Immanuel Kant's Critique of Judgment has had a profound impact on the development of modern philosophy. Kant argued that fundamental concepts of the human mind structure human experience, that reason is the source of morality, that aesthetics arises from a faculty of disinterested judgment, that space and time are forms of our understanding, and that the world as it is "in-itself" is unknowable. Kant took himself to have effected a Copernican revolution in philosophy, akin to Copernicus' reversal of the age-old belief that the sun revolved around the earth.

Kant's Prolegomena to Any Future Metaphysics

A wide-ranging and original interpretation of Kant's Critique of Judgment.

Kant's Critique of Judgment

Kant's Critique of Judgment is one of the most important works in the history of philosophy. It is a classic text, in which Kant elucidates his aesthetic theory, and is an important piece of philosophical writing. In Kant's 'Critique of Judgment': A Reader's Guide, Fiona Hughes offers a clear and thorough account of this key philosophical work. The book offers a detailed review of the key themes and a lucid commentary that will enable readers to rapidly navigate the text. Concentrating on Kant's Critique of Aesthetic Judgment, the first and most commonly read part of this critique, Hughes explores the complex and important ideas inherent in the text and provides a cogent survey of the reception and influence of Kant's work. Geared towards the specific requirements of undergraduate students, this is the ideal companion to study of this most influential of texts.

Critique of Judgment

Michel Chaouli invites novice and expert alike to set out on the path of thinking, with help from Kant's Critique of Judgment, about the force of aesthetic experience, the essence of art, and the relationship of beauty and meaning. Each chapter unfolds the significance of a key concept for Kant's thought and our own ideas.

Expressions of Judgment

This edition, first published in 2000, offers serious students of Kant a richer, more complete and accurate translation.

Kant on Beauty and Biology

The Critique of Judgment, also translated as the Critique of the Power of Judgment and more commonly referred to as the third Critique, is a philosophical work by Immanuel Kant. Critique of Judgment completes the Critical project begun in the Critique of Pure Reason and the Critique of Practical Reason (the first and second Critiques, respectively). The book is divided into two main sections: the Critique of Aesthetic Judgment and the Critique of Teleological Judgment, and also includes a large overview of the entirety of Kant's Critical system, arranged in its final form. The end result of Kant's Critical Project is that there are certain fundamental antinomies in human Reason, most particularly that there is a complete inability to favor on the one hand the argument that all behavior and thought is determined by external causes, and on the other that there is an actual "spontaneous" causal principle at work in human behavior. Immanuel Kant (1724-1804) was a German philosopher, who, according to the Stanford Encyclopedia of Philosophy is "the central figure of modern philosophy." Kant argued that fundamental concepts of the human mind structure human experience, that reason is the source of morality, that aesthetics arises from a faculty of disinterested judgment, that space and time are forms of our understanding, and that the world as it is "in-itself" is unknowable. Kant took himself to have effected a Copernican revolution in philosophy, akin to Copernicus' reversal of the age-old belief that the sun revolved around the earth.
In this philosophically sophisticated and historically significant work, John H. Zammito reconstructs Kant's composition of The Critique of Judgment and reveals that it underwent three major transformations before publication. He shows that Kant not only made his "cognitive" turn, expanding the project from a "Critique of Taste" to a Critique of Judgment but he also made an "ethical" turn. This "ethical" turn was provoked by controversies in German philosophical and religious culture, in particular the writings of Johann Herder and the Sturm und Drang movement in art and science, as well as the related pantheism controversy. Such topicality made the Third Critique pivotal in creating a "Kantian" movement in the 1790s, leading directly to German Idealism and Romanticism. The austerity and grandeur of Kant's philosophical writings sometimes make it hard to recognize them as the products of a historical individual situated in the particular constellation of his time and society. Here Kant emerges as a concrete historical figure struggling to preserve the achievements of cosmopolitan Aufklärung against challenges in natural science, religion, and politics in the late 1780s. More specifically Zammito suggests that Kant's Third Critique was animated throughout by a fierce personal rivalry with Herder and by a strong commitment to traditional Christian ideas of God and human moral freedom. "A work of extraordinary erudition. Zammito's study is both comprehensive and novel, connecting Kant's work with the aesthetic and religious controversies of the late eighteenth century. He seems to have read everything. I know of no comparable historical study of Kant's Third Critique." - Arnulf Zweig, translator and editor of Kant's Philosophical Correspondence, 1759-1799 "An intricate, subtle, and exciting explanation of how Kant's thinking developed and adjusted to new challenges over the decade from the first edition of the Critique of Pure Reason to the appearance of the Critique of Judgment." - John W. Burbidge, Review of Metaphysics "There has been for a long time a serious gap in English commentary on Kant's Critique of Judgment; Zammito's book finally fills it. All students and scholars of Kant will want to consult it." - Frederick Beiser, Times Literary Supplement
The idea of a separate 'transcendental deduction', independent from the analysis of the necessary conditions of empirical judgements, arose only shortly before publication of the Critique in 1781, and distorted much of Kant's original inspiration. Part of what led Kant to present this deduction separately was his invention of a new pattern of argument - very different from the 'transcendental arguments' attributed by recent interpreters to Kant - depending on initial claims to necessary truth.

