the figure is realized through being a drawn figure, that the line is understood and characterised by what it does—by the way it defines its subject. Our satisfaction in the line and the subject are one" (Podro, "The Drawn Line," 51).

12. We might nonetheless surmise that given the great variety of lines that Hogarth posits, there is some countervailing inclination to unify them. Paulson might well be disposed to agree with this assessment since he reads Hogarth's emphasis on variety as a reversal of Hutcheson's "order of priority; it is the pleasure of discovering not uniformity but variety." We would of course disagree with Paulson's further claim that Hogarth "adds that the more variety there is, the more beauty" (Paulson, *Art and Politics*, 72).

13. Or especially the limitations of vision when construed as occurring from a single fixed point. Jack Lindsay comments on the importance of movement that Hogarth's shell template allows: "The essential thing is the movement of the eye round the total form; and Hogarth insists that while the concept of the whole three-dimensional form is easy in the case of a sphere, it can be built up in terms of any figure whatsoever." Lindsay, *Hogarth: His Art and His World* (London: Hart-Davis, MacGibbon, 1977), 1.82.

14. The drawn line of a human figure will at the same time be a reproduction of skin, at once the most important and beautiful surface. As Frédéric Ogée comments, "The skin is presented as that most delicate terrain of negotiation between the inside and the outside of the body—the skin is what touches and sends (inwardly) sensorial data throughout the body; it is also what 'expresses to the eye the idea of [the body's] contents with the utmost delicacy of beauty and grace' as well as what reveals (outwardly) the emotional reactions of that body (flushing, turning pale, etc.). The serpentine line, and with it the beholder's eye, runs in a similar manner over the 'different curvature' and 'easily...glides along the varied wavings of its sweep...as pleasantly as the lightest skiff dances over the greatest wave." Ogée, "The Flesh of Theory: The Erotics of Hogarth's Lines," in *The Other Hogarth: Aesthetics of Difference*, ed. Bernadette Fort and Angela Rosenthal (Princeton: Princeton University Press, 2001), 66.

15. It is interesting to note Hogarth's extensive reliance upon the still-dominant epistemology of Locke, as well as where his commitment to it falters in the attempt to expand upon it. Just as Locke's *Essay Concerning Human Understanding* mostly construes mental life as composed of pictures, so too does Hogarth's *Analysis* depict mental life as primarily an engagement with the activity of picturing. Hogarth's emphasis, however, is—and this appears curious for a visual artist—less on the content of any impression and more on the movement *within*—and we might say constitutive of—impressions. And this focus on the vitality of the impression for mental life marks Hogarth as deeply Lockean. Both agree, of course, that our impressions are not ideal copies of reality. Locke's concern regarding language's inability faithfully to capture impressions is transformed by Hogarth into drawing's liberation from the restraint that would posit as its end the ideal imitation of reality. But while this position leads Locke to an explicit denial of any role for mimesis, Hogarth instead takes it as an incitement to look elsewhere for mimetic activities. And this looking elsewhere puts him squarely in the

addition of Shaftesbury and Addison, who also found rich opportunity in Locke's denial that perception was mimetic. For those two, Locke's critique of mimesis provided an opportunity for an expanded conception of the imagination, and thereby an expanded characterization of mimesis. For a history of the transformations of the notion of the imagination consequent upon Locke's epistemology, see Tuveson, *The Imagination as a Means of Grace*.

16. Kallins's dissertation argues persuasively that Alberti's treatise *On Painting* was a key influence on Hogarth's *Analysis*. Among the best evidence she marshals for this claim is Alberti's discussion of a concave surface compared to "the inner surface of eggshells" as well as his use of the metaphor of threads to describe the composition of a planar surface. She also notes that Hogarth certainly would have appreciated Alberti's use of a winged eye as his personal emblem. See Kallins, "The 'Curious and Polite' World of William Hogarth's *The Analysis of Beauty*," especially chapter 1.

17. As Hippiie puts it: "Hogarth's psychology naturally leads him to reduce all phenomena analogically to modifications of line" (Hippiie, *The Beautiful, the Sublime, and the Picturesque*, 64).

18. So too do we speak, or so it appears, according to lines. This is one of but many interesting suggestions Frederick Burwick makes in regard to the relation between Hogarth's prints and their best-known, most detailed commentary, provided in the 1780s and 1790s by Georg Christoph Lichtenberg. Lichtenberg's detailed analyses and positions were organized according to a hermeneutic procedure very much in sympathy with nonvisual lines: "The proper hermeneutic tools must be drawn from the actual perceptual and cognitive encounter" (Burwick, "The Hermeneutics of Lichtenberg's Interpretation of Hogarth," 173). Lichtenberg identifies three such tools for organizing spatial relationships: the line of sight, the line of comparison, and the grounds of comparison (*Blick-Linie, Vergleichungs-Linie, Vergleichungs-Gründe*). In short, Lichtenberg's line of commentary follows the line of sight attending to Hogarth's subjects. Burwick also describes how Lichtenberg's procedure of ten begins by tracing the line of sight of each character appearing in the print (cf., 165-89). An English translation of Lichtenberg is available as *The World of Hogarth: Lichtenberg's Commentaries on Hogarth's Engravings*, trans. Innes Herdan and Gustav Herdan (Boston: Houghton Mifflin, 1966).

19. Tuveson locates the origin of this conflation of intellectual and visual in Locke's epistemology: "Since ideas are images, since even complex ideas are multiple pictures, and since understanding itself is a form of perception, the visual and the intellectual would tend to become amalgamated" (Tuveson, *The Imagination as a Means of Grace*, 73). The parallel for Locke of Hogarth's line turning back upon itself is found in his account of the importance of reflection as a source of ideas.

