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.

Gerad Gentry is Assistant Professor in Philosophy and Philosophy of Law at Lewis University and Associate Visiting Research Faculty in Germanic Studies at the University of Chicago. He is the editor of the forthcoming volume Kantian Legacies in German Idealism.

THE IMAGINATION
IN GERMAN IDEALISM
AND ROMANTICISM

EDITED BY

GERAD GENTRY
Lewis University and the University of Chicago

KONSTANTIN POLLOK
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Contributors

ELIZABETH MILLÁN BRUSSLAN is Professor of Philosophy at DePaul University. Her publications include The Brill Companion to German Romantic Philosophy, co-edited with Judith Norman (2018), Friedrich Schlegel and the Emergence of Romantic Philosophy (2007) and Das neue Licht der Frühromantik / The New Light of German Romanticism (2008, with Bärbel Frischmann).

MICHAEL N. FORSTER is Alexander von Humboldt Professor, Chair in Theoretical Philosophy, and Co-director of the International Center for Philosophy at Bonn University and Glen A. Lloyd Distinguished Service Professor in Philosophy and the College, The University of Chicago. He is the author of After Herder: Philosophy of Language in the German Tradition (2010) and German Philosophy of Language: From Schlegel to Hegel and Beyond (2013), the editor of Herder: Philosophical Writings (Cambridge University Press, 2002), and the co-editor of The Oxford Handbook of German Philosophy in the Nineteenth Century (2015).

GERAD GENTRY is Assistant Professor in Philosophy at Lewis University, Associate Visiting Research Faculty in Germanic Studies at the University of Chicago, President of the Society for German Idealism and Romanticism, and Founding Editor of the SGIR Review. He is the author of several articles on Kant and Hegel, the editor of the forthcoming volume Kantian Legacies in German Idealism for the Routledge Studies in Nineteenth-Century Philosophy, and co-editor of the forthcoming special issue Conceptions of Life in German Idealism and Romanticism.

KRISTIN GJESDAL is Professor of Philosophy at Temple University. Her publications include Gadamer and the Legacy of German Idealism (Cambridge University Press, 2009) and Herder’s Hermeneutics: History, Poetry, Enlightenment (Cambridge University Press, 2017); she is also the editor and co-editor of six volumes, including the Oxford Handbook
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of German Philosophy in the Nineteenth Century (2015, with Michael Forster), the Cambridge Companion to Hermeneutics (2019, with Michael Forster), and Women Philosophers in the Long Nineteenth Century: The German Tradition (2019, with Dalia Nassar).

Keren Gorodeisky is Associate Professor at Auburn University. She works on Kant, aesthetic pleasure, aesthetic value, aesthetic rationality, and romantic aesthetics. Her publications have appeared in the Journal of Philosophy, Stanford Encyclopedia, British Journal of Aesthetics, and others.

Johannes Haag is Professor of Theoretical Philosophy at the University of Potsdam. He has published on Kant and German Idealism and Early Modern Philosophy as well as contemporary theories of perception and the foundations of intentionality.

Tobias Rosefeldt is Professor of Philosophy at Humboldt University in Berlin. He is the author of a book on Kant’s theory of the self, Das logische Ich: Kant über den Gehalt des Begriffes von sich selbst (2000), and of various articles on Kant’s epistemology and metaphysics.

Allen Speight is Associate Professor of Philosophy and Chair of the Department of Philosophy at Boston University. He is the author of Hegel, Literature and the Problem of Agency (Cambridge University Press, 2001) and The Philosophy of Hegel (2008); he is also co-editor/translator (with Brady Bowman) of Hegel: Heidelberg Writings (Cambridge University Press, 2009) and editor of Philosophy, Narrative and Life (2015).

Meghalt Sudan is a Faculty Fellow at Colby College. He works on the encounter of skepticism and idealism between Kant and Hegel.

Clinton Tolley is Associate Professor of Philosophy at the University of California, San Diego. He is the author of a number of articles on Kant and modern German philosophy and the co-editor and co-translator (with Sandra Lapointe) of The New Anti-Kant (2014).

Günter Zöller is Professor of Philosophy at the University of Munich. He is the author of Res Publica: Plato’s “Republic” in Classical German Philosophy (2015) and Philosophy of the 19th Century: From Kant to Nietzsche (2018) and co-editor of The Cambridge Companion to Fichte (2016).
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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