Thinking with Kant's Critique of Judgment
This 1788 work, based on belief in the immortality of the soul, established Kant as a vindicator of the truth of Christianity. It offers the most complete statement of his theory of free will.

The Typic in Kant's "Critique of Practical Reason"
Kant's The Critique of Judgment laid the groundwork of modern aesthetics when it appeared in 1790. Eli Friedlander's reappraisal emphasizes the internal connection of judgment and meaning, showing how the pleasure in judging is intimately related to our capacity to draw meaning from our encounter with beauty.

Kant's Critique of Pure Reason
Immanuel Kant's three Critiques—Critique of Pure Reason, Critique of Practical Reason and Critique of Judgment—have been the cornerstone of Western philosophy. While the West has extensively debated on these works, Indian perspectives on them have been few and far between. This book is a singular example of how Western philosophy can be creatively interpreted and appropriated from the perspective of Indian philosophy. Delving into concepts like free will, knowledge of the self and the role of imagination in knowledge, Bhattacharyya integrates the three Critiques showing their interconnections and presents their essential theses. He extends the meaning of concepts like knowing and experience from the standpoint of Nyaya and Advaita schools to evaluate judgments and certainties, thereby extending the domain of Kantian insight. Hailed as one of the most original and creative Indian academic philosophers of the twentieth century, Bhattacharyya explains, amplifies and transcreates, moving beyond Kant's original texts, without distorting the essential tenets of Kant's philosophy. With detailed notes and annotations as well as a critical introduction, this translation presents a radical departure from traditional analyses of Kant.

The Idea of Form
Includes twelve of the most important modern critical discussions of the Critique of the Power of Judgment, written by the leading Kant scholars and aestheticians of the twentieth century.

Kant's Critique of Judgment
In demonstrating how much Kant's metaphysics of judgment relies on symbolism, this book clarifies Kant's relationship to Romanticism. This connection sets the stage for an argument against the rational/irrational dichotomy.

IMMANUEL KANT: Philosophical Books, Critiques & Essays
Philosophy may be said to contain the principles of the rational cognition that concepts afford us of things (not merely, as with logic, the principles of the form of thought in general irrespective of the objects), and, thus interpreted, the course, usually adopted, of dividing it into theoretical and practical is perfectly sound. But this makes imperative a specific distinction on the part of the concepts by which the principles of this rational cognition get their object assigned to them, for if the concepts are not distinct they fail to justify a division, which always presupposes that the principles belonging to the rational cognition of the several parts of the science in question are themselves mutually exclusive.
Kant's Critique of Judgment

