

Aesthetics And Subjectivity From Kant To Nietzsche

Can subjective, individual taste be reconciled with an objective, universal standard? In *Homo Aestheticus*, Luc Ferry argues that this central problem of aesthetic theory is fundamentally related to the political problem of democratic individualism. Ferry's treatise begins in the mid-1600s with the simultaneous invention of the notions of taste (the essence of art as subjective pleasure) and modern democracy (the idea of the State as a consensus among individuals). He explores the differences between subjectivity and individuality by examining aesthetic theory as developed first by Kant's predecessors and then by Kant, Hegel, Nietzsche, and proponents of the avant-garde. Ferry discerns two "moments" of the avant-garde aesthetic: the hyperindividualistic iconoclasm of creating something entirely new, and the hyperrealistic striving to achieve an extraordinary truth. The tension between these two, Ferry argues, preserves an essential element of the Enlightenment concern for reconciling the subjective and the objective—a problem that is at once aesthetic, ethical, and political. Rejecting postmodern proposals for either a radical break with or return to tradition, Ferry embraces a postmodernism that recasts Enlightenment notions of value as a new intersubjectivity. His original analysis of the growth and decline of the twentieth-century avant-garde movement sheds new light on the connections between aesthetics, ethics, and political theory.

The eighteenth-century Enlightenment represents a turn toward experience, that is, toward the experiencing subject. Still the Enlightenment involves an aspiration toward objective truth in the ideals of the newly emerging sciences and in the experiments in democracy that were beginning to transform the political landscape of Europe and America. Immanuel Kant's towering philosophical achievement in his critical works helps to reformulate a meaning of objectivity that is congenial to the climate of inquiry and freedom in that remarkable century, a meaning that is unburdened of the metaphysical commitments of many of his predecessors. Kant's revolution in philosophical thought gives us an objectivity that is crucially related to epistemic conditions rooted in subjectivity, a correlation between subjectivity and objectivity that carries over as well into his critical treatises concerned with ethics and aesthetics. This book of essays explores the tension between subjectivity and objectivity as it develops in the Enlightenment in Winkelmann, Hume, and Kant. The focus is upon aesthetic theories concerning the beautiful, the sublime, and the grotesque. The question by two of the authors as to whether aesthetic enjoyment of the blues is morally justified underscores an interest in these essays in the connection between aesthetics and ethics. This concern of the relation of aesthetics to judgments in cognition and in morality underlies an area of peculiar interest to Kant, and therefore to many of these essays.

Finally the authors examine a turn toward the subjective in the Postmodern world of art and aesthetic theory, a turn that represents a relaxation of the original Enlightenment tension between subjectivity and objectivity. It also represents perhaps a grotesque turn toward the extreme of subjectivity in the realm of Postmodern theory, an extreme toward which at least one of the authors casts a critical eye.

A general introduction to the thought of the 18th-century German philosopher, explaining his contribution and influence in ethics, politics, law, history, religion, and art. First published in German in 1992. Annotation copyright by Book News, Inc., Portland, OR

Icons provide depictions of God or encounters with the divine that enable reflection and prayer. 'In the Beginning is the Icon' explores the value of these images for a theology of liberation. Iconology, art theory, philosophical aesthetics, art history and anthropology are integrated with rigorous theological reflection to argue that the creation and observation of pictures can have a liberating effect on humanity. In presenting art from across the world, 'In the Beginning is the Icon' reflects the ethnocentricity of both art and religious studies and offers a new cross-cultural approach to the theology of art.

In various ways, the essays presented in this volume explore the structures and aesthetic possibilities of music, dance and dramatic representation in ritual and theatrical situations in a diversity of ethnographic contexts in Europe, the Americas, Africa and Asia. Each essay enters into a discussion of the "logic" of aesthetic processes exploring their social and political and symbolic import. The aim is above all to explore the way artistic and aesthetic practices in performance produce and structure experience.

German philosophy remains the core of modern philosophy. Without Kant, Frege, Wittgenstein, and Husserl there would be no Anglo-American 'analytical' style of philosophy. Moreover, without Kant, Hegel, Marx, Nietzsche, and Heidegger, the 'Continental Philosophy' of Derrida, Foucault, Deleuze, Badiou, and Zizek, which has had major effects on humanities subjects in recent years, is incomprehensible. Knowledge of German philosophy is, then, an indispensable prerequisite of theoretically informed study in the humanities as a whole.

