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'Until Art Once More Becomes Nature': Culture and the Problem of Unity in Kant's *Critique of Judgment*[1]

I

In the Introduction to the *Critique of Judgment* (KU),[2] Kant claims that his first two Critiques have left a problem unresolved: while the first Critique successfully showed that the coexistence of the sensible and supersensible domains can be conceived without contradiction and the second Critique that the supersensible can have practical reality, these conclusions have left open an "incalculable gulf" between the domain of nature and the domain of freedom (5:175). The first two Critiques left a point of tension by concluding both that theoretical cognition of the sensible world cannot be extended to the supersensible, "just as if there were so many different worlds", and that the supersensible "*should* have an influence on the [sensible]: namely the concept of freedom should make the end that is imposed by its laws real in the sensible world" (5:176). The possibility of the supersensible's effect on the sensible must therefore inform our theoretical cognition of nature: the "lawfulness" in nature's form must be conceived as "at least in agreement with the possibility of the ends that are to be realized in it in accordance with the laws of freedom" (5:176). Kant situates the project of the Third Critique as offering a response to this problem, showing how the power of judgment can think the "unity" of or "transition" from the supersensible grounding nature to the supersensible contained in the concept of freedom, constituting a "bridge", "intermediary", or providing a "mediating concept" between the two (5:176, 5:195, 5:177, 5:196).[3]

Making sense of how KU responds to this problem is complicated by the fact that the work is split into two seemingly disconnected halves, the Critique of Aesthetic Judgment (KaU) and the Critique of Teleological Judgment (KtU), which some scholars have taken to advance two distinct, largely unrelated lines of argument (White Beck 1969: 496-8, McFarland 1974, Guyer 1979: 65). Yet, in the Introduction, Kant appears to characterize the operations of both aesthetic and teleological judgment as contributing to a shared aim. In each instance, the task of the power of judgment is represented as singular rather than plural: not that of providing or constituting two distinct 'mediating concepts', 'intermediaries', or points of 'transition', but *one* mediating concept, intermediary, transition.

Indeed, scholars have increasingly turned to what they have called the 'question' or 'problem' of the 'unity' of the two halves of the work, advancing several prominent proposals for its unifying theme. Ginsborg (2006) suggests 'normative purposiveness'; Zuckert (2007) 'purposiveness without a purpose'; Allison (2001), while professing agnosticism on the general question of the work's unity, nevertheless alludes to the 'purposiveness of nature.'[4] Yet, because these proposals have generally been conceived in abstraction from the central and unified task Kant situates for reflective judgment in both its aesthetic and teleological guises, they have succeeded mainly in establishing points of commonality or 'common threads' (Ginsborg 2014: 228) between the two halves, rather than cohesive responses to this more general question. Zuckert (2007), for example, claims that purposiveness without a purpose is what allows us to think "the unity of the diverse" of both biological and aesthetic phenomena (24); Ginsborg (2006) that normative purposiveness allows us to see that "aesthetic and biological purposiveness are applications of a single underlying concept," and therefore that the two parts of the work "represent aspects of a single project" (228). But just because purposiveness is common to the two halves, or even that its treatment in each half can reciprocally inform the subject matter of the other half, does not explain how it is to be related to the problem of thinking the transition from nature to freedom Kant situates as the task of the power of judgment in the Introduction.

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[2] Abbreviations of Kant's works accord with the scheme given at the conclusion of the paper.

[3] The larger problem of how theoretical and practical reason might be united in one system preoccupied Kant both before and after the publication of KU; see Förster (2000).

In light of the transition problem, the problem of unity might be reformulated as referring to the following interpretive question: how does either half contribute to a unified answer to KU's more general problem of the transition from nature to freedom? That is, we face the task of explaining at once the work's general thesis for how both aesthetic and teleological judgment mediate from thinking the sensible to the supersensible, and the connection between these two seemingly distinct lines of argument. Two separate, but interrelated, interpretive tasks.

As I understand the problem of unity, Kant situates each half as *cooperating* to give one answer to the transition problem. By characterizing the task of the power of judgment in general—both aesthetic and teleological—as *the* 'intermediary', or thinking *the* 'transition', between the two domains, Kant suggests that the two, despite their distinct domains, share a singular, unified aim. By abstracting the problem of unity from the transition problem, the candidates for the unifying concept advanced so far have fallen short of demonstrating what this singular aim, so understood, could be.[5]

While I do not claim to conclusively resolve these deep and intractable interpretive problems in this paper, they do inform the account I will advance of the role of culture in each half of the Third Critique. The role of culture has so far been overlooked with respect to both the unity and transition problems, perhaps because it has been regarded as marginal to the work's function as a critique, namely to examine the power of judgment's claim to an *a priori* principle.[6] Nevertheless, considering the role of culture in relation to both problems is instructive: as I show in this paper, Kant's full account of culture extends over both halves of the work, where its treatment in each half crucially relies on aspects of its treatment in the other half, and where, in either instance, Kant's account centrally involves reflective judgment's role in thinking the transition from nature to freedom. In KtU, culture is positioned as what teleological judgment must think in order to transition from the externally purposive chain of nature to the unconditioned purpose outside this chain, the morally acting human subject (in other words, in thinking the transition from nature to freedom). In KaU, culture characterizes the process by which aesthetic judgment thinks the transition by associating sensible representations with moral ideas, naming the morally significant *effects* of doing so on the empirical subject's acquisition of moral character.

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[4] Allison (2001): 218; for Allison's expression of general agnosticism, see p. 6. Gardner (2016) also offers an account of the unifying concept of the Third Critique: "The culminating point of both of its halves [of KU], the point where they converge, as distinct from merely exhibiting parallels, is provided by morality" (169). However, because he identifies this concept as the 'culminating' rather than the 'mediating' point, this proposal fails to respond to the transition problem.

[5] Of course, this may also be attributable to the different ways in which the relation between the two problems can be understood. Zuckert (2007), for example, distances the problem of unity from the transition problem: "In order to constitute a transition to morality, indeed, the principle of purposiveness must be independently articulated and grounded; only then may it have… transitional implications" (18-19). Insofar as I take Kant's concerns in either half to be broader in scope than 'articulating' and 'grounding' the principle of purposiveness alone, I take the question of the unity of the work, first, to arise from (rather than ground, or otherwise arise prior to) the transition question, and second, to encompass practical and anthropological considerations as well as epistemological and transcendental ones.

Culture is thus represented both as what the power of judgment must posit in order to think the transition from the supersensible in nature to that in freedom, and as the process by which this transition actually takes place. Clearly, in order for this proposal to shed light on the prospect of unifying the two halves, the task of harmonizing nature and freedom is to be taken on the "empirical-anthropological level", as Allison has suggested (2001: 205). More precisely, Gardner (2016) affirms that in KU Kant "is concerned with the success conditions of the worldly moral enterprise", since "the moral agent… has been left adrift by the two earlier Critiques, in so far as each of these has merely sought to account for its own domain, without coordinating them" (4-5). And Zammito (1992) interprets "the one ultimate and persistent problem" in KU as how the human subject could "reconcile his self-conception as noumenally free with his knowledge of his own natural materiality"—that is, how the autonomous moral agent and the empirically conditioned human being can relate within the order of nature (267).

A lack of assurance of the prospect of bridging this gulf in *theoretical* cognition—even in merely subjective terms—puts in danger our own *practical* motivation, as potential moral subjects, to realize our freedom. If the transition between nature and freedom remains unthinkable in theoretical terms, as an anthropological matter, it is easier to convince oneself that moral action is an unrealistic, abstract possibility, unable to lastingly affect the order of nature. As Rohlf (2008) has suggested, "The problem of explaining… how it is possible to begin developing a moral disposition is precisely the problem Kant has in mind in the Introduction to the third *Critique*" when he speaks of the incalculable gulf between freedom and nature (342).

An implication of my proposal is that KU is situated as a work centrally about what certain commentators have postulated as the 'anthropological basis' of Kant's ethics (Wood 1991, 1999, 2003) or the empirical cultivation of virtue (Herman 1993, 2007). That is, Kant's philosophy of history and his conception of socialized human subjectivity help to elucidate the connection between the two halves of the work. Yet this option has been left largely unaddressed in the literature, both by commentators proposing a unifying concept for KU,[7] and by commentators on Kant's anthropology and account of moral character.[8]

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[6] Indeed, Kant's most sustained discussion of culture occurs in the Method of KtU, rather than the body proper. Kant's posing of the transition problem may suggest a more urgent need to consider methods of implementation than the first two Critiques; as I suggest in what follows, Kant characterizes the question of thinking the transition as bound up with *effecting* the transition. Indeed, the Method section of KtU is longer than the Analytic and Dialectic put together. I am indebted to an anonymous reviewer for posing me this problem.

This paper is therefore concerned to show how each of these links in the chain between nature, culture, and morality obtain, and what the implications of this obtainment are. My argument proceeds as follows: Sections II and III trace Kant's argument for positioning culture in KtU as the 'ultimate purpose' of nature, concluding that Kant's account of this connection is helpfully fleshed out by the role of culture in the account of aesthetic judgment advanced in KaU. Thus, Section IV turns to KaU, arguing that the process by which aesthetic judgment constitutes a bridge from nature (empirical subjectivity) to freedom (morality) is also characterized in terms of 'culture', in a way similarly elucidated by the social, historical sense of culture of KtU—particularly in the relation of aesthetic judgment to communicability and sociability.

On these grounds, Section V contests two central points in the secondary literature that have obscured the role I attribute to culture with respect to the two interrelated unity and transition problems. Against the general consensus that Kant's views shift away from grounding taste in the empirical conditions of sociability in favor of attributing a purely a priori principle to taste, I argue that the nature of Kant's shift has been misunderstood. Against the 'asocial' or individualistic conception of culture, I advance a more explicitly social conception of culture with both individual and collective dimensions. Section VI concludes with a final assessment of the relation between taste, culture, and moral actualization.