20. Shaun Irlam's reading of Addison's essays suggests that Hogarth might also have been influenced by their implicit concern with mimesis: "As the essays on the imagination proceed, competing aesthetic ideologies emerge that seem to point in two quite different directions: one toward the traditional program of mimesis and the faithful copying of Nature, and the other toward discovering and expressing the internal resources of the mind. The former becomes identified with mere Historians . . . whilst the latter distinguishes the province of the poet. It is obviously possible to object that both modes are ultimately forms of representation or mimesis." Irlam, *Stations: The Poetics of Enthusiasm in Eighteenth-Century Britain* (Stanford: Stanford University Press, 1999), 92. Ogée argues that variety is in fact the core of Hogarth's aesthetics: "As the frontispiece of the *Analysis* announces, Hogarth places variety at the very centre of his aesthetics and develops its standard qualities throughout his book." Ogée, "Form and Fiction: in Fielding and Hogarth's 'Line of Beauty,'" *Studies on Voltaire and the Eighteenth Century* 264 (1989): 1077-80. More important still for my claims is Ogée's further contention that the serpentine line's variety "favours, and even requires, a perceptive and imaginative activity which itself generates variety. . . . Variety is therefore simultaneously the fundamental principle of composition (the author's activity) and that of perception (the beholder's activity)" (1077). We would do well here to recall that Hogarth described himself as the author, rather than the artist, of the six paintings—and the engravings from them—constituting the first set of what he called his "modern moral subjects." *The Harlot's Progress* of 1731. James Sambrook notes that even Joshua Reynolds, a frequent critic of Hogarth, nonetheless gave him credit for having devised an entirely new kind of painting, one that centers on the production of an action: "Reynolds credits Hogarth with having 'invented a new species of dramatic painting,' a narrative of course referring to his paintings and engravings of 'modern moral subjects,' where the painter not only depicts a scene but invents an action." When Reynolds praised Hogarth, for it is not merely recognition of Hogarth's production of a new series of sequence of paintings, but so too implies that each scene depicted is an action recapitulating the movement of the whole series. See Sambrook, *The Eighteenth Century*, 171. In a later essay, Ogée brings this line of speculation full circle by suggesting that the serial format helped produce Hogarth's aesthetics of the line: "The serial format—which invites the receiver, the spectator, to participate in a whole programme of teasing interruptions and serpentine progressions—materialised the refusal of the straight line, of the single frame, of the codified set of rules, and aimed at expressing plurality in all its potential 'progresses.' The conception of a work of art under the form of a programmatic series of cumulative stages inaugurated an aesthetics of sinuosity which, both ideologically and aesthetically, goes much beyond the decorative and 'ex-centricity' of the rococo curves to which it is too often reduced." Ogée, "Aesthetics and Empiricism: The Ideological Context of Hogarth's Series of Pictures," in *The Dumb Show*, 179-80. As the title of his essay indicates, Ogée locates the origin of the aesthetic interest in seriality in the empiricist concern with duration.

21.1 want to resist the tendency to reduce pleasure to one thing or another, as for example Paulson does in stating that "the word 'pleasure' in the *Analysis* applies to a man's enjoyment of a woman" (Paulson, *Art and Politics*, 88). Hogarth's insistent aesthetic of variety, not to mention the scores of examples on his two explanatory prints, should provide enough caution against this reduction.

22. Lindsay explains that though Hogarth employs the same two illustrations—of shipbuilding and the scale of windows on a building—as Hume does in his discussion of fitness, Hogarth's ideas nonetheless "go much further than merely involving an adaptation for some particular purpose. They are essentially organic and are concerned with the deep formative processes which involve a highly complex and living relationship between organism and environment" (Lindsay, *Hogarth: His Art and His World*, 179).

23. Podro summarizes Hogarth's characterization of this relation as follows: "The border between visual and conceptual conceit is something that Hogarth seems to allude to in his presentation of the *Analysis* [i.e., the title page]. The serpentine line of traditional art theory brings to Hogarth's mind Milton's description of the serpent of Genesis, the line in the frontispiece becomes a snake: 'So vary'd he, and of his tortuous train / Curl's many a wanton wreath, in sight of Eve, / To lure her eye. . . .' But the notion of 'variety' also calls up, later in the text, Shakespeare's description of Cleopatra. It would seem part of Hogarth's sense of his own intellectual independence that he can go on making connections in this centrifugal way, which are both visual and conceptual and leave space for us to question how far each takes up the other. The visual/conceptual divide does not mark the border of his art but lies within it" (Podro, *Depiction*, 124).

24. There is ample precedent for such intermingling in Addison's own earlier essays, "The Pleasures of the Imagination." And while it has been suggested that Addison's overall conception of mental life is instrumental for the much later Romanticist characterization of the unity of mental activity, I would add that it also tenets in precisely the direction of Hogarth's attempts to depict the continuity from perceptual response to imaginative, as well as material, reproduction. Clarence DeWitt Thorpe argues that Addison's central achievement in his characterization of imagination is to position it as the engine of the reunification of human capabilities: "Two years after the paper on imagination he tells us, in a statement remarkable for the time, that the soul is a unity, that our manner of considering the memory, understanding, will, and imagination as separate faculties is a mere matter of convenience. . . . To speak of an act of imagination, then, would merely indicate that the soul as a unit was performing in a certain way. The faculty psychology is thus done away with at one stroke, and it simply remains to distinguish between imaginative, volitional, and other types of mental activity." Thorpe, "Addison's Theory of the Imagination as 'Perceptive Response,'" *Papers of the Michigan Academy of Science, Arts, and Letters* 21 (1935): 509-30. It is imaginative pleasure that serves as the cipher of the reunification of the soul because Addison took the imagination to be the intermediary between sense perception and understanding. Thorpe therefore goes on to suggest that just as the imagination becomes the vehicle for the intermingling of sense and intellect, so too does imagination—in particular, its pleasures—reunify mind and body: "In harmony with his idea that the imagination lies midway between sense and understanding, Addison's 'Pleasures of the Imagination' are almost as much an affair of body as of spirit. When the mind is presented with the corporeal content of those objects fitted to excite aesthetic feeling, physical is intermingled with purely mental responses in indistinguishable union" (515). More important still is Addison's description of the imagination as the picture-making faculty, which Thorpe gleaned from a passage in *The Spectator*, no. 411, where Addison specifies that the pleasures of the imagination are "such as arise from visible Objects, either when we have them actually in our View, or when we call up their Ideas into our Minds by Paintings, Statues, Descriptions, or any like Occasion." A still greater affinity between Addison and Hogarth might be remarked in Addison's comment in the same essay that a well-toned imagination functions best when its "Animal Spirits" are put in a "pleasing and agreeable Motion" (Addison, "The Pleasures of the Imagination").

25. We would do well to recall here an important event early in the artistic career of Hogarth. For a 1726 edition of Samuel Butler's *Hudibras*, Hogarth provided a frontispiece as well as a series of twelve engravings. Peter Quennell writes that it is those illustrations that "are said first to have brought Hogarth's talents to the notice of his professional colleagues." Quennell, *Hogarth's Progress* (London: Collins, 1956), 47. In short, Hogarth's initial professional recognition was founded on his ability to make a narrative visible.

26. Paulson notes the democratizing sway of Hogarth's example: "In the chapter 'On Intricacy,' I would add that his argument moves ineluctably from serpentine line to 'pursuit,' to 'love of pursuit,' and to wanton pursuit; from a commonplace domestic item, the smokejack, to men and women dancing and to female hair as the source of sexual attraction. It is significant that besides the woman, Hogarth takes as examples smokejack, candlestick, stage, and chair legs, the most democratic of possessions." Paulson, *The Beautiful, Novel, and Strange: Aesthetics and Heterodoxy* (Baltimore: Johns Hopkins University Press, 1996), 33.

27. Discussing the relation of this famous passage to Hogarth's best-executed and largest conversation piece, titled *The Conquest of Mexico*, Asfour concludes his essay as follows: "As this might suggest, the beauty of 'The Conquest of Mexico' does not consist solely in the pleasures of the eye but in the conjunction of eye and mind—not only in the play of color and form but also in the play of ideas that these provoke" (Asfour, "Hogarth's Post-Newtonian Universe," 716).