German Philosophy: A Very Short Introduction discusses the idea that German philosophy forms one of the most revealing responses to the problems of 'modernity'. The rise of the modern natural sciences and the related decline of religion raises a series of questions, which recur throughout German philosophy, concerning the relationships between knowledge and faith, reason and emotion, and scientific, ethical, and artistic ways of seeing the world. There are also many significant philosophers who are generally neglected in most existing English-language treatments of German philosophy, which tend to concentrate on the canonical figures. This Very Short Introduction will include reference to these thinkers and suggests how they can be used to question more familiar German philosophical thought. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Writing in 1940, the prominent German art historian Erwin Panofsky asked, "How, then, is it possible to build up art history as a respectable scholarly discipline, if its objects come into being by an irrational and subjective process?" In *Chaos and Cosmos*, Karen Lang addresses the power of art to resist the pressures of the transcendental vantage point-history. Uncovering the intellectual and cultural richness of the early years of academic art history in Germany—the period from the 1880s to 1940—she explores various attempts within art history to transform aesthetic phenomena—chaos—into the cosmos of a systematic, unified field of inquiry. Lang starts by examining Panofsky's approach to aesthetic phenomena in his early theoretical essays alongside Ernst Cassirer's contemporaneous publications on the substance and function of scientific concepts (and on Einstein's theory of relativity). She then turns to the subject of aesthetic judgment through a rereading of Kantian subjectivity and Kant's uneasy legacy in art history. From here, Lang considers the different organizing theories of symbolic form proposed by Aby Warburg and Cassirer, as well as Goethe's inspiration for both; Alois Riegl's notion of age value and Walter Benjamin's conceptions of the aura; concluding with an extended examination of objectivity and the figure of the art connoisseur. Extensively illustrated with works of art from the Enlightenment to the present day, this venturesome book illuminates an intellectual legacy that has profoundly shaped the study of the history of art in ways that have, until now, been largely unacknowledged. Addressing the interplay of chaos and cosmos in terms of history, art history, philosophy, and epistemology, Lang traces shifts in point of view in art history and the way these shifts change aesthetic objects into historical objects, and even objects of knowledge.

Immanuel Kant is among the most pivotal thinkers in the history of philosophy. His transcendental idealism claims to overcome the skepticism of David Hume, resolve the impasse between empiricism and rationalism, and establish the reality of human freedom and moral agency. A thorough understanding of Kant is indispensable to any philosopher today. The significance of Kant's thought is matched by its complexity. His revolutionary ideas are systematically interconnected and he presents them using a forbidding technical vocabulary. A careful investigation of the key concepts that structure Kant's work is essential to the comprehension of his philosophical project. This book provides an accessible introduction to Kant by explaining each of the key concepts of his philosophy. The book is organized into three parts, which correspond to the main areas of Kant's transcendental idealism: Theoretical Philosophy; Practical Philosophy; and, Aesthetics, Teleology, and Religion. Each chapter presents an overview of a particular topic, while the whole provides a clear and comprehensive account of Kant's

philosophical system.

In *The Subject of Aesthetics* Tone Roald develops a psychology of art based on people's descriptions of their own engagement with visual art

Kojin Karatani's *Transcritique* introduces a startlingly new dimension to Immanuel Kant's transcendental critique by using Kant to read Karl Marx and Marx to read Kant. In a direct challenge to standard academic approaches to both thinkers, Karatani's transcritical readings discover the ethical roots of socialism in Kant's *Critique of Pure Reason* and a Kantian critique of money in Marx's *Capital*. Karatani reads Kant as a philosopher who sought to wrest metaphysics from the discredited realm of theoretical dogma in order to restore it to its proper place in the sphere of ethics and praxis. With this as his own critical model, he then presents a reading of Marx that attempts to liberate Marxism from longstanding Marxist and socialist presuppositions in order to locate a solid theoretical basis for a positive activism capable of gradually superseding the trinity of Capital-Nation-State.