II

I will begin by working my way backwards from Kant's introduction of the concept of 'culture' in KtU. In §83, Kant identifies culture as the 'ultimate purpose' [*Endzweck*] of nature, "the purpose by reference to which all other natural things constitute a system of purposes" (5:429). Why? Kant tells us that the ultimate purpose of nature is to be found in the human being, as the entity which has the dual aspects of being both natural and free; if this is the case, the only candidate for the ultimate purpose has to be "that which is to be promoted as a purpose through the human being's connection to nature" (5:430). This, Kant tells us, is "culture", or "the production of the aptitude of a rational being for any purposes in general (thus those of his freedom)" (5:431). Thus, culture just is the aptitude for acquiring and carrying out purposes in general, including purposes 'of freedom'.

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[7] In terms of the references that *do* exist, Zuckert (2007) concludes her reading with several passages that help to reinforce my own: "Kant's account of aesthetic experience… suggests that there might be a realm of the human, of subjective or intersubjective meaning and value, that lies between mere 'animality' and… pure strictures of moral reasoning—the realm of history and culture" (380). Allison (2001), while suggesting that "teleology leads to aesthetics" through history, limits his discussion to a few passing remarks (212). Moreover, while Allison identifies "humankind" as "the only conceivable candidate for the ultimate purpose of nature", in KtU Kant explicitly rejects the possibility of this candidate's being the human being in general (211). Accounts that devote more attention to Kant's conception of culture, such as Munzel (1998) and Kemal (1986), refrain from attributing to this concept a role in relating the two halves: Munzel discusses the term's relevance broadly throughout Kant's works, whereas Kemal restricts his discussion to KaU.

[8] To date, no commentator on the empirical conditions of Kantian virtue has, to my knowledge, systematically extended this analysis to KU as a whole: Yovel (1989) restricts his discussion to KtU, Rohlf (2008) to KaU.

But what is an 'ultimate purpose' of nature? An ultimate purpose would be the culminating purpose still to be found within nature itself, contrasting with the final purpose [*letzter Zweck*] of nature, which, Kant tells us, is not to be sought "within nature at all"—and thus must ultimately lie in the supersensible (5:431). The ultimate purpose, then, as the final link in the natural chain of purposes, mediates between nature as a system of purposes and its *final* purpose external to it.

Are we justified in concluding that nature has an ultimate purpose, and, relatedly, that it composes a system of purposes in the first place? This requires us first to consider why Kant thinks we can conclude that nature has a final purpose. Kant's argument to this effect depends on two distinct concepts: external and internal purposiveness. It is external purposiveness between natural entities, where "one thing of nature serves another as a means to a purpose", that leads us to the thought of each entity as a link to some further entity, in a natural chain (5:425). However, it is internal purposiveness, within a given natural organism, that leads us to the thought that all of nature might serve some final purpose—because it is only internally purposive organisms that constitute "natural purposes" [*Naturzwecke*] (5:378).

To unpack this, consider internal purposiveness: purposiveness within a natural organism, or an "organized and self-organized being" (5:374). Every part composing a bird, for example, is at once both means and end, such that the bird is "cause and effect of itself" and nothing within it is "in vain, purposeless, or to be ascribed to a blind mechanism of nature" (5:370; 5:376). Thus, when considering the anatomy of birds, we might say that their hollow bones, the positioning of their wings, and the structure of their tails all exist in order to enable them to fly; no organ or natural process within such an organism serves a function extraneous to the whole (5:360). Each part (wings, bones, tail) only exists because the whole (the bird) exists, yet the whole can only exist if each part composing it contributes to its general maintenance. The parts and whole therefore both reciprocally 'cause' each other and exist as 'effects' of each other. Such natural beings appear to be perfectly designed but have no discernible designer. Indeed, unlike an object that really is a (known) product of design, such as a wristwatch, a 'natural purpose' demonstrates abilities (such as self-reparation, self-regeneration, or spontaneous movement) above and beyond what a humanly produced object can achieve.

It is the (merely "regulative") judgment of a natural purpose that first provides the thought of a purpose *of nature* [*Zweck der Natur*] in §65: "Organized beings are… the only beings in nature that, even when considered by themselves and apart from any relation to other things, must still be thought of as possible only as purposes of nature. It is these beings, therefore, which first give objective reality to the concept of a *purpose* that is a purpose of *nature*" (5:376). Kant's thought here seems to be that there is no way to think of the perfection of even "the internal form of a mere blade of grass" as arbitrary or unintentional; the only way its existence is humanly intelligible is as a purposive being, or product of design (5:378). Kant subsequently claims that "this concept of a natural purpose leads us necessarily to the idea of all of nature as a system in terms of the rule of purposes" (5:378-9). But if the thought of a natural purpose leads us to think of a purpose of nature, how is this connected to the thought of 'nature as a (purposive) system'? Kant elaborates that the only way to make sense of the perfection of natural organisms is in terms of subjective maxims, rather than objective explanations, related to nature as a whole, such as: "Everything in the world is good for something or other; nothing in it is gratuitous" (5:379). Thus, in order for the perfection, self-organization, and purposiveness that we (regulatively) attribute to natural organisms to be intelligible, the same attributes must be thought in relation to nature generally. Just as an organism such as a bird constitutes a teleologically ordered system, so must nature (§67); just as such an organism appears to be "self-organizing", nature, too, "organizes itself" (5:374-5).

Thus, the internal purposiveness of natural organisms helps to vindicate the external purposiveness inherent in the thought of the systematicity of nature. 'Externally purposive relations' consist, for example, in thinking that "the grass is necessary for the livestock, just as the latter is necessary to the human being as the means for his existence", comprising a chain of natural links, such as the grass or the livestock, which each serve some other link higher up (5:378). Since each link is only necessary relative to some other link, the *complete chain* of links must be necessary in order for thinking of nature in this way to be legitimate. The problem, however, is that it is unclear whether the final link in the chain *is* necessary: "One does not see why it is necessary that human beings exist", since it seems unclear which further natural being they serve (5:378). As a result, the chain cannot arrive at "any categorical end, but all of this purposive relation rests on a condition that is always to be found further on" (5:378). Since this final condition must be "unconditioned", the very concept of a final condition "lies entirely outside of the physical-teleological way of considering the world" (5:378). But then it cannot be a natural purpose, either, since it is no longer within nature. Indeed, Kant concludes, this does appear to be the case: "Even if we go through all of nature, we still do not find in it, as nature, any being that could claim the distinction of being the final purpose of creation [*Endzweck der Natur*]" (5:426).

Thus, if nature is a system of purposes, it does not serve some purpose *internal* to it, but an *external* final purpose. Nature, taken as a whole, much like the relations among its constitutive parts, is a means to some other end. The final purpose of nature, then, since it isn't empirical, can't be known by us. As a result, the question of a next-best option arises: what is the final point, *still within nature,* and therefore the final link still within the empirical domain, that has to be conceived as mediating between nature and the supersensible purpose for nature's existence? This next-best, penultimate point is what Kant identifies as the 'ultimate purpose' of nature, and will subsequently attribute to 'culture'.

III

If Kant thinks we are licensed to conclude that nature has purposes, how does this implicate culture as the 'ultimate' purpose? First, consider Kant's argument for the final purpose of nature. Kant reiterates that the final end of nature as a system must be "unconditioned", and thereby located outside the entire natural order of conditions, or purposes (5:435). This is due to the fact, Kant claims, that a "final end of an intelligent cause necessarily… must be such that in the order of ends it is dependent on no further condition than merely the idea of it" (5:435). In order to escape the relativity of external purposiveness, a mode of thinking of nature reliant merely on subjective maxims rather than an objective ground, this natural chain must culminate in something of *unconditional* value, namely, freedom or morality. Thus, Kant attributes the final purpose to "the human being, though considered as noumenon", that is, the human being as moral subject, since this is the "only natural being in whom we can nevertheless cognize [*erkennen*], as part of his own constitution, a supersensible capacity (*freedom*)" (5:435). It is because the human subject is at once *empirical*, subject to the conditions of nature, and *noumenal*, since she can nevertheless choose to act in accordance with her supersensible capacity for freedom, that the human being, under her noumenal, moral aspect, can be judged to be the final purpose.

Kant sees this point as relating to the prior discussion of natural means-ends relations, since he concludes there that any given means-end chain necessarily culminates in the human subject. This result emerges whenever we consider what purpose is served by any given natural entity. Thus, if we consider what the purpose for the 'vegetable kingdom' might be, we might answer 'for the animal kingdom' it nourishes. Yet this does not give us a conclusive answer, since the same question can merely be re-posed: why do "herbivorous animals" exist? (5:426-7). This chain of questions, Kant claims, must always end with the "human being", since "he is the only being on earth who forms a concept of ends for himself and who by means of his reason can make a system of ends out of an aggregate of purposively formed things" (5:427). The human being, unlike anything else in nature, can utilize any given natural entity to ingenious ends: sustenance, clothing, housing, and so on. As a result, any particular natural chain, no matter if it is grass-livestock, vegetable-omnivore-carnivore, or any other grouping of means-ends relations among natural beings, necessarily culminates in the human being. The human being constitutes the only plausible candidate in nature for a purposive agent, a being who can form a concept of a given purpose or intention and act on it. Consequently, the human being is the "ultimate purpose" of nature: the last purpose in any chain of external purposes that can still be cognized empirically (5:427).

However, the connection here, between the human being as culmination of means-end chains and the morally acting human being as final, unconditioned purpose of nature, remains incomplete. If 'culture' is to serve as the link connecting the chain of nature to the moral subject, it must be the cultivation of *morality*. Yet, on the face of it, there doesn't seem to be any straightforward connection between morality and the ability to utilize any natural object towards a given end, and Kant seems not to give us a direct line of argument for what the connection might be. What is missing is an account showing how the 'culture' Kant has in mind fits the criterion of the culture of moral disposition. To anticipate my own view, Kant offers a much more detailed account of the connection between culture and moral preparation in KaU, one that fruitfully fills in the argument he advances in KtU.

