

Beauty and Morality at Immanuel Kant

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ABSTRACT: This article presents an overview of Kant's agreements on beauty and morality. For Kant, beauty in general, whether it is the beauty of nature or the beauty of art, is called expression. It is true that there is no science of beauty, but only a critique of beauty, no beautiful science, but only beautiful art. A science of beauty would imply scientific determination, that is, the judgment of the beautiful would belong to science which is not possible. Kant asserts that the intellect proves, by the possibility of a priori laws, that we can know it only as a phenomenon and indicates an over-sensitive substrate that is indeterminate.

KEY WORDS: beauty, sensitive, a priori, morality, phenomenon, true

Transcendental aesthetics is the science of all a priori principles (Rotaru 2005, 38,36), and sensitivity is the ability to receive representations, instead the sensation is the effect of an object on the representative faculty, and the intuition that relates to the object with the help of sensation is empirical. The concept of the intellect comprises the pure synthetic unity of the divides, and time is a formal condition of the internal sense.

In the „Critique of Judgment” Immanuel Kant designated the faculty of judging as a means between intellect and reason, because of its ability to place particular laws under the domination of higher, though empirical, laws. This is the faculty of subordinating the individual to the general,

the faculty to think of the individual as being understood in general. The sub-summation can be determinative (when given the general to which the individual is subsumed) and reflexive (when the individual is given and the general must be discovered).

But Kant only interested the faculty of reflective judgment with its subdivisions:

1. the faculty of aesthetic judgment, that is the faculty of judging the formal or subjective purpose through the feeling of pleasure and displeasure.
2. the faculty of teleological judgment, the faculty of judging the real, objective purpose of nature through intellect and reason.

The value judgment is the judgment by which the intellect gives a priori the law of nature as an object of the senses in order to know it in a possible experience. Reason gives a priori laws of freedom and its own causality, as an oversensitive part of the subject for unconditional-practical knowledge. Kant asserts that the intellect proves, by the possibility of a priori laws, that we can know it only as a phenomenon and indicates an over-sensitive substrate that is indeterminate.

The judiciary faculty, by its a priori judgment principle, creates for the supersensible substrate the possibility of determination by the intellectual faculty. Thus Immanuel Kant gives us a table on the whole of the higher faculty: All the faculties of the soul, Faculties of knowledge, Principles a priori, Application to Faculties of knowledge intellect lawfulness the nature, Feeling of pleasure and displeasure, The faculty of judgment finality the art, The faculty of wishing, The reason Aim for freedom. „Regarding the faculties of the soul in general, in so far as they are considered as faculties of judgment, superior, so as having autonomy, it is the intellect that contains a priori constitutive principles for the faculty of knowledge, for the feeling of displeasure and displeasure, this plays it the faculty of judgment in its independence from concepts and sensations, which could be related to the faculty of desire and which would thus be directly practical” (Kant 1995, 42). In contrast, the judgment of taste is not a judgment of knowledge, but an aesthetic one, that is, a judgment whose determining factor is only subjective.

For philosopher Immanuel Kant, any representation of representations is objective, except in relation to the feeling of pleasure and displeasure,

which does not designate anything in the object, but he feels only for himself. Thus, taste is the faculty of appreciation of an object or a representation through pleasure or displeasure, without any interest and the object of such satisfaction is called for beautiful Kant.

The rationalist philosopher Immanuel Kant calls art only the production of something through freedom, in fact for a free will that values its actions through reason. First of all, art is different in nature, and the product as a work is the consequence of an effect." When we search a marshy land, we find a piece of wood carved, as it sometimes happens, we do not say that it is a product of nature, but of art, the cause that produced it was determined by a purpose to which it owes. form" (Kant 1995, 140). Secondly, art differs from science and becomes art only what is known and cannot be executed immediately. Third, art is distinguished by craft. „The first can be called free art, the second can be called paid art. It is considered that the first one achieves its purpose only as a game, in other words as a task which is pleasing in itself, and the second can be imposed only by constraint, because it is work" (Kant 1995,141).