1904-26 (includes lists of members)

Drawing on resources from both the Analytical and Continental traditions, *Form and World* argues that a comprehension of Kant's aesthetics is necessary for grasping the scope and force of his epistemology. Fiona Hughes draws on phenomenological and aesthetic resources to bring out the continuing relevance of Kant's project. One of the difficulties faced in reading the *Critique of Pure Reason* is finding a way of reading the text as one continuous discussion. This book offers a reading at each stage of Kant's epistemological argument, showing how various elements of Kant's argument, often thought of as extraneous or indefensible, can be integrated. This incisive study, arguing for the centrality of aesthetics in philosophy, and within experience in general, challenges a blind spot in the Anglo-American tradition of philosophy and will contribute to a growing interest in the general significance of aesthetic culture.

Hegel's *Lectures on Aesthetics* present a systematic and historical overview of the nature and development of art in light of its meaning and philosophical significance. This book considers Hegel's aesthetics from a variety of perspectives. With a strong and clear introduction by William Maker, the individual essays address Hegel's treatment of music, painting, comedy, and architecture, as well as his earlier writings on art, his relations to Schiller and to Schlegel, his treatment of romanticism, the place of aesthetics in the system, and his controversial claims about the overcoming of art. Several perspectives focus specifically on the contemporary relevance of Hegel's aesthetics in light of developments in art since his time, and especially in connection with modernism, postmodernism, and deconstruction.

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The eighteenth-century Enlightenment represents a turn toward experience, that is, toward the experiencing subject. Still the Enlightenment involves an aspiration toward objective truth in the ideals of the newly emerging sciences and in the experiments in democracy that were beginning to transform the political landscape of Europe and America. Immanuel Kant's towering philosophical achievement in his critical works helps to reformulate a meaning of objectivity that is congenial to the climate of inquiry and freedom in that remarkable century, a meaning that is unburdened of the metaphysical commitments of many of his predecessors. Kant's revolution in philosophical thought gives us an objectivity that is crucially related to epistemic conditions rooted in subjectivity, a correlation between subjectivity and objectivity that carries over as well into his critical treatises concerned with ethics and aesthetics. This book of essays explores the tension between subjectivity and objectivity as it develops in the Enlightenment in Winkelmann, Hume, and Kant. The focus is upon aesthetic theories concerning the beautiful, the sublime, and the grotesque. The question by two of the authors as to whether aesthetic enjoyment of the blues is morally justified underscores an interest in these essays in the connection between aesthetics and ethics. This concern of the relation of aesthetics to judgments in cognition and in morality underlies an area of peculiar interest to Kant, and therefore to many of these essays. Finally the authors examine a turn toward the subjective in the Postmodern world of art and aesthetic theory, a turn that represents a relaxation of the original Enlightenment tension between subjectivity and objectivity. It also represents perhaps a grotesque turn toward the extreme of subjectivity in the realm of Postmodern theory, an extreme toward which at least one of the authors casts a critical eye.

In this volume, Zangwill develops a view of the nature of music and our experience of music that foregrounds the aesthetic properties of music. He focuses on metaphysical issues about aesthetic properties of music, psychological issues about the nature of musical experience, and philosophy of language issues about the metaphorical nature of aesthetic descriptions of music. Among the innovations of this book, Zangwill addresses the limits of literal description, generally, and in the aesthetic case. He also explores the social and political issues about musical listening, which tend to be addressed more in continental traditions.

Since the 1990s, artists and art writers around the world have increasingly undermined the essentialism associated with notions of "critical practice." We can see this manifesting in the renewed relevance of what were previously considered "outsider" art practices, the emphasis on first-person accounts of identity over critical theory, and the proliferation of exhibitions that refuse to distinguish between art and the productions of culture more generally. *How Folklore Shaped Modern Art: A Post-Critical History of Aesthetics* underscores how the cultural traditions, belief systems and performed exchanges that were once integral to the folklore discipline are now central to contemporary art's "post-critical turn." This shift is considered here as less a direct confrontation of critical procedures than a symptom of art's inclusive ideals, overturning the historical separation of fine art from those "uncritical" forms located in material and commercial culture. In a global context, aesthetics is now just one of numerous traditions informing our encounters with visual culture today, symptomatic of the pull towards an impossibly pluralistic image of art that reflects the irreducible conditions of identity.

