

common to all the circles osculating any given curve.' The subject of a universal proposition may be taken to be 'Whatever object in the universe be taken'; thus the proposition about the cockatrice might be expressed: 'Any object in the universe having been taken, it will either not be a cockatrice or it will lay eggs.' So understood, the subject is not asserted to exist, but it is well known to exist; for the universe must be understood to be familiar to speaker and hearer, or no communication about it would take place between them; for the universe is only known by experience. The particular proposition may still more naturally be expressed in this way, 'There is something in the universe which is a negro albino that is handsome.' No doubt there are grammatical differences between these ways of stating the fact; but formal logic does not undertake to provide for more than one way of expressing the same fact, unless a second way is requisite for the expression of inferences. The latter mode is, on the whole, preferable. A proposition may have several subjects. Thus the universe of projective geometry being understood, it is a true proposition that 'Whatever individuals *A, B, C,* and *D* may be, there are individuals *E* and *F*, such that whatever individual *G* may be, there is an individual *H*, and an individual *I*, such that, if *A, B, C,* and *D* are all straight lines, then *E* and *F* are straight lines, each intersecting *A, B, C,* and *D*, and *E* and *F* are not coincident; and if *G* is a straight line, not coincident with *E*, and not coincident with *F*, and if *G* intersects *A, B,* and *C*, it does not intersect *D*, unless *H* is a one-sheeted hyperboloid of which *A, B, C,* and *D* are generators, and *J* is a set of generators of *H*, to which *A, B, C,* and *D* all belong'; or, in our usual phraseology, any four straight lines in space are intersected by just two different straight lines, unless these four straight lines belong to one set of generators of a one-sheeted hyperboloid. Such a proposition is called a relative proposition. The order in which the selection of individuals is made is material when the selections are different in respect to distribution. The proposition may relate to the frequency with which, in the course of ordinary experience, a generic event is of a certain species. De Morgan wishes to erect this into the general type of propositions. But this is to overlook a vital distinction between probability and that which a universal proposition asserts. To say that the probability that a calf will not have

more than six legs is *x*, is to say that in the long run, taking calves as they present themselves in experience, the ratio of the number of those with not more than six legs to the total number is *x*. But this does not prevent there being any finite number of calves with more legs than six, provided that in the long run, that is, in an endless course of experience, their number remains finite, and does not increase indefinitely. A universal proposition, on the other hand, asserts, for example, that any calf which may exist, without exception, is a vertebrate animal. The universal proposition speaks of experience distributively; the probable, or statistical proposition, speaks of experience collectively. (C.S.P.)

Subject (of experiment): one upon whom a psychological experiment is made.

Other terms in use are 'reagent' and 'reactor' (not recommended), though in a more restricted sense. Cf. also SENSITIVE, and MEDIUM. (J.M.B.)

Subject-consciousness. That phase of consciousness which has objects. See SUBJECT (3), and Subject-self under SELF. (J.M.B.)

Subjective Selection [not in use in the other languages]: see SELECTION (in psychology). The function of selection by or through consciousness, considered as aiding in the survival of the creature which exercises it.

Used by James Ward (*Encyc. Brit.*, 9th ed., art. 'Psychology') as a function of accommodation to and selection of the creature's living environment; and later (*Naturalism and Agnosticism*) as a factor in the evolution of the species. Ward cites ORGANIC SELECTION (q. v.) as invoking the principle along similar lines (ibid.), but his article in the *Encyc. Brit.* does not seem to make use of subjective selection as a factor of 'determination' in the theory of descent. Cf. also 'conscious' SELECTION (in biology). (J.M.B., G.F.S.)

Subjective Sensations: Ger. *subjektive Empfindungen*; Fr. *sensations subjectives*; Ital. *sensazioni subiettive*. Sensations of the special senses arising independently of a stimulus external to the organism.

The use of the term 'subjective' in this connection is open to grave objection. The 'subject' referred to is not the psychological subject or 'self,' but the body as distinguished from its environment. We speak of the retina's own light to denote those visual sensations which arise independently as extra-organic stimulus. Perhaps we might extend

this usage and speak of the ear's own sound, and in general of the 'own' sensations of the various special senses. (G.F.S., J.M.B.)

As illustrating the German usage, cf. the 'subjektive Linien' of Schumann, *Zeitsch. f. Psychol.*, xxiii. 4. (K.G.)