Thus, I will now show why culture cannot be conclusively understood as the ultimate end connecting nature to freedom in KtU in abstraction from the account of culture Kant advances in KaU. To show this, we can consider the candidates offered in KtU for how culture and freedom might relate. On Kant's first formulation, culture *just is* the human subject's innate capacity to act on her understanding in accordance with freely chosen purposes. Culture, on this view, consists in the human subject's "aptitude and skill for pursuing various purposes for which he can use nature (outside or within him)" (5:430). Thus, the concept of culture analytically contains the following characteristics of the human subject in general:

> Man is indeed the only being on earth that has understanding and hence an ability to set himself purposes of his own choice… and if we regard nature as a teleological system, then it is man's vocation to be the ultimate purpose of nature, but always subject to a condition: he must have the understanding and the will to give both nature and himself reference to a purpose that can be independent of nature, self-sufficient, and [thus] a final purpose. (5:430)

This conception of culture appears to be no different from the rational capacities found in all human subjects. That is, barring certain exceptions, all human beings have 'understanding'

[*Verstand*], and thus the use of concepts; relatedly, human beings have the ability to voluntarily set themselves purposes, by forming a concept of purposes and acting on them; finally, from the raw material of the teleological system formed by nature, the 'aggregate of purposively formed things', all human beings have the ability to spontaneously create a 'system of purposes' as they refashion nature in accordance with human interests. Thus, Kant identifies the "capacity for acting in accordance with purposes" with culture, but also characterizes this capacity as equivalent to having "a will" (5:370).

The problem with this interpretation of culture is that it appears extraneous to the story relating purposiveness in general to *morality*. That is, if all culture apparently consists in are the rational faculties (understanding, will, purposive action) 'built into' human subjects, it seems unclear in what sense culture is supposed to 'mediate' between nature and freedom. If what makes the human being the 'lord of nature' is the fact that she has a will, or the capacity to act purposively in accordance with her understanding, this would seem to be the case no matter the circumstances—or even to what extent she attempts individualistically to develop this capacity. After all, the analysis provided in KrV of the cognitive faculties of the human subject bears no explicit mention of culture as a condition of possibility. Thus, it remains unclear what culture specifically adds to the subject's innate capacity to act in accordance with her will or understanding.

Another candidate might have something to do with the way in which the arbitrary purposiveness of human subjects seems to comprise a domain of choice, and thus of freely chosen action. The human being, in her capacity to choose new purposes, at the same time exhibits a capacity to depart from the deterministic ordering of nature altogether. While a woodpecker cannot be said to have chosen to burrow holes into trees, the ways in which humans utilize nature are arbitrary in a way that manifests their freedom: "The human being, through the freedom of his causality, finds things in nature completely advantageous for his often foolish aims (colorful bird feathers for the decoration of his clothing, colored soils or juices of plants for painting himself)" (5:368). In this respect, the human being's "own arbitrary inspirations" were "by no means predestined by nature" (5:368). The free action of the human subject contrasts starkly with the mechanistic necessity that characterizes the means-end relations between all other natural entities; only the human subject can *choose* a given means-end relation and thus stand in relation to a nearly infinite number of means-end chains. The domain of choice the human subject thereby produces is, at the same time, a domain of *freedom*.

This response gets us a bit closer to understanding how to get from general purposiveness to moral actualization. However, it is still incomplete, since there is nothing in the mere fact of choosing various purposes and refashioning nature towards human benefit that prepares human subjects to act morally: utilizing wood to construct a house doesn't seem to have much to do with acting on the categorical imperative. As a result, it's not clear what this 'purposive' capacity to repurpose natural artifacts has to do with morality.[9]

Kant next, however, qualifies and reformulates his initial definition of culture, and on this basis, rejects one of the 'dead ends' we considered above: that a mere aptitude or 'skill' must be posited in teleological judgment's mediation from nature to freedom. First, Kant tells us that culture's function is specifically to *prepare* the human subject to be moral: "That which nature is capable of doing in order to prepare [*vorbereiten*] [the subject] for what he must himself do in order to be a final end is *culture* [*Kultur*]" (5:431). Thus, as we concluded above, culture must enable the human subject to *go beyond* the initial capacities endowed to her by nature. Second, on this basis, Kant's initial definition of culture is slightly, yet crucially, reformulated: 'culture' no longer refers merely to the aptitude of acting purposively; it is now "the *production* of the aptitude of a rational being for any ends in general (thus those of his freedom)" (5:431; my italics). That is, culture can no longer be identified with an innate capacity, mere 'aptitude', or 'skill'; it now refers to a process or undertaking by which that aptitude *is shaped*.

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[9] Indeed, in the Introduction to MS Kant classifies freedom of choice as merely *negative* freedom (6:213).

With this reformulation in place, Kant can now newly qualify his initial remarks on culture's role in our moral edification. As originally formulated, culture was equivalent to a 'skill', specifically the 'skill for pursuing various purposes for which [humans] can use nature'. However, Kant now rejects the notion that promoting skill alone is sufficient for moral edification: "Not every kind of culture is adequate for this ultimate end of nature. The culture of *skill* [*Kultur der Geschicklichkeit*] is certainly the foremost subjective condition of aptitude for the promotion of ends in general; but it is still not sufficient for promoting the *will* in the determination and choice of its ends" (5:432). As we noted above, it's unclear why a skill for, e.g., building houses necessarily trains us as moral subjects.

Instead, what is needed for moral reason, Kant says, is that we be inculcated with the ability to determine the *correct* purposes on which to act. The fulfillment of this condition is what Kant now terms "the culture of training (discipline) [*Kultur der Zucht (Disziplin)*]", which "consists in the liberation of the will from the despotism of desires" that render us "incapable of choosing for ourselves" (5:431). Discipline, then, is a "negative" endeavor, by which we are made capable of separating our rational wills from animalistic inclinations (5:432). It is this aspect of 'culture' which immediately relates nature to freedom, since it trains us to be rational—or to "develop our humanity" (5:433). In so doing, and drawing on the biological connotations of *Zucht* (a term that can also mean 'cultivation' or 'breeding', as of agriculture or livestock[10]), "we find nature acting purposively" (5:433).

Here, it appears, we have settled on a conception of culture as an important inflection point in thinking the transition from nature to freedom. How, exactly, is this to be achieved? Kant informs us that, through discipline, nature "strives to give us an education [*Ausbildung*] that makes us receptive to purposes higher than those that nature itself can provide" (5:433). This 'education' consists in the "fine arts and sciences":

> Nature within us pursues the purpose of making room for the development of our humanity…. For we have the fine arts and sciences, which involve a universally communicable pleasure as well as elegance and refinement for society, and through these they make man, not indeed morally better [*sittlich*] for life in society, but still amenable to it [*gesittet*]: they make great headway against the tyranny of man's propensity to the senses, and so prepare him for a sovereignty in which reason alone is to dominate. (5:433)

Kant's characterization of the function of the arts[11] in this passage depends on three crucial points: first, the function of the arts is to 'civilize' (or 'culture') the human subject; second, this 'civilizing' function is distinctive, in that it is something other than practical (the arts do not necessarily make man 'morally better for life in society'); but, third, it is nevertheless *related* to the practical, in that it 'prepares' the subject for morality and quells the inclinations that comprise his nature ('man's propensity to the senses').

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[10] Munzel (1998) notes that Kant's usage of 'culture' has these connotations generally, since the term is "derived from the Latin term for cultivation or tilling of the soil" (281). Eventually, "culture came to be paired with nature as its opposite term, i.e. all that humans achieved (acquired habits, skills, art, instruments, sciences, and institutions) as contrasted with what is given by nature" (281n). Since the concept only appeared in European discourse one century prior to KU, Kant's usage is situated between 'culture' as a mode of reworking nature ('tilling', 'cultivating') and 'culture' as occupying a position as the dichotomous opposite of nature. Indeed, Kant's usage seems to trade on this inherent ambiguity.

[11] Kant may be taken to also refer to the natural sciences in this passage, given his formulation 'fine arts

How does art's function take on these three aspects? Here, Kant cites several points. First, he mentions the 'development of our humanity' by which our animalistic inclinations are curbed. Next, he cites the fact that art involves a 'suitability and sophistication for society' [*Geschliffenheit und Verfeinerung für die Gesellschaft*]. Finally, Kant refers to the notion that the arts elicit a 'universally communicable pleasure'.

However, it is not yet explained why any of these criteria, 'humanity', 'suitability for society', or 'universal communicability', relate to morality. In the case of 'humanity', it remains unclear which aspect of being human needs to be 'developed'. Similarly, it's not clear why 'suitability and sophistication for society' foster morality, nor the 'universal communicability' of a pleasure—particularly when Kant has so far emphasized the need to distance oneself from sensuous inclinations. Thus, the account we get in KtU of the arts' relation to morality, as a form of 'culture', appears incomplete.

IV

In KaU, Kant says more about the connection between culture, art, and morality, suggesting that culture could help elucidate both the transition problem and the question of the unity of KU. Thus, while I have established that Kant's discussion in KtU of how culture relates to morality makes reference to the morally edifying function of the arts, I need to examine this from the other direction. In what sense is aesthetic judgment of beauty a mode of 'culture', and how does this account relate to the conclusion reached in §83? Moreover, does this account explain how aesthetic judgment thinks the transition from nature to morality, thereby shedding light on the transition problem? As we will see in this and the following section, Kant's response to these questions invokes the same terms as §83: universal communicability, humanity, and society.

First, it should be noted that Kant restricts his usage of 'culture' in KaU to refer to the effects of the arts, whereas the aesthetic effects of nature instead often *presuppose* 'culture'; the only exception is to be found in one passage where Kant also refers to the beauty of nature as a form of culture:

> In the aesthetic part it was said that *we would look on nature with favor* insofar as we have an entirely free (disinterested) satisfaction in its form. For in this mere judgment of taste there

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and sciences', but he is likely following Mendelssohn's usage in distinguishing the fine arts from the *literary* arts ('fine sciences') (see Mendelssohn 1761). The natural sciences, however, also have a role to play in the practical 'discipline' of subjects. In fact, Kant's initial discussion of 'discipline' occurs in the Discipline of Pure Reason of KrV, defined as the "extirpation of the tendency to disobey certain rules" (A709/B737). Interestingly, the discipline of reason is opposed to "culture", defined as the mere production of a "skill [*Fähigkeit*] without first canceling out another one already present" (A709/B737). The 'discipline'/'culture' discussion in KrV becomes, I suggest, the 'culture of discipline'/'culture of skill' distinction in KU, with culture becoming an umbrella term. Thus, discipline is relevant to both science and aesthetics, but it is the latter which is Kant's central focus in KU, and mine here. On the role of discipline in KrV, see O'Neill (1989): ch. 1.