Examining multiple modes of spatio-temporal and geometric figurations of life, the author explores how relationships between space, geometry and aesthetics generate productive expressions of subjectivity, developed through Kant's 'reflective subject' and 'geometric' texts by Plato and others towards Deleuze's philosophy of sense.

DIVLiu's study examines writers, philosophers, and political leaders in China and the West and reveals the extent to which they incorporate ideas about "culture" and "aesthetics" in their theories and practices./div

In this accessible yet authoritative book, the author explains the argument and strategy of Kant's analysis of beauty. He clarifies the nature of aesthetic claims, examines the scope of Kant's justification of their validity, and shows how these lead Kant to investigate the relationship between beautiful objects, morality, and subjects. In the course of his discussion, the author links Kant's theory to contemporary commentaries, including those by Donald Crawford, Jacques Derrida, Paul Guyer, Rudolph Makkreel, Mary McCloskey, and Kenneth Rogerson.

This new, completely revised and re-written edition of *Aesthetics and subjectivity* brings up to date the original book's account of the path of German philosophy from Kant, via Fichte and Holderlin, the early Romantis, Schelling, Hegel, Schleimacher, to Nietzsche, in view of recent historical research and contemporary arguments in philosophy and theory in the humanities.

The book provides a comparison of contemporary art by analyzing female aesthetic subjectivity within a global context. The starting point is a comparison between the work of Tracey Karima Emin and He Chengyao. Kwan Kiu Leung demonstrates why their work constitutes not only the self, but they practice an ontological identification relationship between subjectivity and artwork that exhibits three aspects of their subjectivity: performativity, visibility, and univocity. Furthermore, it reveals an ontological and ethical self within their naked self-portraits.

Typically philosophers have either viewed beauty as objective and judgments of beauty as universally valid, or else they have viewed beauty

as subjective and regarded judgments of beauty as merely private preferences. Immanuel Kant is famous for his unique third path. Kant argues that beauty is subjective, but the judgment of taste about beauty is capable of universal validity. In his view, the beautiful is not a feature of objects themselves, but merely represents the way we respond to objects. Furthermore, the judgment of taste about beauty is a merely 'aesthetic' judgment - i.e., one based on a feeling of pleasure we take in the object. The judgment of taste, on the other hand, possesses 'universal validity': to call something beautiful is implicitly to 'demand' that all others find it beautiful as well. Kant's views about the taste for the beautiful have long been the subject of controversy. Scholars have differed over the interpretation of the demand contained in a judgment of taste and whether Kant's attempt to legitimate this demand is successful. Brent Kalar argues that the demands of taste should be understood as involving a uniquely aesthetic normativity rooted in Kant's cognitive psychology. If the basis of aesthetic pleasure in the activity of the cognitive faculties is properly understood, then Kant's attempt to legitimate the demands of taste may be regarded as a success. This leads Kalar to give a new interpretation of the nature of the beautiful according to Kant that re-examines the relationship between 'free play' and the 'form of purposiveness' in Kant's aesthetics, and restores the 'aesthetic ideas' to their rightful centrality in Kant's theory.

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The project of naturalizing human consciousness/experience has made great technical strides (e.g., in mapping areas of brain activity), but has been hampered in many cases by its uncritical reliance on a dualistic "Cartesian" paradigm (though as some of the authors in the collection point out, assumptions drawn from Plato and from Kant also play a role). The present volume proposes a version of naturalism in aesthetics drawn from American pragmatism (above all from Dewey, but also from James and Peirce)—one primed from the start to see human beings not only as embodied, but as inseparable from the environment they interact with—and provides a forum for authors from diverse disciplines to address specific scientific and philosophical issues within the anti-dualistic framework considering aesthetic experience as a process of embodied meaning-making. Cross-disciplinary contributions come from leading researchers including Mark Johnson, Jim Garrison, Daniel D. Hutto, John T. Haworth, Luca F. Ticini, Beatriz Calvo-Merino. The volume covers pragmatist aesthetics, neuroaesthetics, enactive cognitive science, literary studies, psychology of aesthetics, art and design, sociology.