28. We might also understand Hogarth's account of pleasure's active character as a calculated advance upon Shaftesbury's more passive description of it. As Caygill explains an implication of Shaftesbury's famous formulation, "By regarding the activity of establishing a proportion [between the sensible perception of differences and reason's unifying power] as a *je ne sais quoi*, Shaftesbury separates production from enjoyment. Pleasure issues from objects which are mysteriously brought forward for discrimination according to unknowable laws" (Caygill, *Art of Judgement*, 50). Hogarth's *Analysis* might be read as a direct response to two key aspects of Shaftesbury's aesthetics. First is the erasure of any fundamental distinction between a supposedly passive response and an active making—we see this repeatedly in the dynamic nature of line, modeled on the dynamic nature of vision and imagination. Secondly, objects are not mysteriously brought forward for our pleasure but are instead composed—and knowingly—by the artifact of drawing, modeled in turn on the movements of the arm and body.

29. What is crucial to observe in this formulation is what follows from the recognition of the artificial character of line. Because the line is artifice it contains an internal consistency, and indeed fogic—hence the likening here again to the use of lines by mathematicians, which the mere whimsical line (of nature?) would not. Jerome Mazzaro suggests that this aspect of Hogarth's line is in fact an accommodation to Shaftesbury's aesthetics. In particular, Hogarth is said to be at one with Shaftesbury's desire to undo the static, seemingly dead, but especially arbitrary nature of emblem. Against the history of emblem having become a means of stereotyping tired ideas, Shaftesbury admonishes, in his treatment of *The Choice of Hercules*, that what is depicted ought instead to be justified by the internal logic of the scene represented and not by some arbitrary language of visual and conceptual equivalents." Mazzaro sees Hogarth's artifice of line as evidence of a "growing adherence to Shaftesbury's position." I want to suggest that what is achieved in both cases with the emphasis on artifice is a more unified and internally consistent explanation of what is created for visual apprehension. That is, visual artifacts thereby come to have a structure and import more like that of thinking than of mere sensuous apprehension. See Mazzaro, "The Arts of Memory and William Hogarth's Line of Beauty," *Essays in Literature* 20, no. 2 (1993): 213-30.

30. Though the lines of his engravings are fundamentally connected to movement, it would be rash to dismiss Hogarth's paintings as somehow unable to move viewers, let alone unconcerned with such an end. We would do well to recall that Addison—a central influence—considered color the quality most directly connected to beauty and hence pleasure. Further, as Paulson suggests, Hogarth's reading of Lomazzo's treatise on painting would also have inclined him to the view that color was a powerful means to move a viewer: "Giampolo Leimazzo and Franciscus Junius, however, connected color, as another tool of rhetoric, directly with the painter's function as orator and poet to teach, delight, and move. Hogarth may, in the early paintings, be reflecting the view that color and light could be used to define reality or to move the passions. His flickering chiaroscuro, so much more evident in the paintings than the prints, may have been intended to bring out the painting's ability to move, as opposed to the print's to be read" (Paulson, *High Art and Low*, 34). We might add that Hogarth's notion of "reading" a print has a large portion of movement contained in it, namely that of leading, following, and reproducing.

31. One aspect of Hogarth's success as a painter has to do with the manner in which he resolved the Shaftesburian dilemma of the proper relation of pleasure to virtue. Hogarth's early success, like Shaftesbury's late achievement in the "Judgment of Hercules," consisted in the reconciliation of private pleasure and public virtue. As Solkin explains: "The task of legitimising conversation for the purposes of portraiture could only have been achieved once luxury and virtue had been reconciled. . . . The problem of finding an appropriate mode of pictorial representation still had to be solved through pictorial means. By all accounts it seems to have been William Hogarth who made the all-important breakthrough" (Solkin, *Painting for Money*, 80). Hogarth produced this breakthrough by enlivening the subjects within the traditional confines of the conversation-piece painting. More specifically, his subjects in conversation actually regarded—and thereby had regard for—one another. The interest and concern they displayed toward one another obviated any supposed self-interest and, in effect, legitimized their (private) pleasure in one another. That the conversation-pieces were most of ten also family portraits helped them negotiate the boundary between public and private. Moreover, as Solkin suggests, Hogarth's rejuvenation of this genre of painting also had a precise parallel in another aspect of the content of the paintings: "What Hogarth did to the English conversation-piece tradition—endowing its homely conventions with 'splendor' by means of foreign commerce—nearly corresponds to the process of improvement that he shows taking place within the images themselves. Each describes a social life enriched and civilised through the agency of traffic, in opinions and feelings, and by the fruits of domestic and international trade" (95). The dynamism and self-unfolding that Hogarth describes line capable of in his *Analysis* finds earlier expression in the implied movement and becoming of figures in the conversation-pieces: "In the majority of his conversations Hogarth takes great pains to activate his figures, to suggest their involvement in an ongoing narrative of agreeable behaviour. All these features forcefully define refinement as a process of becoming even if that process may run the risk of being taken too far" (96).

32. And, as W.J. T. Mitchell reminds us, "A graphic demonstration of Hogarth's ultimate fidelity to stable, classical canons of order is his framing of the serpentine line within the pyramid of triangular structure [in the frontispiece to the *Analysis*], the symbol of solidity and structural endurance against time. If the serpentine is the track of the eye pursuing nature's infinite variety, the pyramid is the firm optical and spatial structure of rational, mathematical vision, the Albertian 'visual pyramid' that provides a measure of epistemological certainty, a 'natural perspective' for painters and viewers." Mitchell, "Metamorphoses of the Vortex: Hogarth, Turner, and Blake," in *Articulate Images: The Sister Arts from Hogarth to Tennyson*, ed. Richard Wendorf (Minneapolis: University of Minnesota Press, 1983), 131.

33. This fullness does not, of course, exclude the moral dimension of life. As Bindman puts it, "Line was for Hogarth not only a means of defining contour but also a kind of irreducible essence which could prompt memory into reconstituting

the whole figure. . . . the Line of Beauty is nonetheless moral in the sense that it expresses the idea that there is a virtuous balance to be achieved between what we might see as the excessive display implicit in the curvilinear and the excessive self-effacement implicit in straightness" (Bindman, *Hogarth and His Times*, 55).

34. Mitchell explains this phenomenon as a development within the history of the spiral form, of which he understands the serpentine line of Hogarth to play an important part: "Even more striking than the subtle changes in the interpretation of spiral forms, however, is a sense that the very structure of the form is being perceived and represented differently. The change may be described most simply as the movement from the form as a spiral, arabesque, or serpentine line that cuts across our line of vision, to the image of a vortex or maelstrom that surrounds the line of vision and seems to suck us in with a force that may be simultaneously alluring and threatening" (Mitchell, "Metamorphoses of the Vortex," 133). But where Mitchell wants to stretch out the transformation of the serpentine line from Hogarth's lines of beauty and grace to the sublime maelstroms of Turner and Blake, I would prefer to view the serpentine line as already capable of allure and threat. Indeed, the *Analysis* might well be read as a primer for the production of allure and the proper control of the threatening.