> is no regard for the end for which these natural beauties exist, whether to arouse pleasure in us or without any relation to us as ends. In a teleological judgment, however, we do attend to this relation, and then we can *regard it as a favor of nature* that by means of the exhibition of so many beautiful shapes it would promote *culture*. (5:380; final emphasis mine)

While this passage is not found in KaU, but in a footnote in KtU, it nevertheless suggests that aesthetic experience of nature is *also* comprised in culture. However, since the preponderance of textual references to 'culture' invoke artistic objects, it seems that what Kant principally has in mind are the effects of the arts on the subject, rather than nature. I will therefore focus on Kant's account of how aesthetic judgment of the fine arts can be said to involve 'thinking the transition', and the role culture plays in this account. However, I leave open the possibility that a similar account could be reconstructed of how nature also cultures subjects by way of its symbolic function, perhaps putting greater emphasis on §59 (where, here, I emphasize §49).

Such an account, however, should take into consideration that aesthetic experiences of nature require that the subject think of nature *in analogy to art*,[12] which Kant reiterates throughout KU (20:200-1, 20:215, 20:251, 5:370, 5:375).[13] The concept posited, as aesthetic judgment thinks the transition from nature to the morally good (as Kant suggests in §59), would then seem to be the domain of art in general, or the culture of skill—a connection I argue for in what follows.

Important aspects of the aesthetic experience of nature, such as the sublime or taking an intellectual interest in natural beauty, presuppose culture as a precondition for thinking the transition, rather than themselves constituting culture in doing so.[14] For example, Kant asserts repeatedly that the experience of the dynamical sublime in particular is only possible if the subject is already cultured: "Without the development of moral ideas, that which we, prepared by culture [*Kultur*], call sublime will appear merely repellent to the unrefined [*rohen*] person" (§29, 5:265). The sublime, even more than the intellectual interest in natural beauty, is therefore contingent upon a process of culture already underway. Thus, Kant writes that "the judgment on the sublime in nature requires culture [*Kultur*] (more so than that on the beautiful)", and that we therefore "presuppose it in everyone who has any culture [*Kultur*]" (5:265). *Kultur* describes what the dynamical sublime requires of a given subject, not its effects *on* the subject.[15] Thus, Kant's account of such experiences does little to elucidate what culture as such is, or involves—the question left open by KtU.

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[12] The morally significant role this analogy plays is evidenced in Kant's account of the intellectual interest in natural beauty, where nature must "show itself as *art*, not merely by chance, but as it were intentionally" to the judging subject (5:301). Kant explains the connection as consisting in the fact that "we never encounter" *art*—that is, the intentionality, skill, and purposiveness for numerous purposes that he also identifies with one mode of 'culture' in §83—"externally", since, outside of the teleological reasoning required to think of nature in this manner, the laws of experience show up to us solely mechanistically (5:301). It is only on the basis of the connection the power of judgment draws between nature and art that we are then led to "naturally seek within ourselves" our capacity to will our own ends outside of natural determinism, including our "moral vocation" (5:301).

[13] One complication for this proposal, however, is that Kant also seems to conceive of the connection going in the other direction: §45 is entitled "Beautiful art is an art to the extent that it seems at the same time to be nature" (5:306). Kant elaborates that while "nature [is] beautiful, if at the same time it look[s] like art… art can only be called beautiful if we are aware that it is art and yet it looks to us like nature" (5:306). While nature must be viewed as the product of intentionality, "beautiful art, although it certainly is intentional, must nevertheless not seem intentional" (5:306). Teasing out why, and how, Kant can hold both claims is outside the scope of this paper, although both cases seem concerned with how to maintain the free play of the subject's cognitive faculties: namely, by distancing any thought of mechanism from cognition of nature, and any "intention aimed at the production of a determinate object" from cognition of art (which would thereby be subsumed under an already available concept) (5:306). In so doing, Kant suggests that the meaning of his argument in §45 is not that subjects might *mistake* artistic objects for natural products; instead, it could draw on another conception of 'nature', as the free beauty facilitated by the play of the faculties in judging a beautiful artwork (see discussion below).

[14] Kant holds that the intellectual interest is possible only for "the refined and well-founded way of thinking of all human beings who have cultivated [*kultiviert*] their moral feeling", and therefore "belongs only to those whose thinking is either already trained to the good or especially receptive to such training [*Ausbildung*]" (5:299, 5:301). What seems to be at issue in the subject who takes an intellectual interest in beauty is that she has already resolved to be moral, "has already firmly established his interest in the morally good"; it is not the process of being prepared *for* morality, or cultured (5:300).

Many commentators have argued that it is the aesthetic experience of *nature* over art that holds moral significance for Kant (Allison 2001; Guyer 1982, 1993). If the form of preparation nature provides in these instances is not itself 'culture', but potentially even more morally significant than culture, the connection between culture and moral development may be left looking tenuous. However, for the purposes of my argument, I do not need to show that culture is better suited for moral preparation.[16] I instead need to show, first, that as judgment thinks the transition from nature to freedom, as this process is represented in either half of KU, culture names the inflection point between the two (responding to the transition problem); and second, that culture occupies this role in both parts of KU (responding to the unity problem). I have shown the role it plays in KtU; now I will examine the role it plays in KaU.

Kant suggests that the beautiful arts can maintain their status as beautiful only if they involve thinking 'moral ideas'.[17] Kant claims, "If the beautiful arts are not combined, whether closely or at a distance, with moral ideas, which alone carry with them a self-sufficient satisfaction, then the latter [charm or emotion] is their ultimate fate. They then serve only for diversion" (§52, 5:326). If beautiful art is only diversion, or charm, it has thereby been demoted from beauty to *agreeable* sensation, since Kant reiterates that charm or diversion alone cannot qualify as beautiful (5:212, 5:223-5, 5:293). Indeed, Kant even adds that, absent moral ideas, the once-beautiful "object by and by [becomes] loathsome, and the mind… dissatisfied with itself", no longer producing the disinterested satisfaction that comprises the defining characteristic of beauty (5:326). Thus, it seems that the beautiful arts must entail a diachronic connection to moral reasoning.

In §49, Kant characterizes the capacity of beautiful art to promote ideas as *spirit,* "the animating principle in the mind", which "purposively sets the mental powers… into a play that is self-maintaining and even strengthens the powers to that end" (5:313). Kant claims that "this principle is nothing other than the faculty for the presentation of *aesthetic ideas*", or representations of the imagination that lack a determinate concept, and for which, "consequently, no language fully attains or can make intelligible" (5:314). Aesthetic ideas "animate the mind by opening up for it the prospect of an immeasurable field of related representations", giving "the imagination an impetus to think more, although in an undeveloped way, than can be comprehended in a concept" (5:315). In so doing, the imagination is brought to embark on a line of thought that can never be fully brought to a determinate conclusion. That is, the beautiful artwork encourages the imagination in perpetuating its activity of thought to the point where its aesthetic ideas "approximate a presentation of concepts of reason (of intellectual ideas)", and thereby aligns itself with the activity of reason (5:314). By contrast, it is this principle which works of art that fail to be beautiful lack: "One says of certain products, of which it is expected that they ought, at least in part, to reveal themselves as beautiful art, that they are without *spirit*" (5:313).

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[15] Again, depending on how one conceives of the transition problem, one could put emphasis on culture's role as *precondition* for thinking the transition (between, for example, the natural chaos of the sublime and the contrapurposive esteem of the subject) to extend the account I offer in this paper; here, I emphasize its role as point of mediation between the two. What I advance in this paper is my way of making sense of these interpretive questions; there are likely other ways.

[16] Nevertheless, while some have gone so far as to say that Kant prioritizes natural over artistic beauty to the extent of "virtually reject[ing] any moral significance for fine art at all" (Guyer 1993: 271), in what follows, I hope to show why I think the lack of attribution of moral significance to artworks is unfounded.

[17] I am indebted to an anonymous reviewer for suggesting I make this account more central to the argument of this paper.

In short, the process set in motion by a beautiful artwork amounts, Kant suggests, to the *transformation* of nature, the creation of "another nature, out of the material which the real one gives it" that thereby "strive[s] toward something lying beyond the bounds of experience" (5:314). Among the possibilities for 'another nature' is the *second nature*, the "harmoniz[ation]" of a "kingdom of ends" as a "kingdom of nature", Kant refers to in GMS (4:436), which moral reasoning presupposes. Indeed, the aesthetic ideas Kant cites as paradigms for his theory of spirit are explicitly practical in nature, including the "idea of reason of a cosmopolitan disposition", "the consciousness of virtue", "the kingdom of the blessed", "love" (as well as rational ideas that promote reflection on moral evil, such as "envy and all sorts of vices", "fame", "the kingdom of hell") (5:316, 5:314). In thinking these ideas, aesthetic judgment *mediates between* a given sensible representation, namely the beautiful artwork, and moral reasoning—as Kant positions the general task of judgment in the Introduction.

This conclusion can also be taken to shed light on the question of the unity of the work as a whole. Kant characterizes the general process of beautiful art's promotion of moral ideas through 'spirit' as *culture*—the same term he utilizes in §83's argument for culture as the ultimate purpose of nature. It is the criterion of 'culture' that distinguishes the beautiful arts from the merely agreeable: "In all beautiful art what is essential consists in the form, which is purposive for observation and judging, where the pleasure is at the same time *culture* [*Kultur*] and disposes the spirit to ideas", whereas agreeable sensation "is aimed merely at enjoyment" (5:326, my italics).

Kant's analysis of music provides an illuminating example of how he situates the respective connections between art, spirit, culture, and moral ideas. When judged in terms of 'culture', Kant takes music to fall between the beautiful and the agreeable: "If… one estimates the value of the beautiful arts in terms of the *culture* that they provide for the mind… music occupies the lowest place among the beautiful arts (just as it occupies perhaps the highest place among those that are estimated according to their agreeableness)" (5:329).[18] This is due to the fact that, as an artistic medium characterized by its "charm" rather than its beauty, music relies on "determinate ideas" (such as melody, harmony, and tone) rather than "indeterminate" ideas (such as morality) (5:328, 5:329-330). It is thus ultimately "transitory" and the ideas it presents "burdensome" (5:330). That is, because Kant holds that music does not promote aesthetic ideas of the indeterminacy needed to approximate ideas of reason (including morality), music lacks the enduringly beautiful status enjoyed by those artistic media at the top of the aesthetic hierarchy, such as poetry (5:326). Since music lacks a close connection to ideas of reason, it thereby lacks spirit, and, with it, culture and an enduring or diachronic status as beautiful.