Here, for the first time, Christopher Kul-Want brings together twenty-five texts on art written by twenty philosophers. Covering the Enlightenment to postmodernism, these essays draw on Continental philosophy and aesthetics, the Marxist intellectual tradition, and psychoanalytic theory, and each is accompanied by an overview and interpretation. The volume features Martin Heidegger on Van Gogh's shoes and the meaning of the Greek temple; Georges Bataille on Salvador Dalí's *The Lugubrious Game*; Theodor W. Adorno on capitalism and collage; Walter Benjamin and Roland Barthes on the uncanny nature of photography; Sigmund Freud on Leonardo Da Vinci and his interpreters; Jacques Lacan and Julia Kristeva on the paintings of Holbein; Freud's postmodern critic, Gilles Deleuze on the visceral paintings of Francis Bacon; and Giorgio Agamben on the twin traditions of the Duchampian ready-made and Pop Art. Kul-Want elucidates these texts with essays on aesthetics, from Hegel and Nietzsche to Badiou and Rancière, demonstrating how philosophy adopted a new orientation toward aesthetic experience and subjectivity in the wake of Kant's powerful legacy.

This project examines the effect that aesthetic reflection can have on the formation of ethical subjects and the development of reciprocal relations between individuals. In particular, it investigates whether aesthetic judgement, precisely because it encourages the development of a critically self-reflexive subject, provides a valuable model for ethics. Theodor Adorno's dialectical approach, on the other hand, interprets the subject as intersubjectively developed, which acknowledges the importance of reciprocal relations with others. Adorno's constant reference to the generic subject and object, however, does not differentiate between various types of subjects and objects and their relationships and in so doing, threatens to negate the agency of individuals. In order for Adorno's approach to be a viable means through which ethical subjectivity can be formulated, it needs to be able to acknowledge that ethical interaction occurs between socially embedded individuals because it is through these relationships that individuals can be challenged and exercise their agency as ethical subjects. The groundwork for this investigation is laid by Immanuel Kant who depicts the individual as an autonomous, rational agent that is capable of, and indeed responsible for, determining his or her own judgement. Kant's insight regarding the autonomy of the subject enables him to create a system of ethics that is upheld by imperatives, which he argues command respect because they are universally valid for all rational beings. Friedrich Nietzsche and Theodor Adorno build upon Kant's claim concerning the subject's autonomy to put forward two very different interpretations of what it means to be or become an ethical subject. Nietzsche encourages individuals to create or shape their identity as highly individualised, dynamic subjects akin to living works of art, rather than universalised and disembodied subjects. Nietzsche's emphasis on the subject's flourishing and growth provides important insights into the formation of oneself as an ethical subject, but it provides little in terms of recognising and developing reciprocal, ethical relations with others.

Gadamer's aesthetics demonstrates that the experience of art is grounded in the objectivities of language, history and tradition. By treating words and images as transmittable placeholders for meanings and concepts, hermeneutics gives a persuasive account of how artworks communicate. Davey demonstrates how hermeneutics transforms aesthetic reflection into a poignant attentive practice that is open to the unexpected. This new "poetics" is relevant not only to the understanding of art but also to showing, explaining and defending the cognitive content of the humanities. Hermeneutic aesthetics provides a sound basis for re-thinking humanities disciplines as critical-creative practices able to re-envision the future.

Drawing on a wide range of scholarship, this book offers a new and comprehensive examination of Kant's argument that aesthetic judgements are combined with a claim to subjective universality. The author gives a detailed account of the background to this claim in Kant's epistemology, logic, and metaphysics, before closely attending to the crucial sections of the *Critique of the Power of Judgement*. In particular, it is shown that Kant's aesthetics requires that his theory of the subject be rethought. Central to the theory of the subject that begins to emerge from the *Third Critique* is Kant's enigmatic notion of 'life' which is extensively explored here. This study, therefore, thoroughly examines the central features of Kant's account of aesthetic judgements, suggesting that a new and exciting theory of subjectivity begins to be outlined in Kant's aesthetics. The author argues for the placement of Kant's account of the subjective universality of aesthetic judgement at the centre of contemporary philosophical aesthetics.

In this book, Kenneth F. Rogerson explores the first half of Kant's *Critique of Judgment*, entitled the "Critique of Aesthetic Judgment."

Rogerson provides an interpretation of arguably the most important issue in Kant's aesthetic theory, namely, a free harmony of the imagination and understanding. He uses this interpretation to explore several other important issues in Kant's aesthetic theory, including his distinction between art and natural beauty, the doctrine of aesthetic ideas, and the connection between beauty and morality.