Thus for a philosopher, there is no science of beauty, but only a critique of beauty, no beautiful science, but only beautiful art. A science of beauty would imply scientific determination, that is, the judgment of the beautiful would belong to science which is not possible. If art seeks to produce the feeling of pleasure, it is called aesthetic art, and this is either pleasant art or beautiful art. The first aims at the pleasure that accompanies representations as mere sensations, and the second is that pleasure is associated with representations as modes of knowledge.

The pleasant arts are those that only seek the enjoyment, all the attractions that can entertain society during the meal: interesting stories, jokes, etc. And beautiful art is a way of representation, which, although aimlessly, contributes to the cultivation of the soul for social communication.

Aesthetic art is a beautiful art, because it is an art that is oriented by the faculty of reflexive judgment and not by the faculty of the senses. In fact, beautiful art is the art of genius. For Kant, genius is the talent that prescribes the rules of art, because the talent itself, as the artist's innate productive faculty, belongs to nature: „genius is the innate disposition of the soul by

which nature prescribes the rules of art" (Kant 1995,144). Therefore, Kant performs the following classification: 1. Genius is the ability to produce, the first trait of genius is originality, 2. If the absurd can also be original, then the products of the genius must be models, that is, copies, 3. the genius himself cannot scientifically describe how he creates his product, but he by nature prescribes rules, 4. By genius, nature does not prescribe the rules of science, but art only insofar as it is beautiful art" (Kant 1995,147). Although mechanical art and beautiful art differ greatly from one another, the first being the simple art of diligence and teaching, the second art of genius, yet there is no beautiful art that does not contain something mechanical that can be understood and followed according to rules, thus the essential condition of art is something to be learned.

That is why Kant states that for the appreciation of beautiful objects as such, taste is needed, and for beautiful art in the production of objects, genius is needed. If we consider genius as a talent we must establish precisely the difference between the beauty of nature and the beauty of art. A beauty of nature is a beautiful object, and beauty of art is a beautiful representation of art. Beautiful art, says Kant, is superior in that she presents beautiful objects that in nature would be ugly or unpleasant. Thefts, diseases, war, harmful phenomena can be beautifully described and can be represented in paintings. But only one kind of ugliness cannot be represented, that is, that which causes the sting. Thus, taste is a faculty of appreciation and not a productive faculty, and the pleasant form is the means of communication and a mode of presentation, by which we see a certain freedom, a certain purpose.

The faculties of the soul are the imagination and the intellect, and when the imagination is used for knowledge, it is subject to the constraint and limitation of the intellect, but used aesthetically, the imagination is free and provides the intellect with rich and undeveloped information. For Kant, beauty in general, whether it is the beauty of nature or the beauty of art, is called expression. The expression consists of gesture, mimicry and tone, in fact articulation, gesticulation and modulation. Thus, there are three types of fine arts:

1. the art of the word
2. the plastic art
3. the art of sensation games.

The arts of the word are: eloquence and poetry. Eloquence is the art of representing an activity of the intellect as a free play of the imagination, while poetry is the art of presenting a free play of the imagination as an activity of the intellect. The speaker announces the activity and realizes it as a game of ideas, to entertain the spectators, and the poet announces a fun game with ideas, but using more intellect.

The plastic arts or the arts that express ideas through sensitive intuitions are: a) the art of sensitive truth, b) the art of sensitive appearance. The art of sensitive truth is called plastic art itself, and the art of sensitive appearance is called painting. Both express ideas through spatial figures. The first is the one that creates shapes for two senses – the sight and the touching, and the second one creates shapes only through the sight. Both are based on the aesthetic idea, offered by the imagination, and her figure constitutes the expression that reproduces the corporal extension as it is. At Immanuel Kant, the plastic itself is subdivided into: a) sculpture and b) architecture. The first is the one that represents forms of bodies, concepts of objects as they could exist in nature, and the second one which represents concepts of things which are possible only through art. The painting represents the sensitive appearance, which is divided into: a) Beautiful painting of nature, b) Beautiful combination of products. The first is the one that represents the painting itself, and the second one is the one that represents the art of gardens. The art of gardens is nothing more than the embellishment of the earth with the same diversity: flowers, grass, trees, waters, hills, etc., by which nature presents it to our eyes.

