

## THE IMAGINATION IN GERMAN IDEALISM AND ROMANTICISM

For philosophers of German idealism and early German Romanticism, the imagination is central to issues ranging from hermeneutics to transcendental logic and from ethics to aesthetics. This volume of new essays brings together, for the first time, comprehensive and critical reflections on the significances of the imagination during this period, with essays on Kant and the imagination, the imagination in post-Kantian German idealism, and the imagination in early German romanticism. The essays explore the many and varied uses of the imagination and discuss whether they form a coherent or shared notion or whether they embody points of philosophical divergence within these traditions. They shed new light on one of the most important and enigmatic aspects of human nature, as understood in the context of a profoundly influential era of western thought.

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Edited by Gerad Gentry , Konstantin Pollok  
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THE IMAGINATION  
IN GERMAN IDEALISM  
AND ROMANTICISM

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*To Megan,  
Eliana, August, and Lillian*

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## *Contents*

<i>List of Contributors</i>	<i>page</i> ix
<i>Acknowledgments</i>	xi
<i>A Note on the Cover Image</i>	xii
Introduction to the Significances of the Imagination in Kant, Idealism, and Romanticism	I
<i>Gerad Gentry</i>	
PART I KANT AND THE IMAGINATION	25
1 Kant on the Role of the Imagination (and Images) in the Transition from Intuition to Experience	27
<i>Clinton Tolley</i>	
2 Kant on Imagination and the Intuition of Time	48
<i>Tobias Rosefeldt</i>	
3 “The Faculty of Intuitions <i>A Priori</i> .” Kant on the Productive Power of the Imagination	66
<i>Günter Zöllner</i>	
4 Unity in Variety: Theoretical, Practical, and Aesthetic Reason in Kant	86
<i>Keren Gorodeisky</i>	
PART II THE IMAGINATION IN POST-KANTIAN GERMAN IDEALISM	107
5 Imagination and Objectivity in Fichte’s Early <i>Wissenschaftslehre</i>	109
<i>Johannes Haag</i>	

viii	<i>Contents</i>	
6	The Kantian Roots of Hegel's Theory of the Imagination <i>Meghant Sudan</i>	129
7	The Ground of Hegel's Logic of Life and the Unity of Reason: The Free Lawfulness of the Imagination <i>Gerad Gentry</i>	148
	PART III THE IMAGINATION IN GERMAN ROMANTICISM	173
8	Imagination and Interpretation: Herder's Concept of <i>Einfühlung</i> <i>Michael N. Forster</i>	175
9	Imagination, Divination, and Sympathy: Schleiermacher and the Hermeneutics of the Second Person <i>Kristin Gjesdal</i>	190
10	Poetry and Imagination in Fichte and the Early German Romantics: A Reassessment <i>Elizabeth Millán Brusslan</i>	208
11	Art, Imagination, and the Interpretation of the Age: Hegel and Schlegel on the New Status of Art and Its Connection to Religion and Philosophy <i>Allen Speight</i>	225
	<i>Bibliography</i>	241
	<i>Index</i>	258



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## *A Note on the Cover Image*

Something happened from 1830 and 1845 that was as revolutionary for the history of painting in the following centuries as the French Revolution in European geopolitical history. J. M. W. Turner painted *Death on a Pale Horse* (1830), *Sunrise, with a Boat between Headlands* (1840), *Steam and Speed* (1844), and finally *Europa and the Bull* (1845), which serves as a cover of this volume as a whole. In a real way, Impressionism made its anonymous debut on the world stage during this period. It was the nascent impressionism of Turner that was the biggest influence on Claude Monet's giving full-fledged birth to Impressionism (according to Monet himself).

In many respects, I take Kant's account of *the imagination* in a tripartite critique of reason to be to post-Kantian Idealism and Romanticism what Turner's work was to impressionism. The relationship between Kant, the post-Kantian Idealists, and Romantics is of such a complex and dynamic nature, there are ways in which the analogy with Turner is perhaps the most fitting image one can give.

Gerad Gentry