In this paper, I will try to answer the question how the aesthetic idea in Kant's aesthetic theory accounts for the universal validity of the subjective judgment of taste, and what the nature of the aesthetic idea is that makes such account possible. This claim about universal validity of the subjective judgment of taste in Kant's philosophy is regarded to be problematic because of the seeming contradiction between the subjectivity of a judgment and its universality. What can solve this contradiction, from my point of view, is the role of the aesthetic idea that it plays in the judgment of taste and the subjective principle that puts cognitive powers of mind in a harmonious free relationship. The main feature that makes the aesthetic idea the source of the universal validity is its universal communicability expressed in the universally pleasurable feeling of the judgment of taste.

The dissertation seeks to gain a sound understanding of the thought of Jean-François Lyotard through a reexamination of

Immanuel Kant's critical undertaking, particularly its aesthetic elements, and that a new and enlightened insight into Kant can be attained by examining the study of Kant that Lyotard has mounted.

Theodor W. Adorno died in 1969 and his last major work, *Ästhetische Theorie*, was published a year later. Only recently, however, have his aesthetic writings begun to receive sustained attention in the English-speaking world. This collection of essays is an important contribution to the discussion of Adorno's aesthetics in Anglo-American scholarship. The essays are organized around the twin themes of semblance and subjectivity. Whereas the concept of semblance, or illusion, points to Adorno's links with Marx, Nietzsche, and Freud, the concept of subjectivity recalls his lifelong struggle with a philosophy of consciousness stemming from Kant, Hegel, and Lukács. Adorno's elaboration of the two concepts takes many dialectical twists. Art, despite the taint of illusion that it has carried since Plato's Republic, turns out in Adorno's account of modernism to have a sophisticated capacity to critique illusion, including its own. Adorno's aesthetics emphasizes the connection between aesthetic theory and many other aspects of social theory. The paradoxical genius of *Aesthetic Theory* is that it turns traditional concepts into a theoretical cutting edge. Peace education is now well recognized within international legal instruments and within critical educational literature as an important aspect of education. Despite this, little attention has been given in the critical literature to the philosophical foundations for peace education and the rationale for peace education thus remains substantially an assumed one. This investigation explores some possible ethico-philosophical foundations for peace education, through an examination of five specific ethical traditions: 1) virtue ethics, whereby peace may be interpreted as a virtue, and/or virtue is interpreted as peacefulness, and peace education as education in that virtue; 2) consequentialist ethics, whereby peace education may be interpreted as education regarding the consequences of our action and inaction, both as individuals and collectivities; 3) conservative political ethics, whereby peace education may be interpreted as emphasizing the importance of the evolution of social institutions and the importance of ordered and lawful social change; 4) aesthetic ethics, whereby peace may be interpreted as something beautiful and valuable in itself, and peace education as emphasizing the importance of that beauty and value; and 5) the ethics of care, whereby care may be interpreted as a core element in peace, and peace education as encouraging trust and engagement with the other. The study addresses major contributions to each of these ethical traditions, the strengths and weaknesses of the tradition, and the ways in which the tradition provides support for peace education. It is argued in the thesis that each tradition provides only a partial basis for peace education, and that ultimately a holistic and integrative understanding is required, one that encourages a culture of peace. " ... an important addition to the emerging literature on peace education and the culture of peace" (From the Foreword by Koichiro Matsuura, Director-General of UNESCO).

Exploring the rupture between Wittgenstein's early and late phases, Michael Smith provides an original re-assessment of the metaphysical consistencies that exist throughout his divergent texts. Smith shows how Wittgenstein's criticism of metaphysics typically invoked the very thing he was seeking to erase. Taking an alternative approach to the inherent contradiction in his work, the 'problem of metaphysics', as Smith terms it, becomes the organizing principle of Wittgenstein's thought rather than something to overcome. This metaphysical thread enables further reflection on the poetic nature of Wittgenstein's philosophy as well as his preoccupation with ethics and aesthetics as important factors mostly absent from the secondary literature. The turn to aesthetics is crucial to a re-assessment of Wittgenstein's legacy, and is done in conjunction with an innovative analysis of Nietzsche's critique of Kantian aesthetics and Kant's 'judgments of taste'. The result is a unique discussion of the limits and possibilities of metaphysics, aesthetics, ethics and the task of the philosopher more generally.