35. Michael Podro comments, "For Hogarth lines are, we must recall, not marks but are informed by the objects they form, they are gestures which issue into the world as they define a figure or scene which would be insipid or inarticulate or commonplace without them. The additional point made by the analogy between drawing and gesture is that drawing is itself a social performance. In drawing as in speech we address other people, and in Hogarth's case, on social matters" (Podro, "The Drawn Line," 49).

36. Podro offers still another way to characterize the liveliness that I describe here as the movement of the imagination. In likening this central aspect of Hogarth's aesthetic theory to that of Shaftesbury's emphasis on inner, moral beauty, he formulates their affinity as follows: "For both of them the conception of beauty involves a sense of inward life: the beauty which cannot be seen as manifesting such life is at best a superficial form, at worst a failed beauty . . . so an outward form is something beautiful only if there is some inward life or purpose of which it is the form" (Podro, "The Drawn Line," 47). But, as Podro well recognizes, and as we shall soon see, movement, of itself, is not beautiful; it requires rather composition, the composing of (inner) life that Hogarth might readily describe—in both registers—as the finding of unity within multiplicity.

37. The relationship of line to space brings to mind a description by Shaun Irlam of Addison's richly evocative expansion of the figure of space. Irlam characterizes Addison's spatial innovation as the result of turning away from—or at least turning toward the horizontal of—John Dennis's "fundamentally vertical" conception of the relation between the human and the divine. Addison, Irlam writes, "turns to a horizontal plane and the prospect of infinite expanse. He calls it simply the 'Vast.' This crucial turn toward the Vast is a diversion of sentiment from an unmediated, supernatural infinity to an infinite, potentially divinized Nature and to the enormous emotive resources that landscape and space furnish to eighteenth-century poetry. Addison appears to be the first writer in the eighteenth century to thematize a spatial and geographical sublime" (Irlam, *Elation* 83, emphases added). Hogarth is of course less interested in the expanse of space for poetic ruminations on the divine than he is with the opportunity that same space provides for limning the expansive variety of social and moral possibilities. As for an explicit model of just how such a space might best be imaginatively occupied, recall Hogarth's directions for viewing a vast interior: "because the imagination will naturally enter into the vacant space within this shell, and there at once, as from a center, view the whole form within" (Hogarth, *Analysis*, 21).

38. Underlying the new conception of the relationship of line to space is a transformation of the character of space that occurs in the seventeenth century. Tuveson explains how "space came to share some attributes of God" in part through the new conception of space as infinite. More importantly for our purposes in understanding Hogarth is that space, unlike God, is visible, and visibility, following Locke, is an artifactual rather than ideal relation to reality. Tuveson is convincing in his explanation as to how space thereby becomes a primary locus for the infinity of the natural sublime. See Tuveson, *The Imagination as a Means of Grace*, 62-63.

39. For an enlightening treatment of the relation, across the channel, between the visual arts and dance in the years just prior to those of Hogarth's productions, see Sarah R. Cohen, *Art, Dance, and the Body in French Culture of the Ancien Régime* (Cambridge: Cambridge University Press, 2000).

40. Paulson suggests that the gist of the *Analysis* is to oppose all copying of art: "Hogarth not only does not recommend the copying of art, he replaces it with the 'principle' of the serpentine line, which renders it irrelevant" (Paulson, *Art and Politics*, 70).

41. Hogarth's view of Shaftesbury's aesthetics is, to say the least, complicated and not simply dismissive. Paulson describes the first plate of *A Harlot's Progress*, Hogarth's very first series in the genre he would name the "Modern Moral Subject": "Hogarth sets out to fulfill the project Shaftesbury proposed but shows the way it would be in reality, as history painting, in London in the year 1731. The setting according to Shaftesbury should be 'in the Country, and in a place of Retirement, near some Wood or Forest' to suggest 'Solitude, Thoughtfulness, and premeditated Retreat.' But Hogarth places his scene in busy London: his Hercules has come from the country to the city. He replaces the heroic male Hercules with a female, helpless herself and without assistance from friends or relatives. Far from choosing Virtue, she has little or no choice, and is shown succumbing" (Paulson, *Modern Moral Subject*, 270).

42. Rather than read Hogarth as dismissive of the whole of Shaftesbury's aesthetics, we might instead focus again on the continuities between their underlying assumptions. Robert E. Norton offers a characterization of the very heart of Shaftesbury's conception of beauty that makes his affinity to Hogarth rather obvious, even if Shaftesbury's route to it is by way of a very different sort of invisible beauty: "The hypothesis of an abstract, nonphysical beauty prepares the supporting ground for the most innovative idea of his entire moral theory. In a critical distinction, Shaftesbury similarly asked: 'Is Beauty founded then in Body only; and not in Action, Life, or Operation?' (2:403). The use of the singular in the last three nouns is important, for it refers not to particular actions or deeds, but to activity itself, and it is in this conception of beauty as being expressed in, or rather expressive of, a certain rational activity that we find the central doctrine of his ethics" (Norton, *The Beautiful Soul*, 35). If we are thus allowed to transpose Shaftesbury's morality of activity to Hogarth's aesthetics of activity (the activity of the imagination as well as the motions of line, especially beautiful, graceful lines), the immediate implication on the one side is that Shaftesbury's ethics is at once also an aesthetics (this of course obviously so) and on the other side Hogarth's aesthetics also an ethics—this is far less immediately apparent.

43. The intuitive character of our experience of proportion is emphasized by Hogarth perhaps in order to underscore the opposition of his line of beauty to a prevailing notion of a precise, mathematical proportion. As Bindman argues, "Hogarth's emphasis in the *Analysis* on line in the Line of Beauty *ipso facto* sets it apart from theories of beauty based on the ideal proportions of the human body or on mathematical proportion. . . . The Line of Beauty was, therefore, a direct challenge to the mystical properties of number which gave a metaphysical justification for the supremacy of ancient art" (Bindman, *Hogarth and His Times*, 54).

44. For a keener take on all that Hogarth has in play in his conception of artistic composition, consider first how Paulson relates the meaning of nature to the activities of the senses: "For Hogarth 'nature' includes everything observed with his senses, however *Harlot*—and not from a distance (seen with the detachment Shaftesbury required of the aesthetic experience) but close up, as an active participant in the artist's 'pleasures.' But as he realizes, and will express in his subscription ticket for *A Harlot's Progress*, the first full materialization of his theory, this direct contact is no more than a peep or glance at what is hidden under Nature's skirt" (Paulson, *Modern Moral Subject*, 46). If we consider, with Paulson, this subscription ticket and its relation to the series of engravings, we might in turn infer something of the relation between the *Analysis* and its subscription ticket, *Columbus Breaking the Egg*. Here is Paulson describing the transition —of the subject of imitation—from the *Harlot's Progress* to Hogarth's self-portrait: "He has displaced the theme of the artist's imitation from the social scene of the *Harlot's Progress*—the imitation of fashion, of the typical Londoner, the prior isolated woman—to the subscription ticket, which is about artistic imitation. He consciously excludes himself from the harlot's aping and the action of the scene, distinguishing this artist from those others. He has consistently associated himself in his paintings with the irrelevant dog who never feigns. On the other hand, in Plate 2 [of *A Harlot's Progress*] it is the monkey—and not the dog—who makes the comment on nature. The monkey is an animal that can indicate both art and animal nature, joining the upper and lower parts of the room. Thus the ticket alerts the buyer that (appearances to the contrary) this series is going to be in a classical style; that it is about a low subject, grounded in sexual desire; and that it is about imitation" (280).