Subjectivism [for deriv. see SUBJECT]: Ger. *Subjektivismus*; Fr. *subjectivisme*; Ital. *soggettivismo*. (1) The theory which denies the possibility of objective knowledge, which limits the mind to consciousness of its own states; as such, equivalent to subjective idealism.

(2) Any theory which attaches great importance to the part played by the subjective factor in constituting experience; e. g. Kantianism in its doctrine of the subjective origin of the forms of perception (space and time) and the categories of conception.

(3) The theory, in ethics, which conceives the aim of morality to be the attainment of states of feeling, pleasure or happiness (*Külpe, Intr. to Philos.*, sects. 14, 30). Cf. OBJECTIVISM.

Subjectivistic products of all sorts (no less than the producers) are said to have 'subjectivity.' (J.D.)

Subjectivity (the, in theology): Ger. *Subjektivität*; Fr. *subjectivisme*; Ital. *soggettivismo*. (1) That tendency which seeks the organ and criteria of religious truth in the intimations of the inner consciousness rather than in history and objective revelations.

The subjective tendency dominates mysticism as distinguished from scholasticism and rationalism; also quietism and all forms of religious profession in which the last appeal is to the inner spirit. The schools of Schleiermacher and Ritschl are subjective in their appeal to Christian consciousness as the immediate source of religious truth. But they are saved from pure subjectivity: Schleiermacher, by his appeal to the historic consciousness of a religious community, and Ritschl, by his appeal to a historic Christ. (A.T.O.)

(2) Any thought which explicitly adopts or defends the subjective standpoint or method has the character of subjectivity; see SUBJECTIVISM. (J.M.B.)

Subject-self: see SELF.

Sublation [Lat. *sub* + *ferre*, to bear]: Ger. see below; Fr. *enlèvement, suppression*; Ital. *soppressione*. (1) Removal.

(2) A word proposed to translate Hegel's 'Aufheben.' 'Superseding' has also been

suggested. See HEGEL'S TERMINOLOGY, Glossary, 'Aufheben.' (C.S.P.)

Sublime [Lat. *sublimis*, lofty]: Ger. *erhaben*; Fr. *sublime*; Ital. *sublime*. An aesthetic value in which the primary factor is the presence or suggestion of transcendent vastness or greatness, as of power, heroism, extent in space or time.

It differs from greatness or grandeur in that these are as such capable of being completely grasped or measured; whereas the sublime, while in one aspect apprehended and grasped as a whole, is yet felt as transcending our normal standards of measurement or achievement. Hence two elements emphasized in varying degree by different writers, and probably varying in different observers: (1) a certain baffling of our faculty with feeling of limitation, akin to awe and veneration; (2) a stimulation of our powers and elevation of the self in sympathy with its object.

The element of magnitude in beauty was noted by Aristotle, and given by him a prominent place in tragedy; but the earliest extant determination of the sublime as a distinct conception is in the treatise *περι ὕψους* ascribed to Longinus, but now supposed to be of earlier date (1st century A. D.). In modern times it was given especial prominence by Burke (*Essay on the Sublime and Beautiful*, 1756) and Home (*Elements of Criticism*, 1761), who sought a psychological and physiological explanation.

According to Burke it is caused by 'a mode of terror or pain,' and is contrasted with the beautiful—not a part of it. Kant also distinguished it as a separate category from beauty, making it apply properly only to the mind, not to the object, and giving it a peculiar moral effect in opposing 'the interests of sense.' He distinguished a 'mathematical' sublime of extension in space or time, and a dynamical of power. Most subsequent writers on aesthetics have tended to bring the sublime within the beautiful in the broader sense, i. e. have recognized its aesthetic quality as closely related to beauty.

Literature: KANT, Critique of Judgment, §§ 23 ff.; SEIDL, Gesch. d. Erhabenheitsbegriffs seit Kant (1889); FECHNER, Aesth., xxxii; G. ALLEN, Origin of the Sublime, Mind, iii. 324; SULLY and BAIN, Psychologies; RIBOT, Psychol. des Sentiments (1896), 339 ff. Nearly all the works on aesthetics cited under AESTHETICS and BEAUTY treat the sublime. (J.H.T.)

Subordination (or **Inclusion**, in logic)