SUBJECT — SUBJECTIVE SENSATIONS

comeous to all the circles oscillating any givencurve.' The subject of a universal proposition may not to be 'whatever object in the universe be taken'; thus the proposition about the subject might be expressed: 'any subject is such that there is no proposition about the subject which is not true with respect to it'.

more than six legs is 2, is to say that in the long run, taking evades as they present themselves to the observer, a number of those with not more than six legs to the subject is such that there will be no proposition about the subject which is not true with respect to it.

the proposition about the subject might be expressed: 'any subject is such that there is no proposition about the subject which is not true with respect to it'.

No doubt there are grammatical differences between those 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, d, and e may be, there are individuals f and g such that if a and b are collinear with f, then g is collinear with f.'

Subject (of experiment): see upon whom the psychological experiment is made.

Other terms in use are 'request' and 'request' (not recommended), though in a more reduced sense. Cf. also Subjunctive, and Medium.

Subject-conjunctive. This phrase of conjunctions which has objects. See SUBJECT (4), and Subject-self under SELF.

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

Nation. Used by James Ward (Emerg. Brit., 5th ed., art. 'Psychology') as a function of accommodation to and selection of the creature's living environment; and later (Vanhoven and Thompson) as a function in the evolution of the species. Ward cites Orage's Selection (q.v.) in invoking the principle.

Subjective Sensations. Ger. subjektive Empfindungen; Fr. sensations subjectives; It. Sensazioni soggettive. 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 term 'subjective' is often applied to a subject or self, but this only as distinguished from its environment. We speak of the subjective world in the environment and reality distinction between personal and psychological subject of self. Cf. also 'conscious' SELECTION (in biology).

Subjunctive. A word proposed to translate Hegel's 'Appenheur'. 'Superheating' has also been suggested. See HEGEL'S TERMINOLOGY, Glossary, 'Aphorism'.

SUBJECTIVISM — SUBORDINATION

SUBJECTIVISM [for deriv. see SUBJECT].

Ger. Subjektivismus; Fr. subjectivisme; Itl. soggettivismo.

(1) The theory which denies the possibility of objective knowledge, which limits the mind to consciousness of its own states; such, equivalent to subjective idealism.

(2) Any theory which attaches great importance to the part played by the subjective factors in certain cognitions, e.g. in Kantianism, its doctrine of the subjective origin of the forms of experience (space and time) and the categories of cognition.

(3) The theory, in ethics, which conceives the aim of morality to be the attainment of states of feeling, pleasure or happiness (Kulpe, Intro. to Ethics, sect. 14, 50). Cf. Objectivism.

Subjectiveistic products of all sorts (not less than the producers) are said to have 'subjectivity'.

SUBJUNCTIVE (case in theology): Ger. Subjogatio; Fr. subjonction, Lat. subjungere. Itl. soggetto (as in subjectivo). The case which expresses a relation of dependence or subordination.

It is given express expression by Burke (Essay on the Sublime and Beautiful, 1759) as the case in which one idea (the subject) is made to depend upon another idea (the predicate), with the purpose of evoking a psychological and physiological explanation.

According to Burke it is caused by 'a mode of beauty or terror, or pain,' and is contrasted with the 'epic' — not a part of it. Kant also distinguished it as a way of expressing beauty, making it appear properly only to the mind, not to the senses, and it is possible to convey it to the imagination. He distinguished it as a 'mathematical' sublimity of extension in space or time, and a dynamism of power. Most subsequent writers have thought that the 'epic' was a way of expressing beauty, whereas the sublime within the beautiful in the broader sense, i.e. having recognized its aesthetic quality as closely related to beauty.

Literature: Kant, Critique of Judgment, 267 f.; Schopenhauer, Gesch. d. Erhebung der Sittenphilosophie, 261 f. (1859); Fichte, Anziehung, 1854; G. Allen, Origin of the Sublime, Mind, iii. 342; Sylvest and Bacon's Essays, 297; de Selincourt, L'Art, psychol. des Sentiments; (1866), 9;Nearby all the works on aesthetics cited under GEBHARD, B. C. (1892).