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[18] This passage, along with others in §53, may suggest a hierarchical ordering of artistic media, from the 'beautiful' to the 'agreeable', structured on the basis of 'culture' as a criterion. While poetry, for example, is "highest" insofar as it "elevates to the level of ideas", the art of tone is "more enjoyment than culture" and therefore has, "judged by reason, less value than any other of the beautiful arts" (5:326, 5:328).

Kant's analysis of music suggests that a lack of any one of these elements—culture, beauty, or spirit—indicates that the other two will also fail to be present. This is because culture, in the domain of the fine arts, *just is* the capacity of these media to promote rational ideas, in particular *moral* ideas, by way of spirit, a capacity by which they gain an enduring status as beautiful, constituting a holistic process of enculturation both aesthetic and moral (see Diagram 1). It seems to be constitutive, then, of the beauty of an artwork that it have spirit, and thereby possess the capacity to culture its subjects; likewise, if an artwork promotes the moral ideas of its beholders, by extension, it is beautiful, and cultures them.

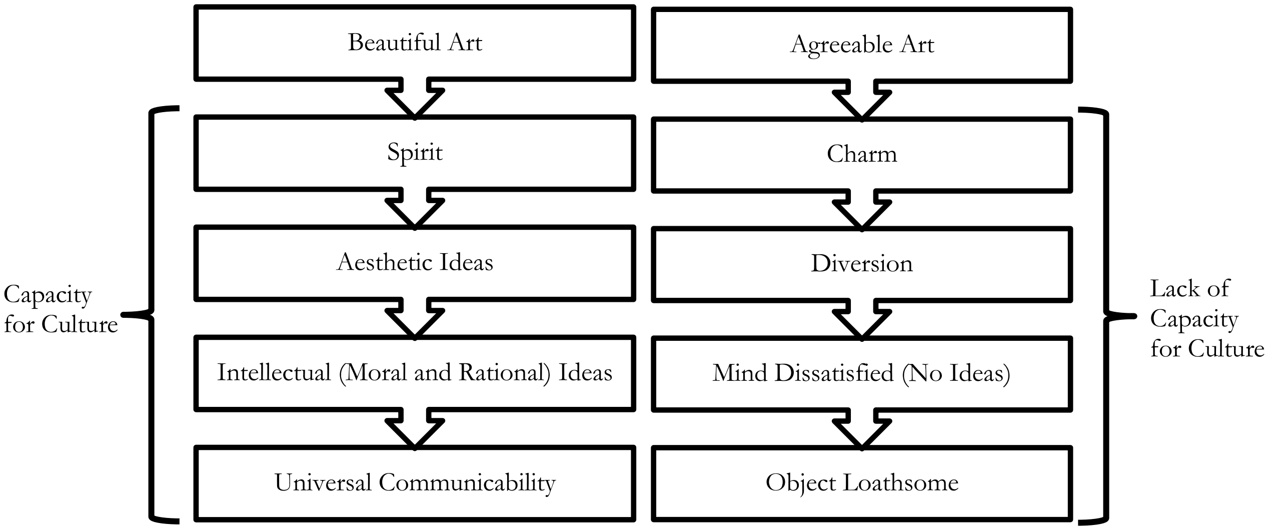
Beautiful Art
Spirit
Aesthetic Ideas
Intellectual (Moral and Rational) Ideas
Universal Communicability
Agreeable Art
Charm
Diversion
Mind Dissatisfied (No Ideas)
Object Loathsome
Capacity for Culture
Lack of Capacity for Culture

Diagram 1.

Kant further defines the spirit of a beautiful artwork in terms of *communicability*. The genius required to produce it consists in "hitting upon the *expression* for [ideas], through which the subjective disposition of the mind that can thereby be produced… can be communicated to others" (5:317). This "talent" for rendering the "unnameable" in a given mental state "universally communicable", Kant says, "is really that which is called *spirit*" (5:317, my emphasis). When beauty, whether in an artwork or in nature,[19] is able to produce a universally communicable mental state, it thereby provides us with a "relation that is natural to everyone, and that is also expected of everyone else as a duty" (5:353). Consequently, the beautiful "please[s] with a claim to the assent of everyone else", and "the mind… esteems the value of others in accordance with a similar maxim of their power of judgment" (5:353).

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[19] Here, I am citing from §59, which some have taken to refer only to natural rather than artistic beauty. Yet in §59 Kant defines symbols as the indirect presentations of ideas of reason; indeed, all instances of making something sensible (hypotyposis) must be either schemata (which present concepts) or symbols (which present ideas) (5:351). Insofar as §49 establishes that beautiful art presents aesthetic ideas, it must *eo ipso* symbolize such ideas. Thus, I take the argument of §59 to show, once it has been established that a given aesthetic object, natural or artistic, cultures subjects by putting their mental faculties into a universally communicable free play (of aesthetic ideas), that the *communicability* of this state of mind in particular facilitates moral reasoning.

Given that one of the key points Kant cites in characterizing culture as the ultimate purpose of nature in KtU is the fact that the culture of discipline occurs through the 'universal communicability of pleasure', this is an important finding: KaU *also* identifies universal communicability as a prerequisite to aesthetic judgment's mediation between nature and freedom, suggesting that the two halves of the work complement one another in advancing a unified response to the transition problem.

Yet, as I will now argue, Kant's account of the communicability of aesthetic judgment goes beyond the outward similarities between beauty and morality that might otherwise be taken to constitute 'thinking the transition'. Instead, Kant suggests that communicability itself offers a constructive moral contribution. An implication of this added dimension of the transition problem is that thinking the transition can already prepare a given agent to *effect* a transition, by facilitating the moral actualization of the empirical subject. Indeed, Kant suggests that the way in which aesthetic judgment 'thinks' a transition from the sensible to the moral can itself have morally significant effects (that it already *can be* a transition, at least in part): "Taste as it were makes possible the transition from sensible charm to the habitual moral interest without too violent a leap by representing the imagination even in its freedom as purposively determinable for the understanding and teaching us to find a free satisfaction in the objects of the senses even without any sensible charm" (5:354). This shouldn't come as a surprise to us: in the Introduction, Kant does not merely say that judgment 'thinks' the transition between nature and freedom; he says that judgment "make[s] possible" and "effect[s] a transition" (5:176, 5:179). Appreciating these dual aspects of the transition problem will help us to understand in what sense 'culture' in KtU picks out the same object as 'culture' in KaU. Thus, in what follows, I will emphasize the connection between *thinking* the transition in aesthetic judgment and *effecting* it. The sense of 'culture' involved in aesthetic judgment that falls out of this discussion, as we will see, picks out the sense of 'culture' posited in teleological judgment.

Kant frames *both* the beautiful and the merely agreeable arts in terms of the communicability of the judgments they elicit. As we saw, only in the former case, that of the beautiful, does Kant claim that the mode of communication promoted constitutes 'culture'. The agreeable arts, by contrast, involve forms of communication that constitute mere 'diversion': for example, games that merely pass the time,

> entertaining stories, getting the company talking in an open and lively manner, creating by means of jokes and laughter a certain tone of merriment, in which… much can be chattered about and nobody will be held responsible for what he says, because it is only intended as momentary entertainment, not as some enduring material for later reflection or discussion. (5:305)

Kant explicitly specifies that these merely agreeable arts foster communication. However, the value of the communication promoted is only 'momentary' rather than 'enduring', since the actual content of what is said is inconsequential ('nobody will be held responsible for what he says'). Thus, the fact that the agreeable arts foster communication does *not* entail that they foster culture: "Nor does the agreeable contribute to culture, but it belongs to mere enjoyment" (5:266).

By contrast, while the beautiful arts *also* involve communication, Kant stresses that the form of communication involved is distinct in that it uniquely contributes to 'culture'. For example, Kant claims, "Beautiful art, by contrast, is a kind of representation that is purposive in itself and, though without a purpose, nevertheless promotes the *culture* [*Kultur*] of the mental powers for sociable communication" (5:306, my italics). That is, Kant emphasizes that both the agreeable and beautiful arts promote 'sociable communication', but only the beautiful arts, as we saw above, are associated with culture, while merely agreeable sensation "is aimed merely at enjoyment" (5:326). 'Culture', then, refers to the capacity for moral and rational improvement formed by encountering "enduring material for later reflection or discussion" in our experience of the beautiful (5:305). To anticipate my argument below, in referring to the 'communicability' of aesthetic judgment, Kant *also* has in view such opportunities for *culture,* conceived in terms of reciprocal exchange and edification—not just the abstracted representations of others' viewpoints, as the communicability of aesthetic judgments has typically been understood.

The fact that the term *Kultur* is employed in this manner in crucial passages in KaU—the very passages that establish the moral role of the beautiful arts—puts us on more solid textual grounds for affiliating the respective uses of 'culture' in KtU and KaU. One way to make sense of this connection, I suggest, is by considering a possible structural affinity between, on the one hand, the distinction between the beautiful and agreeable arts in KaU, and on the other, the distinction drawn in KtU between the cultures of discipline and skill:

Modes of culture (subject-directed)	***Modes of art (object-directed)***	***Moral function?***
Culture of skill	Art in general (inc. agreeable arts)	No: 'mechanical', 'mere diversion', luxury
Culture of discipline	Beautiful arts; 'nature as art'	Yes: development of humanity

Diagram 2.

This proposal can help clarify both how Kant understands the moralizing function of communicability and how Kant conceives of the interrelation of KaU and KtU.

Kant defines 'art [*Kunst*] in general' in §43 of KaU in terms of 'skill': "*Art* as a skill of human beings is also distinguished from *science* (*to be able* from *to know*), as a practical faculty is from a theoretical one, as technique is distinguished from theory" (5:303). 'Art' is distinguished from knowledge in that it requires know-how or skill—that is, a 'practical'*,* or *technical,* capacity—in addition to merely theoretical knowledge: "That which one *can* do as soon as one *knows* what should be done is not exactly called art. Only that which one does not immediately have the skill to do even if one knows it completely belongs to that extent to art" (5:303).