45. Lindsay comments on the emphatic intimacy between movement and form in such a way that recalls Hogarth's advice to the artist to place himself imaginatively inside a hollowed-out object: "Form is inseparable from movement. Nature and art are not concerned with forms which are put into movement; the movement is integral. The ability to feel and express organic wholeness is linked with the impulse of mimicry and empathy in which the artist feels himself into the object, feels himself as the object" (Lindsay, *Hogarth: His Art and His World*, 167). Still more striking for our purpose is Lindsay's linkage of mimicry and empathy—or what we might regard as a form of mimesis, in particular, the mimetic approximation of an object—with the "integral" character of movement.

46. Lindsay puts this in a typically astute formulation: "In a sense all movement aspires to the level of dance" (Lindsay, *Hogarth: His Art and His World*, 168).

47. Note how thoroughly Paulson traces the mimetic relation of eye and mind throughout the project of the *Analysis*: "Hogarth's aim in his *Analysis of Beauty* was to extend the aesthetic (1) from ancient Greek sculpture to modern London woman (from gods and goddesses to contemporary humans), (2) from nature to such commonplace man-made objects as the candlesticks and corsets lie showed on the borders of his *Analysis* plates, and so (3) in a more general sense from idea to labor and making. These objects were made for general consumption, commonplaces of any Londoner's experience, exactly repeatable and intended for mass' distribution—like his own mass-produced engravings. The *Analysis* plates themselves were presented as mere illustrations of the text—that is, of those more elevated words, ideas, aesthetic concepts. Yet Hogarth's effort, by putting his richest intellectual content into these graphic images, is to designate this reading structure, this combination of forms for the eye and for the mind, to follow as aesthetic." Paulson, *Breaking and Reraking: Aesthetic Practice in England, 1700-1820* (New Brunswick, N.J.: Rutgers University Press, 1989), 168.

48. Hippie reminds us of the distinction between Hutcheson's characterization of fitness and Hogarth's, whose notion might be termed organicist despite its intellectual origin: "It must be noted that beauty of fitness [in the *Analysis*] does not depend on appreciation of the concord between part and function considered *qua* concord in the manner of Hutcheson, who reduced fitness analogically to a special instance of uniformity in variety; rather, it is a pleasure transferred by association from the 'mind' (i.e., from the cognition of fitness) to the 'eye' (the apparently simple perception of the object)" (Hippie, *The Beautiful, the Sublime, and the Picturesque*, 58).

49. J. Dobai, "William Hogarth and Antoine Parent," *Journal of the Warburg and Courtauld Institutes* 31 (1968): 338.

50. If for Hogarth one characterization of the drawn line is that it is a reduction of the visual experience of contour—even if for the sake of eliciting a recognition of the object seen—then color too, in painting, is a like reduction of the visual experience of refracted light, just as Hogarth will not argue for the blurring of line so will he insist on maintaining the purity of the hues involved in painting. John Gage comments on Hogarth's palette: "Perhaps the most idiosyncratic of all eighteenth-century palettes was that of William Hogarth. In an early self-portrait Hogarth represented a palette for flesh-painting made up of white and vermilion and their mixed tones. But in the course of preparing his treatise *The Analysis of Beauty*, he devised a far more ambitious scheme, based on the analysis of colour-relationships. Starting from Leonardo's account of the rainbow, Hogarth proposed that the vigour of the primary tints could be maintained by observing the way in which, in the bow, the adjacent colours were mingled without losing their identity. . . . What this order should be he expounded in the commentary to Plate 11 of his book, where the ideal palette is at the centre of the upper frame. . . . His chief concern was to keep his tints clear and distinct, as he admired them in Rubens, and he left no space in his arrangement for palette-mixing, or for black and white as such." Gage, *Colour and Culture: Practice and Meaning from Antiquity to Abstraction* (Berkeley and Los Angeles: University of California Press, 1993), 180.

51. Lindsay is the sole commentator on Hogarth who seems to appreciate both his organicism and his defense of the natural basis of taste: "Essentially his line is that of the formative life process, but it is continually involved with rococo formulations of grace and elegance" (Lindsay, *Hogarth: His Art and His World*, 184).

52. We might note that Hogarth's use of "mathematician's figures" causes him to flirt rather closely with what he has been taken to be completely dismissive of, namely, the supposed relation between mathematical proportion and beauty: "Hogarth was thus the first to reject the axiom of classical art theory—the congruity between mathematics and beauty." Frederick Antal, *Hogarth and His Place in European Art* (London: Routledge & Kegan Paul, 1962), 161.

53. It seems that Lord Kames, in his 1762 treatise, adopted Hogarth's equation of grace and motion, since he claims that grace "is undoubtedly connected with motion; for when the most graceful person is at rest, neither mewing nor speaking, we lose sight of that quality as much as of colour in the dark" (Kames, *Elements of Criticism* 1:286). Schiller then appropriates this equation from Kames, while expressing it still more emphatically in his essay "On Grace and Dignity": "Grace can only be found in motion." Quoted in Norton, *The Beautiful Soul*, 237.

54. Lindsay's conclusion regarding the *Analysis* does acknowledge a dialectical component to Hogarth's formulation of line: "Line results from the tension of man and man, man and object, from the formative process in man merging with that process in objects outside himself. The relation is thus both dynamic and dialectical; and the realization of it is ultimately brought about by labour process and the whole human activity of objectification" (Lindsay, *Hogarth: His Art and His World*, 185).

55. It is Hogarth's treatment of action, more than his treatment of any either topic in the *Analysis*, which places him squarely, if obliquely, in the Shaftesburian tradition of civic humanism. Barrell explains what he calls the rhetorical aesthetic of the early eighteenth century: "If painting . . . addressed the spectator as the active citizen of a 'civil State or Public,' and attempted not only to instruct him in the virtues necessary to that identity, but to 'inflame,' to persuade him to exercise them, then it followed for traditional humanists among writers on painting that it must address him rhetorically. Rhetoric, according to Longinus . . . was intellect in action and in society" (Barrell, *The Political Theory of Painting*, 23-24).

56. Here we might note Hogarth's relation to Aristotelian aesthetics. Oft repeated by seventeenth- and eighteenth-century writers on art and aesthetics was Aristotle's assertion in the *Poetics* that painting and poetry are imitations of human action. But the usual stress put on Aristotle's dictum was less in regard to the connection between imitation and action, and more in regard to the similarities and differences between what came to be called the sister arts of painting and

poetry, continuous with Horace's still more often repeated simile, *ut pictura poesis*. Hogarth's mimetic appropriation of Aristotle involves a conflation and reversal of the relation on the one hand of painting's and poetry's imitableness and, on the other, the productivity of human action. That is, for Hogarth, and following our analysis of his characterization of the nature of line, painting is a natural effect of action. Or, more pointedly, painting is a continuation of action. Put this way, painting becomes an extension and expansion of life rather than a pale, static copy of it. See Rensselaer W. Lee, *Ut Pictura Poesis: The Humanistic Theory of Painting* (New York: W. W. Norton, 1967).