The art of beautiful game of sensations is divided into: a) the artistic play of hearing sensations, b) the artistic game of the sensations of the sight: music and the art of color. The art of the beautiful game of the sensation is the proportion of the different degrees of the disposition of the sense of which the sensation belongs, that is to say, its tone. The scheme of a pure concept of the intellect is something that cannot be reduced to any image, but it is only pure synthesis according to a rule of unity by concepts. The pure image of all sizes for the external sense is spatial, and of all the objects of the senses in general is time. For Kant, the pure scheming of quantity is number. The number is the unity of the synthesis of the diversity of a homogeneous

intuition, by the fact that we produce the time in understanding the intuition. Reality is the pure concept of the intellect, a concept that in itself indicates an existence in time. Time asserts Kant that it is nothing more than the form of intuition, therefore of objects as phenomena, it is transcendental material of objects as things themselves. In the criticism of the judiciary, Kant states that each sensation has a degree or a certain amount that it can fill more or less at the same time.

The pattern of the substance is the permanence of the real in time, and the time is immutable and fixed and only in it can be determined the sequence and simultaneity of the phenomena in relation to the time. The scheme of the cause is the real one and it consists of the succession of the diverse, instead the scheme of the community is the simultaneity of the determinations. The scheme of possibility is the agreement of the synthesis of different representations with the conditions of time in general, the scheme of reality is existing in a certain time, and the one of necessity represents the existence in time of an object at any time. All these have determined the scheme of each category, namely:

1. that of the quantity
2. the production of time in the successive understanding of an object
3. the quality scheme
4. synthesis of the relationship
5. that of the modality and
6. that of the categories

The schemes are nothing but a priori time determinations according to certain rules and these determinations are reported, according to the order of the categories in the time series at its content. From this it follows that the schematism of the intellect realized at the transcendental synthesis of the imagination tends towards the unity of any diverse intuition (Manolache 2017, 195-222).

Immanuel Kant asserts that the object of a simple transcendental idea is produced by reason according to its laws. The transcendental reality of pure concepts of reason is based on the fact that we are driven by such ideas by a necessary rationale.

For the philosopher Kant there are only three species of dialectical reasoning, namely:

1. The reasoning of the first class is the transcendental concept of a subject, which does not contain anything different to the absolute unity of this subject and is called this dialectical reasoning of transcendental paralogism.

2. The second class of sophisticated reasonings is based on the transcendental concept of the absolute totality - the state of the reason in these rations is called the antinomy of the pure reason.

3. The third species of sophistical reasoning represents all the conditions for thinking about objects in general, which can be given to me, starting from things that I do not know according to their simple transcendental concept, which Kant calls dialectical reasoning ideal of pure reason.

The judgment of everything that exists is completely determined, it means to Kant that out of all possible predicates, only one is appropriate, and the complete detriment is a concept that we represent in concrete and is based on an idea that has its headquarters only in reason. In Kant's view, any concept is indeterminate and is under the principle of determinability, meaning that out of two contradictory predicates only one can be attributed to it. Logical negation does not concern a concept, but only the relationship between two concepts in a judgment. A transcendental negation also means nonexistent in itself which is opposed to the transcendental affirmation.

The logical determination of a concept by reason is based on a disjunctive syllogism, in which the major premise contains a logical division, and the minor premise limits this sphere and the conclusion determines the concept. Therefore, the reason is based on the principle of universality, of the systematic division of all transcendental ideas. The supreme reality is based on the possibility of all things as a principle and not as a whole, and the diversity of things is not based on limiting the original being, but on its complete unfolding.

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