One of the very few accounts in English of German idealism, this ambitious work advances and revises our understanding of both the history and the thought of the classical period of German philosophy. As he traces the structure and evolution of idealism as a doctrine, Frederick Beiser exposes a strong objective, or realist, strain running from Kant to Hegel and identifies the crucial role of the early romantics--Hölderlin, Schlegel, and Novalis--as the founders of absolute idealism. Traditionally, German idealism is understood as a radical form of subjectivism that expands the powers of the self to encompass the entire world. But Beiser reveals a different--in fact, opposite--impulse: an attempt to limit the powers of the subject. Between Kant and Hegel he finds a movement away from cosmic subjectivity and toward greater realism and naturalism, with one form of idealism succeeding another as each proved an inadequate basis for explaining the reality of the external world and the place of the self in nature. Thus German idealism emerges here not as a radical development of the Cartesian tradition of philosophy, but as the first important break with that tradition. Table of Contents: Introduction 1. Realism in German Idealism 2. Exorcising the Spirit 3. The Critique of Foundationalism 4. The Troublesome Hegelian Legacy 5. The Taxonomy of German Idealism I. KANT'S CRITIQUE OF IDEALISM Introduction: Kant and the Problem of Subjectivism 1. The Clash of Interpretations 2. Method and Results 3. Contemporary Kant Scholarship 1. Idealism in the Precritical Years 1. The Idealist Challenge 2. The First Refutation of Idealism 3. Idealist Dreams and Visions 4. The Critique of Idealism in the Inaugural Dissertation 5. Skeptical Ambivalence 6. David Hume, Transcendental Realist 2. Transcendental Idealism and Empirical Realism 1. The Case for Subjectivism 2. The First Edition Definitions of Transcendental Idealism 3. Transcendental versus Empirical Idealism 4. Empirical Realism in the Aesthetic 5. Empirical Realism and Empirical Dualism 3. The First Edition Refutation of Skeptical Idealism 1. The Priority of Skeptical Idealism 2. The Critique of the Fourth Paralogism 3. The Proof of the External World 4. A Cartesian Reply 5. Appearances and Spatiality 6. The Ambiguity of Transcendental Idealism 7. The Coherence of Transcendental Idealism 4. The First Edition Refutation of Dogmatic Idealism 1. The Missing Refutation 2. Kant's Interpretation of Leibniz 3. The Dispute in the Aesthetic 4. Dogmatic Idealism in the Antinomies 5. Kant and Berkeley 1. The *Göttingen Review* 2. Kant's Reaction 3. Berkeleyianism in the First Edition of the *Kritik* 4. The Argument of the Prolegomena 5. Kant's Interpretation of Berkeley 6. The Small but Real Differences? 6. The Second Edition Refutation of Problematic Idealism 1. The Problem of Interpretation 2. Kant's Motives 3. The Question of Kant's Realism 4. Realism in the Refutation 5. The New Strategy 6. The Argument of the Refutation 7. Outer vis-à-vis Inner Sense 8. Kant's Refutations in the *Reflexionen*, 1788-93 7. Kant and the Way of Ideas 1. The Theory of Ideas 2. Loyalty and Apostasy 3. The Transcendental versus the Subjective 4. The Question of Consistency 5. The Doctrine of Inner Sense 6. Kantian Self-Knowledge and the Cartesian Tradition 8. The Transcendental Subject 1. Persistent Subjectivism 2. Eliminating the Transcendental Subject 3. The Criteria of Subjectivity 4. The Subjectivity of the Transcendental 5. Restoring the Transcendental Subject 9. The Status of the Transcendental 1. The Problematic Status of the Categories 2. The Metaphysical Interpretation 3. The Psychological Interpretation 4. The Logical Interpretation 5. The Ineliminable Psychological Dimension 6. Problems of Transcendental Psychology 7. Transcendental Psychology and Transcendental Idealism 10. Kant's Idealism in the *Opus postumum* 1. Kant's Peruke 2. The Gap in the Critical System 3. The Transition Program and Its Implications 4. The Transition and Refutation 5. The *Selbstsetzungslehre*

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