Given that Kant equates 'art in general' with 'skill', I suggest that 'art in general' can be aligned with what Kant eventually names the 'culture of skill' in §83. In §44, Kant substantiates this connection by characterizing art, under its 'mechanical' guise, as what is required to 'make a possible object actual'—or, in other words, as what is required to produce manmade or cultural objects in general: "If art merely performs, in a fashion adequate for our cognition of that object, the actions that are required to make a possible object actual, then it is *mechanical* [*mechanische*] art" (5:305). Mechanical art is to be contrasted with 'aesthetic' art in that the latter "has the feeling of pleasure as its immediate aim" (5:305). Thus, Kant recognizes modes of 'art' that produce manmade objects (that is, *cultural products*) of the sort that can serve as the objects of our ordinary cognitive judgments. The 'mechanical arts' are what Kant has in mind in his characterization of the culture of skill in §83, where he evokes the "necessities of life" produced "as it were mechanically [*mechanisch*], without requiring any special art" by the majority of the human race (5:432).[20]

In both cases (KaU and KtU), Kant is adamant that skill (art) alone lacks a stable connection to bringing about the actualization of morality in the empirical world.[21] Instead, both are distinguished from their higher modalities, those that relate more immediately to the moral domain: the highest mode of culture in KtU is not skill, but discipline; the highest mode of art in KaU is comprised by the beautiful arts, rather than the merely agreeable (§44).[22] Moreover, each of the two highest modalities of both culture and art—the culture of discipline and the beautiful arts—invoke the other. We can think of 'culture' as referring to the subjective or *subject-directed* dimension: that is, as a process that has effects on the subject, as, for example, on their physical capacities ('skill') or rational capacities ('discipline'). 'Art', meanwhile, can be taken to refer to the objective or *object-directed* dimension: the objects that either occasion the subjective process ('nature as art', 'beautiful art', 'arts in general', or 'agreeable art' all tend to give rise to different effects on subjects), or to the products of this process.

To see why the arts can also be the *products* of culture rather than just its cause, consider the following passage from the concluding section of KaU (§60) which invokes the same three concepts—humanity, communicability, and sociability—Kant named in the discussion of culture as discipline in §83 of KtU:

> The propaedeutic for all beautiful art, so far as it is aimed at the highest degree of its perfection, seems to lie not in precepts, but in the culture of the mental powers through those prior forms of knowledge that are called *humaniora*, presumably because humanity means on the one hand the universal *feeling of participation* and on the other hand the capacity for being able to *communicate* one's inmost self universally, which properties taken together constitute the sociability [*Geselligkeit*] that is appropriate to humankind, by means of which it distinguishes itself from the limitation of animals. (5:355)

Here, culture is positioned as the *prerequisite* for creating beautiful art rather than as the effect of a beautiful artwork on the subject; as before, however, 'culture' picks out the subject-directed dimension (what is required of the subject), while 'art' picks out the object-directed (the product). Moreover, this passage demonstrates that culture is also conceived in KaU as a capacity for fostering one's 'humanity', promoting specific modes of communication among subjects in a social context. In KtU (as we saw), the development of 'humanity' is characterized in terms of a 'universally communicable pleasure' which renders the individual 'socialized' [*gesittet*]; in KaU, in terms of the 'capacity to *communicate* one's inmost self universally' which constitutes our 'sociability' (5:433, 5:355). Indeed, Kant also invokes the criterion of the communication of feeling in his definition of 'humanity' in MS: "Humanity can be located… in the *capacity* and the *will* to *share in others' feelings* (*humanitas practica*)", identifying the "duty of humanity" as that of "sympathetic feeling" (6:456). Thus, in both KaU and KtU, subjects are 'cultured' by developing their humanity—which, in both cases, involves the honing of their capacity for distinctive modes of intersubjective exchange.

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[20] This analysis suggests a way of construing the moral detriment of 'luxury': luxury describes the state of excess that results when the culture of skill has not been sufficiently constrained, or 'disciplined'.

[21] The culture of skill (art in general) is nevertheless an important step towards morality. See Herman (2007): 150-153 on Kant's argument that voting should be extended only to the individual who can be "his own master (*sui iuris*)", by which Kant means that he "must have some *property* (which can include any skill [*Kunst*], trade, fine art or science) to support himself" (TP 8:295). The relevant criterion here is not property ownership, but the distinction between "skilled making and mere laboring" (2007: 151). The skilled maker, or independent artisan, is his own master in that he works for himself, thereby giving himself a law (exhibiting autonomy). Thus, this discussion makes clear that Kant views skill as a relevant moral and political criterion, and that skill and art are synonymous terms.

[22] Kant's claims suggest that the merely twofold distinction between beautiful and agreeable arts as I characterized it above is incomplete. A complete taxonomy of 'art' would include not only the beautiful arts and the agreeable arts, but also other modes of art that produce objects of social utility through skill. Thus, 'art in general' is the broad class, each subgenus of which comprises a distinct category of humanly produced, cultural artefacts. As I suggest here, the agreeable arts can be situated under the culture of skill, but do not exhaust this category. Moreover, Kant's discussion in §53 also suggests a range between the beautiful and agreeable arts, contingent upon how well they 'culture' subjects—as we saw in his discussion of music, which seems to fall in between the two (5:329).

We have seen, then, how thinking the transition in both aesthetic and teleological judgment is characterized in terms of 'culture' (the transition problem). We have also begun to see how the account of culture advanced in either half of KU can be taken to refer to the same concept, albeit different aspects thereof (the problem of unity). While KtU gives us a straightforward account of how 'culture' must be posited in thinking the transition in teleological terms, in KaU thinking the transition is already bound up with potentially *effecting* the transition. The moral ideas occasioned by a beautiful artwork (an instance of 'thinking the transition') are produced by a universally communicable configuration of the faculties. But 'communicability' here is no mere abstraction; instead, Kant insists on *actual experiences of communication*, which Kant classifies as 'culturing' us by aiding in the expression of our humanity. Thus, thinking the transition in aesthetic judgment is characterized as 'culture'; but here 'culture' is also already morally significant, in a way it does not seem to be in KtU.

In passing from communicability to humanity in our reconstruction of KaU's argument for thinking the transition in aesthetic judgment (particularly in the judgment of a beautiful artwork), we have hit on two of the three points (universal communicability and development of humanity) on which Kant concludes his discussion of culture as the ultimate purpose of nature connecting nature and freedom in KtU. In order to conclude our consideration of the way in which culture bears on the question of the unity of the two halves, what remains is, first, to take up one principal objection to the interpretation of aesthetic judgment I have proposed, before turning to the final point: the sense in which culture has to do with 'amenability to society'.

V

My consideration of culture as point of unification might be taken to run dangerously close to Kant's initial (1769-1771) view of taste, which he abandoned prior to the composition of the Third Critique (Guyer 1979, 1982).[23] Kant's initial view located taste in social intercourse, in the "actual experience of society", and was thus thoroughly empirical, requiring no *a priori* principle (Guyer 1979: 20). Therefore, Kant initially traced the pleasure of aesthetic judgment not to the subject's experience of a beautiful object, but to the mere fact of its communicability: the possibility of being able to communicate this pleasure to others. In the absence of such a possibility, no experience of pleasure, and thus no taste, would be possible; as Kant asserts repeatedly in the *Reflexionen* dating to this period, the experience of taste would therefore be impossible in solitude.[24] Guyer (1982, 1993) dismisses this early view as hopelessly circular, insofar as it attributes aesthetic pleasure solely to the fact that others *also* experience the same pleasure. Thus, Guyer attributes the innovation of KU to the fact that Kant successfully identifies an *a priori* principle for taste, one that allows him to adopt the revised position that being in society has no effect on one's aesthetic response.

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[23] Guyer's analyses on this issue are still often cited as grounds for not making too much of the 'social' dimension of taste: see, e.g., Allison (2001), Zuckert (2007), and Förster (2011). Guyer (1993), meanwhile, acknowledges that judgments of taste can have important social effects: because they give rise to an intersubjectively valid pleasure, they can "strengthen the bonds of society where they would otherwise be weakest" (289). Although Guyer here grants that this "state of affairs" can only be brought about "by actual agreement or communication" rather than the mere possibility of communication, he continues to argue that our "natural tendency to society" would constitute a "circular" basis for

Construing the distinction between Kant's early and late positions in this manner, however, runs into several problems. First, it robs us of the resources to make sense of the distinction between the *communicability* of aesthetic judgments and their *intersubjective validity.* As Kant stresses, intersubjective validity is a necessary criterion for judgments of beauty: such judgments lay claim to (subjective) universality, and thus to validity for all cognitive subjects, even though they cannot be determined by concepts (§8). This claim derives from the free play of imagination and understanding occasioned by a beautiful object; since we all share the same cognitive makeup, the universal validity of such judgments can be demanded even if we in fact disagree on the object in question. The claim to universal validity also gives rise, in part, to the communicability of aesthetic judgments: the ability to "communicate" a state of mind requires "a universal point of relation with which everyone's faculty of representation is compelled to agree" (5:217). Therefore, even though aesthetic judgments lack concepts, and are therefore merely subjective, *because* they can demand universal validity, they nevertheless retain the form of a judgment rather than a feeling. They thus share, with empirical or determining judgments, the propositional structure necessary for communication between cognitive subjects to be possible.[25]

However, intersubjective validity, while necessary, is not *sufficient* for communicability. Guyer (1982), among others, treats the two terms as interchangeable,[26] but as he concedes, communicability is a stronger criterion than intersubjective validity: for a judgment to be communicable*,* it must *be able to be communicated,* not just valid for more than one cognitive subject. For example, the aesthetic response of Robinson Crusoe lays claim to universal validity, but in the absence of any occasions in which communication with others would be possible,

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grounding *a priori* judgments (288, 289). What still goes unacknowledged, then, is an option in between these two possibilities, one on which the 'social' aspect of an aesthetic judgment is not limited to either its grounding or its effects. On my view, the socially strengthening aspects of sharing judgments of taste extend beyond the mere fact of agreement; disagreements also provide (arguably greater) occasion for communication, suggesting that what is most relevant from a social standpoint is how an intersubjective dialogue about taste *unfolds*. Without incorporating this *diachronic* aspect into our account of taste, we have no resources to draw the distinction I pointed out above between the opportunities for communication afforded by the agreeable, and those afforded by the beautiful. On this point, see also Recki (2006): 110-125), who argues that Kant's conception of communication with others involves a real confrontation with another subject, along with the live possibility it entails that our own understanding may be altered by such an encounter, whether we ultimately agree or not.

