

Immanuel Kant and the Doctrine of the Affects

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Ex. 1:

[Music's] charm... seems to rest on this: that every expression of language has, in context, a tone that is appropriate to its sense; that this tone more or less designates an affect of the speaker and conversely also produces one in the hearer... just as modulation is as it were a language of sensations [*Empfindungen*] universally comprehensible to every human being, music [*Tonkunst*] puts that language into practice for itself alone, in all its force, namely as a language of the affects...¹

Kant, Immanuel. *Critique of the Power of Judgment*, trans. Paul Guyer and Eric Matthews, ed. Paul Guyer (Cambridge: Cambridge University Press, 2000), §53, 205-6.

Ex. 2:

Taste is the faculty for judging an object or a kind of representation through a satisfaction or dissatisfaction **without any interest**. The object of such a satisfaction is called **beautiful**.

Kant. *Critique of the Power of Judgment*, after §5, 96.

Ex. 3:

... even if [rhetoric] can sometimes be applied to purposes that are in themselves legitimate and praiseworthy, it is nevertheless still objectionable that the maxims and dispositions be subjectively corrupted in this way, even if the deed is objectively lawful: for *it is not enough to do what is right, but it is also to be performed solely on the ground that it is right*.

Kant. *Critique of the Power of Judgment*, §53, 204 (my emphasis).

¹ Translation modified slightly: Guyer and Matthews render *Tonkunst* literally, rather than idiomatically, as 'the art of tone'.