

Kant's Critique of Judgment

GPHI 6030

Wednesday 8:00 – 10:00

Fall 2007

Professor J. M. Bernstein

Kant's Third *Critique* is widely regarded as the central text constituting modern aesthetics, as well as, in its attempt to negotiate between the extremes of freedom and law-governed nature that are the consequence of Kant's practical and theoretical philosophy, the opening shot of German Idealism. Indeed, many view CJ at the locus where the analytic and continental traditions in philosophy part ways: if you accept some version of the transcendental framework that Kant elaborates in the critiques of theoretical and practical reason, then philosophy will look the way it does to analytic philosophers, namely, the natural world as projected by mathematic physics and modern biology providing the ultimate framework in which normative judgments must, somehow, find sufficient autonomy to become intelligible. If you construe CJ as providing the ingredients for an immanent critique of the transcendental philosophy set up in the earlier critiques, then the purposive practices / language / history emphases of the continental tradition will become fundamental. Might we say: science naturalizes humans, while aesthetics humanizes nature?

Although this course will focus on a detailed reading of Part I, "Critique of Aesthetic Judgment", we shall also read the usually ignored Part II, "Critique of Teleological Judgment." Among the questions addressed will be: Why does this work have the two parts it does? How are judgments of taste possible? What is the role of reflective judgment in Kant's system generally? Are judgments of sublimity parallel to judgments of beauty? If not, what is the role of the sublime? Why, for Kant, is natural beauty more central than art beauty? What is the relation between beauty and the morally good? In what sense are successful works of fine art products of "genius"? What is the role of the *Sensus Communis*? Apart from reading the *Critique* itself, and in the hope of locating the contemporary standing of this work, students will be expected to engage with a range of secondary literature: Allison, Longuenesse, Pippin, Lyotard, Derrida, etc.

Primary Text

Immanuel Kant, *Critique of Judgment*, translated by Werner S. Pluhar (Hackett, 1987).

Secondary Literature

The secondary literature on the Third *Critique* is large. A sound if uninspired reading of the "Critique of Aesthetic Judgment" can be found in Henry Allison, *Kant's Theory of Taste* (Cambridge UP, 2001). We shall routinely be taking Allison's account as a starting point for our discussions. This book also contains an extremely useful bibliography. The listed essays by Ginsborg and Pippin are of especial interest to Week 4 (a). At the conclusion of each chapter of Christian Helmut Wenzel, *An Introduction to Kant's Aesthetics: Core Concepts and Problems* (Blackwell, 2005), there is a useful annotated

bibliography registering the major hermeneutic and argumentative issues in that portion of the *Critique*.

Other works you might consult include (most of which should be available from B&N):

Gary Banham, *Kant and the Ends of Aesthetics* (St. Martin's Press, 2000).

J.M. Bernstein, *The Fate of Art* (Penn State UP, 1992).

Howard Caygill, *The Art of Judgment* (Blackwell, 1989).

Ted Cohen & Paul Guyer (eds.), *Essays in Kant's Aesthetics* (University of Chicago Press, 1982).

Donald Crawford, *Kant's Aesthetic Theory* (University of Wisconsin Press, 1974).

J. Derrida, *The Truth in Painting* (U of Chicago Press, 1987).

Thierry de Duve, *Kant After Duchamp* (MIT Press, 1996).

Sarah Gibbons, *Kant's Theory of Imagination: Bridging Gaps in Judgment and Experience* (Clarendon Press, 1994).

Hannah Ginsborg, *The Role of Taste in Kant's Theory of Cognition* (Garland, 1990).

Paul Guyer, *Kant and the Claims of Taste* (Harvard University Press, 1979).

Paul Guyer, *Kant and the Experience of Freedom* (Cambridge UP, 1993).

Paul Guyer, *Value of Beauty: Historical Essays in Aesthetics* (Cambridge UP, 2005).

Paul Guyer (ed.), *Kant's Critique of the Power of Judgment: Critical Essays* (Rowman and Littlefield, 2003). (Contains a useful bibliography).

Dieter Henrich, *Aesthetic Judgment and the Moral Image of the World* (Stanford UP, 1994).

Gregg Horowitz, *Sustaining Loss: Art and Mournful Life* (Stanford UP, 2001).

Tom Huhn, *Imitation and Society: The Persistence of Mimesis in the Aesthetics of Burke, Hogarth, and Kant* (Penn State UP, 2004).

Beatrice Longuenesse, *Kant & the Capacity to Judge* (Princeton UP, 1998).

Rudolf Makkreel, *Imagination and Interpretation in Kant* (University of Chicago Press, 1990).

R. Gasché, *The Idea of Form* (Stanford UP, 2003).

J-F Lyotard, *Lessons on the Analytic of the Sublime* (Stanford UP, 1994)

Kirk Pillow, *Sublime Understanding* (MIT Press, 2005).

Allison Ross, *The Aesthetic Paths of Philosophy: Presentation in Kant, Heidegger, Lacoue-Labarthe and Nancy* (Stanford UP, 2007).

Robert Wicks, *Kant on Judgment* (Routledge, 2007) (in the GuideBook series)

John Zammito, *The Genesis of Kant's Critique of Judgment* (University of Chicago Press, 1992).

If you are not already familiar with the core arguments of Kant's critiques of theoretical and practical reason, then you should commence your reading with Parts One and Two of Paul Guyer, *Kant* (Routledge, 2006).

Course Outline

Week 1: Introduction.

Week 2: Kant's Introductions to the *Critique*. The "First Introduction" appears as the Translator's Supplement in Pluhar, pp. 383-441.

Week 3: Introductions (cont.), and Disinterestedness: §1 - §5.

Week 4: (a) Subjective Universality and the Harmony of the Faculties: §6 - §9.

(b) Beauty and Purposiveness: §10 - §17.

Weeks 5 - 6: Modality, the Sensus Communis, and the Deduction of Taste: §18 - §22, and §30 - §39.

Weeks 7 - 8: The Analytic of the Sublime: §23 - §29.

Weeks 9 - 10: On Art and Genius: §43 - §54.

Week 11: Beauty and Morality: §40 - §42, and §55 - §60.

Weeks 12 - 13: Critique of Teleological Judgment: §61 - §91.

Evaluation

One 20 page, double-spaced typed essay. This essay is due on the last day of class. The essay should focus on a central topic of *Critique of Judgment*. Your essay should demonstrate detailed familiarity with argument of the text, as well as working knowledge of some of the relevant secondary literature on the topic you are addressing.