[24] See, e.g., R 653, 686, 1791 (15.1:306, 15.1:289), as well as 24.1:354 and 24.1:46.

[25] I am indebted to an anonymous reviewer for pressing me on this point.

[26] See Guyer (1982: 23n), as well as Ginsborg (2014: 143), who follows Guyer on this reading.

whether it would be communicable is less clear.[27] By stressing that judgments of taste are not just intersubjectively valid, but also communicable, Kant emphasizes that aesthetic judgments are intimately related to *actual occasions for communication* among judging subjects. This helps to explain why Kant makes a point of insisting that the *sensus communis* should *not* be taken to mean just "*common* [*gemeiner*] sense", but "*communal* [*gemeinschaftlicher*] sense" (5:293). That is, common sense is not just common among subjects (intersubjectively valid), although this is a necessary criterion; it is also actively shared, presupposing the possibility for communication in a community [*Gemeinschaft*] of cognitive subjects.

The nature of Kant's shift between his pre-critical views to his mature position in KU has thus been misunderstood: taste's new positioning as an *a priori*, rather than thoroughly empirical, principle in the Third Critique *does not preclude* either its social function or positioning in society. On the one hand, the *sensus communis* is defined as the "faculty for judging that in its reflection takes account (*a priori*) of everyone else's way of representing in thought" (5:293). This can be achieved *a priori* because employing common sense has to do with "one holding his judgment up not so much to the actual as to the merely possible judgments of others"—our 'reflecting on others' representing' may or may not accord with the actual, empirical representations of others (5:294). Yet Kant also considers whether this faculty, in addition to providing a theoretical principle for cognition,[28] could also serve as an "ideal norm" structuring our aesthetic judgments, "a regulative principle for us to provide a common sense in ourselves for higher ends" bestowed on us by "a yet higher principle of reason" (5:240). Taken in this latter sense, taste would serve a *normative* function, by fostering collective reflection on whether the object *should,* in fact, be considered beautiful. This may constitute an implicit premise in Kant's argument for the symbolic function of beauty in §49 and §59: our apprehension of a beautiful object (an empirical representation) is normatively structured by common sense; the normative demand implicit in common sense so conceived—namely, that others *should* agree with our judgment—motivates our engagement in intersubjective communication. In the process, aesthetic judgment fosters constructive modes of social relation among subjects, with the capacity to 'culture' them and incite a process of self-cultivation through 'discipline'. In ApH, Kant argues that "taste contains a tendency toward an external advancement of morality" consisting in its capacity for promoting "*communication* with others" and "making the human being *amenable* [*gesittet*] to his social situation [*gesellschaftliche Lage*]" (7:244).

The possibility that has been missed is that, on Kant's mature view, taste can serve a 'socializing' function in a sense that is not 'merely empirical', that is, in fact, *normative,* and that is therefore distinct from his early view.[29]

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[27] This is not to say that aesthetic response is impossible in solitude; that is, aesthetic judgments need not be *immediately* communicable, but, in the fullest sense of the term, there must be some future, live prospect for being able to communicate one's judgment to others. The Crusoe example is more complex than I can do justice to here, given that Crusoe remains a socialized subject even once alienated from his human community. He is thus presumably already 'enculturated', well-practiced in mentally reconstructing the merely possible judgments of others, even though, stranded on a deserted island, he lacks any opportunities to *confront* his abstractly reconstructed possible viewpoints with others' actual viewpoints. While Guyer explicitly treats the Crusoe example as one that doesn't present any complications for Kant's account (see 1982: 51), I take this case to be significantly more complex than Guyer allows. For Kant's remarks on Crusoe, which run against the asocial reading, see MA 8:122.

[28] See Guyer for a helpful account applying this interpretation of common sense to KrV (1979: 256-73); see also Savile's argument for common sense as constitutive principle of cognition (1993: 32-9).

[29] Zuckert suggests the same possibility, but does not develop it (2008: 381). See also Recki for an

On Kant's early view—the view he ultimately rejects—aesthetic pleasure consists in the *mere fact* that others experience the same pleasure; our pleasure in the beautiful would therefore derive from our empirical observation of how others react to the communication of our own judgments. In §42 of KU, while Kant affirms that we can indeed derive an 'empirical interest' from taste in this manner, he emphasizes that, for taste to occupy a stable role in moral cultivation, we cannot trace our pleasure to the mere prospect of communicating our pleasure; instead, our pleasure must derive from our direct experience of the beautiful object.

However, this point is compatible with the claim defended above, that beauty must have the capacity to promote shared reflection of a certain sort in order to count as beautiful. It can *both* be true that one's aesthetic reflection is principally about the beautiful object, *and* that aesthetic reflection normatively motivates communication with others. As I showed, beauty's connection to morality consists in part in the fact that it helps develop our humanity through communication. Here, the *object-directedness* of aesthetic reflection does not preclude the possibility that certain aspects of beautiful objects might be elucidated by confrontation with external viewpoints, and that aesthetic reflection can thereby *evolve* on their merits.[30] Indeed, the distinction between beautiful and agreeable art—whether the object promotes shared, enduring reflection or forgettable, merely sociable conversation—is one Kant's initial view lacks the resources to draw. This helps to explain the numerous passages where Kant makes claims similar to those Guyer takes him to have wholeheartedly rejected: in ApH, for example, published eight years after KU with Kant's own corrections, Kant retains the view that taste is "a faculty of making social judgments [*gesellschaftlichen Beurtheilung*]" that "presupposes a social circumstance [*gesellschaftlichen Zustand*] (talking with others)" (7:240-1).

The considerations I have raised here help to clarify the nature and role of Kant's conception of culture. *Kultur* is not merely an individualistic, or even "asocial", form of moral improvement, as it has sometimes been construed (Geuss 1996: 155). For Kant, 'culture' embodies both individual and social dimensions: taste 'cultures' subjects to the morally good by fostering collective forms of reflection, and thus communication with others.[31] This explains, then, why Kant himself uses the term in both senses, implicitly positing a continuity between the two dimensions.[32]

In addition to its textual merits, construing culture in this manner has the added advantage of aligning the term as it is employed in KaU more closely to how it has been construed in KtU. As commentators have noted (Yovel 1989, Honneth 2007), the discussion of *Kultur* in §83 of KtU reiterates the account of moral and social progress Kant elaborates in his writings

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account of why aesthetic judgment puts pressure on the empirical/*a priori* and theoretical/practical distinctions (2006: 122, 150-3). As Recki stresses, Kant is interested in achieving the *unity* of theoretical and practical reason in KU, rendering a narrowly epistemological reading of the work incomplete (150).

[30] That is, aesthetic judgments cannot *just* change in light of others' disagreement; they must retain their autonomy (see my discussion of §32 below). Kant's taxonomy of 'common sense' in §40 is helpful here: judgments of taste require *both* autonomy [*Selbstdenken*] *and* 'thinking in the position of others' (which Kant terms the 'maxim of the power of judgment'), producing as a conclusion that they require 'thinking in accord with oneself' (the 'maxim of consistency'). The tightrope we walk in our aesthetic experience, then, is that of being *consistent* rather than arbitrary in our autonomous standpoint, such that it can be *justified* to others.

[31] Kemal (1986) comes closer to the social conception of culture I defend here, but refrains from advancing a systematic account of the term (for example, teasing out the interrelation between its respective individual and social dimensions).

[32] For culture in the 'social' sense, see (among others): KU 5:273; ZF 8:367; MA 8:121.

on history. §83 features a brief argument for the unsocial sociability thesis, citing the necessity of "inequality" and resulting unrest among social subjects, since this is bound up with "the development of the natural predispositions in the human race" by which the "purpose of nature itself, even if it is not our end, is attained" (5:432). The ultimate purpose of nature, as the concluding purpose in the chain connecting nature and freedom, occurs not just by means of self-cultivation, but also by means of the moral progress entailed by Kant's teleology of history. Thus, *culture,* as the ultimate purpose of nature, must be situated on a collective, historical scale in addition to an individual one.

I posit, then, that *Kultur* be reconceived as a process occurring along two interrelated vectors: the individual and the social. Thus, while some scholars have distanced Kant's sense of 'culture' as "the active sense of cultivation" from its contemporary usage (as "the totality of human achievements in language, art, institutions, and so forth in a given time and place", Munzel 1998: 282), what, in my view, does greater justice to the various ways Kant employs this term is to acknowledge an interdependence between these two dimensions.[33] That is, *Kultur* refers in part to an individual's activity of self-cultivation and disciplining of her desires. Yet this activity is inextricable from a larger social process: if we take common sense to be a 'regulative ideal' presupposed in aesthetic judgment, one facilitating the communication of our inner states and, with it, the development of our humanity, it's not clear what such a function would look like in isolation.[34] Indeed, one way to make sense of what it means to consider common sense as a regulative ideal is in terms of Kant's historical teleology, also a regulative principle, one that allows us to posit a continuity between unsocial sociability and the sociability presupposed by cosmopolitanism. That is, Kant postulates that the course of history is defined in part by our progressive attempts to improve avenues of communication to handle political conflict (for example, through the establishment of a cosmopolitan state). Kant's philosophy of history can be construed as resting on the presupposition of common sense as a normative principle: in order for a cosmopolitan state to be achieved, our capacity for communication must be improved. But, as we have seen, this resembles the outcome resulting from the exercise of aesthetic judgment: one of the key consequences of aesthetic experience Kant cites is that it *also* allows us to cultivate our sociability.[35] If this is correct, common sense would have both aesthetic and political, individual and social, axes—and thus the 'culture' in which common sense is implicated *also* must be situated along these axes. Indeed, Kant himself suggests this in aligning 'common sense' with the maxim of enlightenment guiding our collective, burgeoning cosmopolitanism in §40.[36]

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[33] Munzel's aim in this passage is to stress the "pedagogical question" at the heart of Kant's usage of *Kultur,* which already presupposes an interpersonal dimension (1998: 282). Thus, I am broadly in agreement with her; I am only insisting here on the inclusion of historical and artistic achievements in Kant's sense of *Kultur.*

[34] In §32, Kant asserts that a 'young poet' can be dissuaded from his own judgment only through "practice", not by others' tastes, since "taste makes claim merely to autonomy"—a claim that has been taken to demonstrate the asocial nature of taste (5:282). For example, Ginsborg (2014) takes Kant's point to be a straightforward articulation of the principle of the 'autonomy of taste' according to which "we take *no account* of the responses of others" (28). However, she refrains from discussing the subsequent paragraph, where Kant continues by elaborating what it *means* to practice one's judgment: "If each subject always had to start from nothing but the crude predisposition given him by nature, many of his attempts would fail, if other people before him had not failed in theirs; they did not make these attempts in order to turn their successors into mere imitators, but so that, by their procedure, they might put others on a track whereby they could search for the principles within themselves and so adopt their own and often better course" (5:283). This passage indicates that Kant views taste not just as the achievement of a given individual, but as a *historical* achievement, with individuals learning from the examples of prior epochs in order to adopt 'their own and often better course'. The autonomy of taste, then, is not at odds with its being situated in a larger social process; in fact, it seems to *require* it.