57. Bindman finds in *The Country Dance* a pair of mirrored instances of the relation between straight and curved lines: "The play in the *Marriage A-la-Mode* series between curved and straight lines in the figures and their interconnections, suggests that the idea of the Line of Beauty was partly a response to the problem of finding a visual language to express the relationship between elegance and vice in the depiction of individuals. . . . This notion of a line which can be expressive of a whole figure or a group of people, is made explicit in plate 2, fig. 71, of the accompanying plates to the *Analysis*, where the figures in *The Country Dance* are reduced to tiny ideograms, the ideal couple on the left represented by lines of beauty, while all the other dancers represent deviations from it" (Bindman, *Hogarth and His Times*, 55).

58. Hogarth's place in the discourse of civic humanism, a discourse that John Barrell identifies as one of the key factors orienting British writings on painting and art, might here be understood as still more civic and humanist than that of Reynolds, Hogarth's long-standing opponent in the controversy surrounding the proper character and charter for a truly public art academy. Consider this aspect of Hogarth's aesthetics in light of Barrell's no doubt correct identification of the distinction between British and French aesthetics: "Iv claim that the British writings on painting . . . employ a civic discourse, and that this distinguishes them from the writings of their predecessors and contemporaries abroad, does not depend on the argument that particular ideas within the British critical tradition were unique to it, but that those ideas develop a distinctive coherence by virtue of their connection with a coherent, and—by the early eighteenth century—distinctively British political philosophy. And I want now to suggest that the writings especially of the French critics from whom the British borrowed, owe their coherence not to a republican account of social and political organization, but to one best understood in terms of a feudal distinction between estates" (Barrell, *The Political Theory of Painting*, 40). Hogarth's republic of taste was implicitly defined more democratically than Reynolds's. For an account of Hogarth's role in the question of what kind of academy would best suit Britain, see Iain Pears, *The Discovery of Painting: The Growth of Interest in the Arts in England, 1680-1768* (New Haven: Yale University Press, 1988), 107-32.

Chapter 3

1. Immanuel Kant, *Critique of Judgment*, trans. Werner S. Pluhar (Indianapolis: Hackett, 1987 [1790]).

2. A striking exception to this current of thought is Samuel Fleischacker's *A Third Concept of Liberty: Judgment and Freedom in Kant and Adam Smith* (Princeton: Princeton University Press, 1999), which argues that judgment, a model for which is found in the third *Critique*, can provide the most suitable grounds for human development and political autonomy. Fleischacker's chapter 5, "Proper Pleasures," seeks to "build into pleasure a role for *phronesis* or judgment" (91). More important, he states that "one of the main claims I want to advance is precisely that knowing how to make judgments of beauty is essential to making any judgment, that one condition for fostering moral and political judgment across a citizenry is to ensure that people understand well what beauty is, and have broad access both to art and to natural beauty. In addition, the workings of aesthetic judgment richly illuminate the workings of judgment in general" (23). Though I find myself sympathetic to this project, I do not endorse the stipulation that judgment "refers to the conclusion of a train of thought where the interpretation of particular cases is essential to that train of thought" (9). As we shall see, in regard to aesthetic judgment I endorse the entire train save its conclusion.

3. Richard E. Aquila's well-known essay begins by noting the ambiguity regarding the notion of an object of aesthetic pleasure: "Is it the harmonious functioning of our own epistemic faculties which is the proper and immediate object of aesthetic pleasure, or is that functioning rather merely the means by which one takes such pleasure in certain aspects of nature and of art? It is, I think, undeniable that the ambiguity infects Kant's own exposition." Aquila, "A New Look at Kant's Aesthetic Judgment," *Kant-Studien* 70, no. 1 (1979): 18.

4. Anthony J. Cascardi's admirable book, *Consequences of Enlightenment* (Cambridge: Cambridge University Press, 1999), in its chapter titled "Aesthetics as Critique," orients itself on the constitutive absence of pleasure: "I want to argue that the self-criticism of the Enlightenment that originates in Kant's third Critique takes as its point of departure reflection on what is otherwise lost or sacrificed by the need to maintain a distinction between a cognitive understanding of the causal relations of nature and the unconditional freedom of the will, which affords the subject a pure legislative autonomy: what is lost is feeling" (57). Still more important for my conception of the role of mimesis in Kant's aesthetics is Cascardi's formulation of the kinship between pleasure and continuousness: "Aesthetic reflection discovers in feeling the non-closure of the philosophical project of critique" (59).

5. This is not to argue, however, that aesthetic pleasure or aesthetic judgment is ideological. For that position, see Terry Eagleton, *The Ideology of the Aesthetic*; Michael Sprinker, *Imaginary Relations: Aesthetics and Ideology in the Theory of Historical Materialism* (London: New Left Books, 1987); John Brenkman, *Culture and Domination* (Ithaca: Cornell University Press, 1987); and Raymond Williams, *Culture and Society: 1780-1950*.

6. Examples of attempts to interpret Kant's aesthetics along primarily moral lines include the following: Dieter Henrich, *Aesthetic Judgment and the Moral Image of the World: Studies in Kant* (Stanford: Stanford University Press, 1992); Paul Crowther, *The Kantian Sublime: From Morality to Art* (Oxford: Clarendon Press, 1989); Richard Eldridge, *On Moral Personhood: Philosophy, Literature, Criticism and Self-Understanding* (Chicago: University of Chicago Press, 1989); Richard Kuhns, "That Kant Did Not Complete His Argument Concerning the Relation of Art to Morality and How it Might Be Completed," *Idealistic Studies* 5 (1975): 190-206; Milton C. Nahm, "Sublimity and the Moral Law in Kant's Philosophy," *Kant-Studien* 48 (1956-57): 502-24.

7. Hannah Ginsborg's essay "On the Key to Kant's Critique of Taste," *Pacific Philosophical Quarterly* 72, no. 4 (1991): 290-313, is an admirable exception to the tendency to multiply the elements that compose—or stand in the place of—pleasure. Indeed, Ginsborg focuses on reducing the number of elements taken to compose aesthetic judgment in the conventional interpretations of paragraph 9 of the third *Critique*. More telling still for our purposes, Ginsborg employs the term "pleasure" to unify what others insist is a variety of elements in taste.

8. This might also suggest that the first supposed misappropriation of Kant—by Schiller—might not be as mistaken as has so often been claimed.