Immanuel Kant's three critiques - The Critique of Pure Reason, the Critique of Practial Reason and the Critique of Judgment - are among the pinnacles of Western Philosophy. This accessible study grounds Kant's philosophical position in the context of his intellectual influences, most notably against the background of the scepticism and empiricism of David Hume. It is an ideal critical introduction to Kant's views in the key areas of knowledge and metaphysics; morality and freedom; and beauty and design. By examining the Kantian system in the light of contemporary arguments, Ward brings the structure and force of Kant's Copernican Revolution in Philosophy into sharp focus. Kant is often misrepresented as a somewhat dry thinker, yet the clarity of Wards exposition of his main themes, science, morality and aesthetics, through the three critiques brings his writings and theories to life. Lucidly and persuasively written, this book will be a valuable resource for students and scholars seeking to understand Kant's immense influence.

Kant's Critique of Taste

Why read Kant's Critique of Judgment? For most readers, the importance of the work lies in its contributions to aesthetics and, to a lesser extent, the philosophy of biology. Hannah Ginsborg, by contrast, sees the Critique of Judgment as a central contribution to the understanding of human cognition generally. The fourteen essays collected here advance a common interpretive project: that of bringing out the philosophical significance of the notion of judgment which figures in the third Critique and showing its importance both to Kant's own theoretical philosophy and to contemporary views of human thought and cognition. For us to possess the capacity of judgment, on the interpretation defended here, is for our natural perceptual and imaginative responses to involve a claim to their own normativity with respect to the objects which cause them. It is in virtue of this capacity that we are able not merely to respond discriminatively to objects, as animals do, but to bring objects under concepts. The essays in this book aim collectively to develop and illuminate this understanding of judgment in its own right, and to use it to address specific interpretive issues in Kant's aesthetics, theory of knowledge, and philosophy of biology; they are also concerned to bring out the relevance of this conception of judgment to contemporary debates regarding concept-acquisition, the content of perception, and skepticism about rules and meaning.
The Supersensible in Kant's Critique of Judgment

The Critique of Judgment is a 1790 philosophical work by Immanuel Kant. In it, Kant lays the foundations for modern aesthetics. The Critical project, that of exploring the limits and conditions of knowledge, had already produced the Critique of Pure Reason, in which Kant argued for a Transcendental Aesthetic, an approach to the problems of perception in which space and time are argued not to be objects but ways in which the observing subject's mind organizes and structures the sensory world. The end result of this inquiry is that there are certain fundamental antinomies in human Reason, most particularly that there is a complete inability to favor on the one hand the argument that all behavior and thought is determined by external causes, and on the other that there is an actual “spontaneous” causal principle at work in human behavior.

Introducing Kant's Critique of Pure Reason

Kant's Critique of Judgment represents one of the most important texts in modern philosophy. However, while its importance for 19th-century philosophy has been widely acknowledged, scholars have often overlooked its far-reaching influence on 20th-century thought. This book aims to account for the various interpretations of Kant's notion of aesthetic judgment formulated in the last century. The book approaches the subject matter from both a historical and a theoretical point of view and in relation to different cultural contexts, also exploring in an unprecedented way its influence on some very up-to-date philosophical developments and trends. It represents the first choral and comprehensive study on this missing piece in the history of modern and contemporary philosophy, capable of cutting in a unique way across different traditions, movements and geographical areas. All main themes of Kant's aesthetics are investigated in this book, while at the same time showing how they have been interpreted in very different ways in the 20th century. With contributions by Alessandro Bertinetto, Patrice Canivez, Dario Cecchi, Diarmuid Costello, Nicola Emery, Serena Feloj, Günter Figal, Tom Huhn, Hans-Peter Krüger, Thomas W. Leddy, Stefano Marino, Claudio Paolucci, Anne Sauvagnargues, Dennis J. Schmidt, Arno Schubbach, Scott R. Stroud, Thomas Teufel, and Pietro Terzi.