[35] As Zuckert writes, "Taste may transform social relations from war-like competition among individuals

We are now in a position to see that 'culture' has both aesthetic and political, individual and social, dimensions. The individual and social axes interrelate: social progress requires individual self-cultivation, as Kant exhorts the reading public of WA. But, as we saw in the conclusion to Section III of my argument, self-cultivation is also self-*discipline*. The ability to 'discipline' one's choices, ascertaining which ends (or purposes) are the correct ones on which to act, is honed by exercising the universal communicability of our feelings, socializing ourselves (including by exposure to social institutions, such as the fine arts), and developing our humanity by sharing our innermost feelings to others. Construing Kant's position thusly allows us to make sense of otherwise cryptic statements, such as Kant's claim in MA that the "ultimate goal of man's moral destiny" is "the advance of *culture*… until *art*, when it reaches perfection, once more becomes nature", or the assertion in IG that "all the *culture* and *art* which adorn mankind and the finest social order man creates are fruits of his unsociability. For it is compelled by its own nature to *discipline* itself, and thus, by enforced *art*, to develop completely the germs which nature implanted" (8:117, 8:22; my italics). Thus, 'culture' is incomplete without considering both dimensions: social or historical progress requires individual moral progress, while individual moral progress is contingent upon the shaping, in a given social setting, of our capacities for purposive action.

VI

Having examined the role of culture to the twin prospects of thinking the transition and unifying the two parts of KU, I will close with a few considerations as to how to evaluate the connection between taste, culture, and morality. Guyer (1979) argues that just because taste may be "helpful" in overriding sensuous pleasure, a prerequisite to complying with the moral law, this doesn't make it a "necessary condition" for doing so; indeed, he suggests that Kant's positing of a requisite causal connection between taste and morality "could only undermine a basic aspect of Kant's moral philosophy", given morality's grounding in the atemporal noumenal realm (342). However, as Guyer has more recently suggested (1993), even if aesthetic response is not strictly speaking a *necessary* precondition of virtue, in the 1790s Kant comes to hold that it is implausible for human subjects to consistently act on the categorical imperative without specific forms of preparation. As Guyer notes, in the Doctrine of Virtue, part II of the *Metaphysics of Morals,* Kant advances a "full panoply of duties", where these include distinct duties of self-perfection and self-cultivation (1993: 33). Kant's mature conception therefore puts greater emphasis on the idea that we must *work* to become good by developing our moral

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into relations of sociability", which may "prepare the way for properly moral respect for others as human persons not only by ameliorating evil-doing tendencies, but by encouraging some sort of regard for others as subjects" (2008: 381-2).

[36] This conclusion may seem too Arendtian to be faithful to Kant (see Arendt 1971, 1992). But I think Kantians have tended to ignore the political implications of the Third Critique: more attention has been paid to Kant's alignment of the *sensus communis aestheticus* with the *sensus communis logicus* (that is, to common sense as a strictly *epistemological* principle) than to the connection Kant draws in the same paragraph to a *political* common sense (see §40, 5:294).

disposition; autonomy must thereby be understood as "graduated", requiring a course of progression (Guyer 2013: 72).

Kant's moral philosophy thereby places greater weight on *culture* as a crucial component of developing moral character, including the exercise of taste and the experience of beauty. Among the 'panoply of duties' Kant cites in the Doctrine of Virtue, aesthetic response and production provide us with an opportunity to cultivate our faculties or natural powers (our pragmatic or natural perfection, 6:444-5) and our respect for nature (the 'indirect duty' identified in 6:443), but also—through the occasions these provide for shared reflection and enduring communication—to cultivate our esteem and consideration for others (the duty of humanity or sympathy, 6:456, and of respect, 6:462), as well as to *socialize* ourselves (the duty of social intercourse, 6:473). This last, the concluding duty of the Doctrine of Virtue, involves conceiving of oneself as part of "an all-inclusive circle" of those who have a "cosmopolitan disposition [*weltbürgerlichen Gesinnung*]" (6:473). Kant suggests, then, that the duty of self-socialization is connected to the realization of cosmopolitanism, which cannot be achieved in isolation, and that this can occur by "cultivat[ing] a disposition of reciprocity—agreeableness, tolerance, mutual love and respect", as well as "sociability" (6:473). If beautiful artworks must elicit enduring communication,[37] this imposes a requirement on the object, but also on the subjects who form such judgments—namely, that we conceive of others as having points of view that can put limits on or challenge our own, and that we thereby view each other as ends rather than mere means.[38] Situating taste within a broader conception of culture, understood in a *social* sense, thereby allows us to comprehend it as contributing to a historical progression while still being immediately relevant to individual self-perfection.

Consequently, the culture of discipline is not limited to aesthetic experience. Discipline can also include other forms, such as moral education, advanced as the "culture [*Kultur*] of genuine moral dispositions", in the Doctrine of Method of KpV (5:153), or even "the evil that is visited upon us partly by nature, partly by the intolerant selfishness of human beings" (5:433).[39] Yet Kant nevertheless repeatedly situates aesthetic experience as an important model for, or paradigm of, discipline in the moral domain. Kant characterizes "the first true steps" taken "from barbarism to culture" as involving first the culture of skill, second the exercise of taste, in order, finally, to formulate principles of practical reason: "All man's talents are now gradually developed, his *taste cultivated*, and by a continued process of enlightenment, a beginning is made towards establishing a way of thinking which can with time transform the primitive natural capacity for moral discrimination into definite practical principles" (IG 8:21, my italics). In KpV, Kant elaborates what the culture of moral dispositions involves as giving "to virtue or the cast of mind according to moral laws a form of beauty", producing "a satisfaction that can also be communicated to others" (5:160), a claim that parallels the account Kant advances for the moral significance of beauty by way of its universal communicability (see Section IV). Kant seems to think that aesthetic experience provides us with an important example by which we can render the notion of moral preparation comprehensible to ourselves.

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[37] The role of communication itself has a close connection to moral self-cultivation. See Kant's references to conversation and communication in KpV (5:153, 5:161), the 'moral catechism' delineated in the doctrine of method of the Doctrine of Virtue (6:478-484), or instructions on how to communicate to students in his lectures on pedagogy (e.g., 9:477, 9:489-90).

[38] On this point, see Recki (2006: 110-25) for a "dialectical" account of Kant's conception of communication with others, as well as (2001: 242-7), where she argues that Kant's moral philosophy implicates such an account via the formation by reflective judgment of new moral maxims on the basis of concrete instances of dialogue with other subjects.

[39] See also Footnote 37 for several other examples, as well as Footnote 11 on the equally important role of the culture of discipline in theoretical cognition.

We can therefore construe the transition problem, and the problem of unity it informs, without reducing the distinct domains of morality and taste to each other. Indeed, this was the initial problem Kant posed to the Third Critique: that "the concept of nature [determines] nothing in regard to the practical laws of freedom" (5:195). Nothing within the domain of nature, including aesthetic experience or, for that matter, other specific forms of moral preparation, can *determine* that moral action will follow; actualizing one's own freedom thereby remains the 'unconditioned'. Instead, in my view, what is invoked by both aesthetic and teleological judgment in thinking the transition from nature to freedom is a notion that helps to clarify the appropriate preconditions for empirical subjects to acquire a moral disposition. We have seen the function that culture occupies in this for teleological judgment, but, as I just noted, culture is not limited to the aesthetic domain. In placing such emphasis on aesthetic judgment as a central source of 'culture', Kant seems to conceive of his aesthetic theory as an instructive model, perhaps even a paradigm case, to elucidate what the preconditions for moral disposition are, and for thereby thinking—"making sensible"—how an individual and collective transition from nature to freedom might take place (5:351).

Abbreviations to Kant's works

All references are to *Kants gesammelte Schriften: herausgegeben von der Königlichen Preussischen Akademie der Wissenschaften,* 29 volumes. Berlin: G. Reimer (subsequently Walter de Gruyter & Co.), 1900-. The works cited appear in the volumes indicated, according to the following abbreviation scheme. English translations are drawn from the *Cambridge Edition of the Works of Immanuel Kant,* with some modifications by the author.

ApH	*Anthropologie in pragmatischer Hinsicht*
IG	*Idee zu einer allgemeinen Geschichte in weltbürgerlicher Absicht*
GMS	*Grundlegung zur Metaphysik der Sitten*
KpV	*Kritik der praktischen Vernunft*
KrV	*Kritik der reinen Vernunft*
KU	*Kritik der Urteilskraft*
MA	*Muthmaßlicher Anfang der Menschengeschichte*
MS	*Metaphysik der Sitten*
R	*Reflexionen*
TP	*Gemeinspruch: Das mag in der Theorie richtig sein, taugt aber nicht für die Praxis*
WA	*Beantwortung der Frage: Was ist Aufklärung?*
ZF	*Zum ewigen Frieden: Ein philosophischer Entwurf*

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