9. Tamar Japardize's recent book offers a provocative opening up of the third *Critique* to questions regarding the location and constitution of subjectivity. In the end, however, Japardize's suggestive readings open the third *Critique* too far to remain productive. The penultimate paragraph of the book reads as follows: "In the dark depths of the senses Kant was able to find a most universal medium—the language of the *sensus communis*. By means of it, the work that in the Kantian system was divided between the thing and the thing in itself, was placed inside the imaginary and subjected to transubstantiation. As primary, such language must be, as Benjamin points out, that of mourning. We see this in Kant as well, where the process of wresting the world from the imaginary is the work (and pleasure) of mourning." Japardize, *The Kantian Subject: Sensus Communis, Mimesis, Work of Mourning* (Albany: SUNY Press, 2000), 134.

10. Most recently, Patricia Matthews dismisses pleasure altogether by arguing that it is nothing but reflective judgment. See her "Kant's Sublime: A Form of Pure Aesthetic Reflective Judgment," *Journal of Aesthetics and Art Criticism* 54 (1996): 165-79.

11. For a historical treatment of the ways in which German Romanticism emerged out of a variety of interpretations of Kantian aesthetics, see Andrew Bowie, *Aesthetics and Subjectivity: From Kant to Nietzsche* (Manchester: Manchester University Press, 1990).

12. And yet, the very boundaries that constitute a now internal domain for mimesis—in contrast to the external domain of classical mimesis as the imitation of nature—also bring with them a new freedom and expansion of mimesis.

13. There is a single sentence in Dieter Henrich's *Aesthetic Judgment and the Moral Image of the World* that recognizes what I will argue is the most significant feature of aesthetic pleasure: "This pleasure of 'taste' differs from the pleasures of the senses because it originates from an activity" (33, emphasis added).

14. John H. Zammito, *The Genesis of Kant's Critique of Judgment* (Chicago: University of Chicago Press, 1992), 90.

15. Immanuel Kant, *Anthropology from a Pragmatic Point of View*, trans. Victor Lyle Dowdell (Carbondale: Southern Illinois University Press, 1978 [1798]).

16. For a splendidly lucid and thorough treatment of the history of sense in relation to aesthetic theory, see David Summers, *The Judgment of Sense: Renaissance Naturalism and the Rise of Aesthetics* (Cambridge: Cambridge University Press, 1987). For a still more specific treatment of the background of Kant's notion of internal sense, as well as his synthesis of a range of different formulations of common sense, see Summers's more recent essay, "Why Did Kant Call Taste a 'Common Sense'?" in *Eighteenth-Century Aesthetics and the Reconstruction of Art*, ed. Paul Mattick Jr. (Cambridge: Cambridge University Press, 1993), 120-5.

17. I believe Rudolf A. Makkreel was the first to recognize the importance of Kant's distinction between inner and exterior sense for his aesthetic theory: "The new conception of interior sense is to be distinguished from both the passivity of inner sense and the activity of the understanding. The interior sense designates an intermediate, responsive mode of consciousness which involves a sensitivity of feeling to the state of the subject." Makkreel, "Imagination and Interpretation in Kant: The Hermeneutical Import of the 'Critique of Judgment'" (Chicago: University of Chicago Press, 1990), 94.

18. Henry Allison, *Kant's Theory of Taste: A Reading of the 'Critique of Aesthetic Judgment'* (Cambridge: Cambridge University Press, 2001), 37.

19. For an especially cogent discussion of the contours of Kant's term, see Juliet Floyd, "Heautonomy: Kant on Reflective Judgment and Systematicity," in Kant's Ästhetik, Kant's Aesthetics, L'esthétique de Kant, ed. Herman Parret (Berlin: Walter de Gruyter, 1998), 192-218.

20. A fruitful insight might be made by placing alongside one another the notion of heautonomy and that of epigenesis (as Kant briefly describes its relation to reason). The latter term is thoughtfully discussed in Gary Barham's *Kant and the Ends of Aesthetics* (New York: St. Martin's Press, 2000), 165-79. Also of interest here is Anthony Geneva, "Kant's Epigenesis of Pure Reason," *Kant-Studien* 65 (1974): 259-73.

21. Béatrice Longuenesse, *Kant and the Capacity to Judge: Sensibility and Discursivity in the Transcendental Analytic of the Critique of Pure Reason*, trans. Charles T. Wolfe (Princeton: Princeton University Press, 1998).

22. Cathy Caruth, in her fine book *Empirical Truths and Critical Fictions: Locke, Wordsworth, Kant, Freud* (Baltimore: Johns Hopkins University Press, 1991), argues that some of the supposed moves beyond empiricism entail an implicit attempt to overcome reference. Caruth thus exposes a dynamic not unlike what is often done to the notion of pleasure in aesthetic theorizing.

23. For a lucid exposition of Martin Heidegger's attempt to interpret the imagination as what Kant instead described as the common, but unknown, root of sensibility and understanding, see Dieter Henrich, "On the Unity of Subjectivity," trans. Guenter Zoeller, in *The Unity of Reason: Essays on Kant's Philosophy*, ed. Richard L. Velkley, 17-54 (Cambridge, Mass.: Harvard University Press, 1994).

24. The transformation of what Kant sometimes implies might be only a mortifying and merely reproductive faculty like the imagination into something self-reflexive and life enhancing can be charred in the progression from Makkreel's *Imagination and Interpretation in Kant* to Willi Goetschel's *Constituting Critique: Kant's Writing as Critical Praxis* (Durham: Duke University Press, 1994). In the former, Makkreel argues—as his title indicates—that "Because the imagination is a power that both exhibits and overcomes the limits of experience, its study is relevant to hermeneutics as well as to epistemology and aesthetics" (ix). The imagination's limitations in regard to sense, as well as to understanding, empower it in the form of an interpretation that overcomes those same limitations. Central to this "figurative" move beyond sense and understanding is the feeling of life: "The aesthetic feeling of life can therefore be interpreted as the subjective counterpart of the transcendental 'I think.' It is the transcendental feeling of spontaneity (the actus of life) that corresponds to the spontaneity of the intellect (the actus 'I think')" (105). Goetschel's book takes this hermeneutical turn a step further by deploying the term "critique." According to Goetschel, critique's radically self-reflective procedure means that it "produces the critical difference of the status quo and what should replace it" (6). In the case, then, of both interpretation and critique, mimesis might serve as the term designating how a reproduction premised upon limitation and absence instead describes their transformation. Goetschel's more recent work bears a resemblance to the aims of the present chapter. He writes: "Seen this way, the *Critique of Judgment* need no longer be reduced to a philosophical argument bereft of form, but can be seen as a strikingly contemporary reflection on the 'grounds' of reason itself. For as soon as reason seeks to ground itself, and systematically examines the conditions that frame this enterprise in a consequent manner, it discovers that, when thought through critically, the figure of grounding is itself a metaphor: a figure that, as metaphor, cannot serve the purpose of constructing a closed system. Kant thereby reminds us of the constitutive problem and potential of an aesthetic sphere that is too weak to support the claim of a conceptual base, but strong enough to carry its argument in a not wholly rationalizable but still reasonable discourse." Goetschel, "Kant and the Christ Effect: Grounding Aesthetics," *New German Critique* 79 (2000), 137-38. Makkreel's project is continued as well in the work of Kirk Pillow, *Sublime Understanding: Aesthetic Reflection in Kant and Hegel* (Cambridge, Mass.: MIT Press, 2000).

