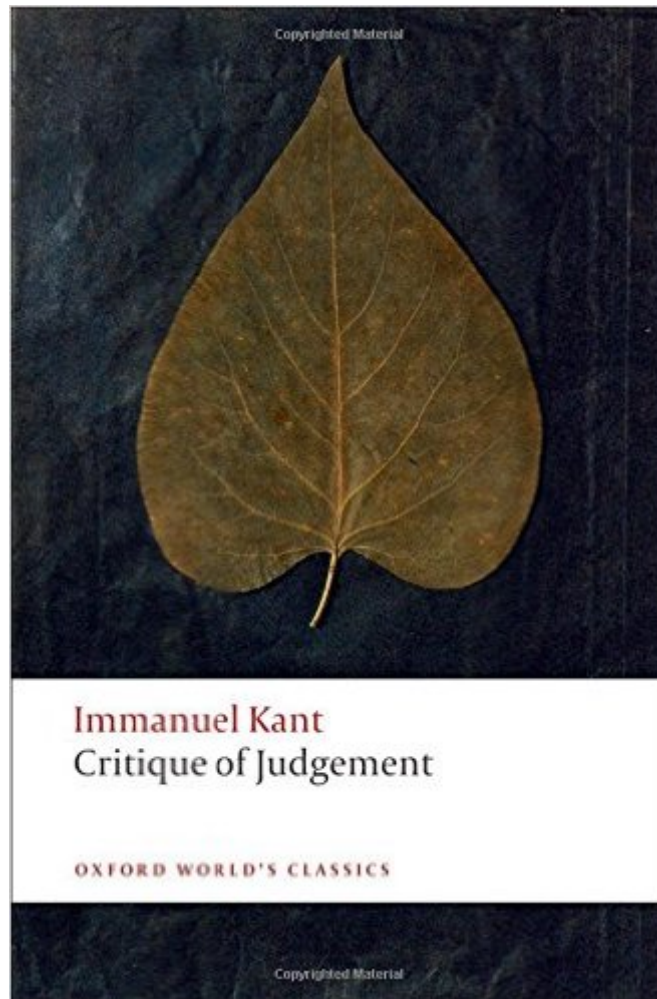


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# Critique Of Judgement (Oxford World's Classics)



## Synopsis

In the Critique of Judgement, Kant offers a penetrating analysis of our experience of the beautiful and the sublime. He discusses the objectivity of taste, aesthetic disinterestedness, the relation of art and nature, the role of imagination, genius and originality, the limits of representation, and the connection between morality and the aesthetic. He also investigates the validity of our judgements concerning the degree in which nature has a purpose, with respect to the highest interests of reason and enlightenment. The work profoundly influenced the artists, writers, and philosophers of the classical and romantic period, including Hegel, Schelling, Schopenhauer, and Nietzsche. In addition, it has remained a landmark work in fields such as phenomenology, hermeneutics, the Frankfurt School, analytical aesthetics, and contemporary critical theory. Today it remains an essential work of philosophy, and required reading for all with an interest in aesthetics.

About the Series: For over 100 years Oxford World's Classics has made available the broadest spectrum of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, voluminous notes to clarify the text, up-to-date bibliographies for further study, and much more.

## Book Information

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## Customer Reviews

One of the tests of true genius in a writer/philosopher is the degree of interest that he caused both in

his day and in ours. On this count alone, Immanuel Kant qualifies based on the impact of his theories on his contemporaries and on future theorists who saw in his books a justification for their own ranging from reader-response to Post-Structuralism to feminism. Kant's lasting claim to fame hinges on a trio of books in which he examines the relation between objects in the material world and how human beings perceive and internalize their significance. In the *CRITIQUE OF PURE REASON* (1781), Kant initiated a "Copernican Revolution," testing how human beings could apprehend knowledge of the external world even as they admitted that this knowledge was of the a priori variety (not based on experience). In the *CRITIQUE OF PRACTICAL REASON* (1788), he defined practical reason as a variation of human morality that required each person to refrain from acts that he would not wish to see everyone else similarly engage in. Kant very likely saw that the first book's focus on the sensible world created a void between that realm of sensibility and the supersensible (nonmaterial) realm of the second. Kant's third book, the *CRITIQUE OF JUDGMENT* (1790) was his attempt to reconnect the confined state of man as described in the first with the liberated state as noted in the second. Reading Kant is an exercise in taxed patience and cumulative frustration. His prose style is totally abstract with most sentences having multiple clauses. *CRITIQUE OF JUDGMENT* is no exception; however, the diligent reader will find that multiple readings combined with underlining and outlining will usually unravel the point.

Immanuel Kant (1724-1804) was a German philosopher who is perhaps the founder of "modern" philosophy, with his focus on epistemology (theory of knowledge); he wrote many books, such as *Critique of Pure Reason*, *Prolegomena to Any Future Metaphysics*, *Religion Within the Limits of Reason Alone*, etc. [NOTE: page numbers refer to the 339-page paperback edition.] He wrote in the Preface, "We may call the faculty of cognition from principles a priori pure reason, and the inquiry into its possibility and bounds generally the Critique of Pure Reason... That [critique] goes merely into our faculty of knowing things a priori and busies itself therefore only with the cognitive faculty, to the exclusion of the feeling of pleasure and pain and the faculty of desire..." (Pg. 3) He continues, "Whether now the judgment, which in the order of our cognitive faculties forms a mediating link between understanding and reason, has also principles a priori for itself; whether these are constitutive or merely regulative ... and whether they give a rule a priori to the feeling of pleasure and pain, as the mediating link between the cognitive faculty and the faculty of desire... these are the questions with which the Critique of Judgment is concerned." (Pg.

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