25. Henry Allison notes in response to this passage in the "First Introduction": "This remark, like many similar ones, is highly obscure and naturally gives rise to the question of what Kant means by pleasure, and how he can identify it with a

26. Zammito would have the third Critique understood as a continuation of both the first and second Critiques: "The second phase [of the composition of the third Critique], the most famous, came with Kant's formulation of the idea of reflective judgment, and it is most aptly considered a cognitive turn. . . . But my most important claim is that there was yet a third turn, occurring in late summer or early fall 1789, which I designate the ethical turn" (Zammito, *Genesis of Kant's Critique*, 7).
27. John McDowell tackles head-on the relation between subjectivity and objectivity by reconsidering the nature in which aesthetic experience appears objective. He concludes his essay by formulating the question of aesthetic experience in a way not unsympathetic to the present chapter: "A plausible connection between the experience of aesthetic value and the feeling of (in some sense) pleasure generates a problem about aesthetic value in particular, which might be summed up in this question: how can a mere feeling constitute an experience in which the world reveals itself to us?" McDowell, "Aesthetic Value, Objectivity, and the Fabric of the World," in *Pleasure, Preference, and Value: Studies in Philosophical Aesthetics*, ed. Eva Schaper (Cambridge: Cambridge University Press, 1983), 16. For a ringing rejection of McDowell's position, and a defense of the idea that Kant depends upon aesthetic experience's denial of objectivity, see Hannah Ginsborg, "Kant on the Subjectivity of Taste," in *Kant's Aesthetik, Kant's Aesthetics, L'esthétique de Kant*, ed. Herman Parret (Berlin: Walter de Gruyter, 1998), 448-65.
8. Rather than reduce judgment to cognition, G. Felicitas Munzel argues that judgment or aesthetic feeling should instead be taken as the middle term between the understanding and reason. Though Munzel thereby avoids the reduction of aesthetic judgment to something else, in explaining judgment's primary role as mediation she nonetheless effaces the peculiar power of judgment, for example its heautonomy. See Munzel, *Kant's Conception of Moral Character: The "Critical" Link of Morality, Anthropology, and Reflective Judgment* (Chicago: University of Chicago Press, 1999), especially chapter 2.
29. Salim Kemal, *Kant's Aesthetic Theory: An Introduction* (New York: St. Martin's Press, 1992), 5.
30. Eva Schaper, *Studies in Kant's Aesthetics* (Edinburgh: Edinburgh University Press, 1979), 44.
31. Schaper herself later turns to just this question in an essay examining the relations between pleasures and taste; cf. Schaper, "The Pleasures of Taste," in *Pleasure, Preference, and Value*, 39-56.
32. This formulation recalls our treatment of Burke's implicit characterization of artworks as social proxies for other beings. Whereas Burke might see such objects as convenient occasions to feel sympathy, Kant's emphasis is instead on the particular that artworks, in contrast to natural beauty, carry because they are the product—at least in part—of human will. Beauty in general, for Kant, whether artistic or natural, betokens the overcoming of the specification and particularizing force of human desire.
33. Gilles Deleuze, *Kant's Critical Philosophy: The Doctrine of the Faculties*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1984), 48.
34. "Delight" is of course Burke's term for the "relative pleasure" of the sublime, in contrast to the positive pleasures that are not the result of privation. Cf. section 4, "Of Delight and Pleasure, as opposed to each other," in part 1 of Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, ed. James T. Bolton (Notre Dame: University of Notre Dame Press, 1968 [1757/1759]), 35-37.
35. Indeed, Imgard Scherer's recent treatise on the unity of the doctrine of judgment in Kant's critical writings introduces her treatment of the third Critique by centering on the problem of how to ground subjectivity: "One of the leading factors influencing Kant's search for the grounding principles of human subjectivity, in particular those of sensibility and philosophical aesthetics, was the 'problem of irrational-ism' that had emerged to full consciousness in mid-eighteenth century thought." Taste then arrives as both a symptom and potential solution: "The problem of taste is the individual's insistence on the legitimacy of his or her own subjective judgment." Scherer, *The Crisis of Judgment in Kant's Three Critiques: In Search of a Science of Aesthetics* (New York: Peter Lang, 1995), 137, 1.41.
36. Mary A. McCloskey, *Kant's Aesthetic* (Albany: SUNY Press, 1987), 94.
37. An alternative, though sympathetic, elaboration of the role of aesthetic ideas in the third Critique is provided by Susan Meld Shell's description of them as "nongognitive 'hints' of nature's purposiveness." Shell's more general elaboration of the sweep of the third Critique as focused on the question of generation bears an affinity to our attempts to flesh out that book's mimetic underpinnings: "The question of the possibility of generation, or the apparent, and apparently absurd, emergence of life and reason out of 'dead matter' or 'unreason,' is a seminal expression of the problem raised by our contingency as individuals and as a species, and of our consequently ineluctable concern to discover how it is that we come to find ourselves in the worlds—to discover, that is, a sufficient ground for our own worldly existence. The overall strategy of the third Critique is to accept the ineluctability of this concern as itself defining. The unanswerable question (how is generation possible?) is replaced by the answerable question (how is our concept of a living organism as the unity of matter and intuition possible?)." Shell, *The Embodiment of Reason: Kant on Spirit, Generation, and Community* (Chicago: University of Chicago Press, 1996), 190. For a treatment that focuses on "unreason" or nonsense, rather than generation and mimesis, in the third Critique, see Winfried Menninghaus, *In Praise of Nonsense: Kant and Bluebeard*, trans. Henry Pickford (Stanford: Stanford University Press, 1999).
38. A most interesting and productive place to pursue this line of interpretation of Kant is within the confines of: Thierry de Duve's *Kant after Duchamp* (Cambridge, Mass.: MIT Press, 1996). De Duve's contention is that Duchamp effects an alteration from the content of the Kantian judgment that "this is beautiful" to the judgment "this is art." I find his argument convincing, as well as a premier example of just the kind of aesthetic shift that occurs by way of subreption.
39. This might well put us in mind of Hogarth's theory of the drawn line as a very precise instance of the transfiguration of movement into object. More importantly, for Hogarth, the line is a tracing of movement that serves in turn as a goal for further movement, first and foremost in vision.
40. Burke, as we saw in Chapter 1, attempts to fix sensation as properly mimetic. Hence for Burke the danger of beauty would be the threat that it might be the result of too pure and hence too strong a reproduction of the object. The sublime, for him, more appropriately provides the subject an occasion for preserving itself. Beauty instead effaces one.
41. Paul Guyer, *Kant and the Claims of Taste* (Cambridge, Mass.: Harvard University Press, 1979), 8-9.
42. In this context it is relevant to consider Guyer's more recent work, *Kant and the Experience of Freedom: Essays on Aesthetics and Morality* (Cambridge: Cambridge University Press, 1993).

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