
Karsten Harries: The Antinomy of Being

Richard Colledge

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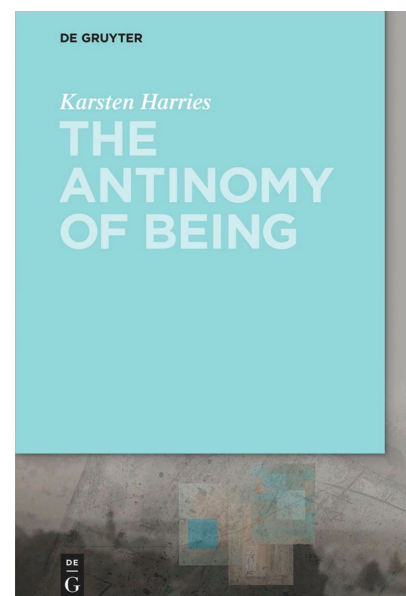
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Karsten Harries' *The Antinomy of Being*, which is based on his final Yale graduate seminar, is a deeply ambitious study that brings to the table vast scholarship across a range of philosophical, as well as literary, theological, early modern scientific, and art historical sources. Focusing especially on what he presents as a key problematic in the work of Kant, Nietzsche and Heidegger, Harries demonstrates the way that this notion of the antinomy of Being is at the heart of the condition of possibility of truth, and thus for any response to the spectre of nihilism. When taken as a whole, his arguments make a compelling case not only for the centrality and irreducibility of this issue across a range of philosophical fields, but also for any rigorous meta-philosophical reflection. This welcome development in Harries' work is a text that challenges contemporary thought across various fields.

The idea of the antinomy of Being is one that Harries has presented and discussed numerous times in his writings over the last decade and a half in particular, generally as part of a more finely focused argument that opens into this larger underlying set of concerns.[1] However, in this 2019 monograph, Harries provides a fully developed account of what he describes as “the unifying thread of [his] philosophical musings” from over half a century of teaching, even if the term itself appeared in his work only comparatively recently (*AB*, 1).

“Antinomy” is associated with paradox; aporia; the limits of language; cognitive dissonance; and possibly even the limits of logic. More specifically (especially in a Kantian context), it relates to the clash between two apparently contradictory beliefs, each of which is entirely justifiable. Two of the four famous antinomies in Kant's first *Kritik* (relating to space and time, freedom, substance and ultimate necessity) are the subject of explicit attention in this book, as is the way that the same fundamental problematic can be seen as being deeply at play in the work of Martin Heidegger and various other post-Kantian thinkers. The ways that these more specific cases arise in Harries' text will be surveyed below. However, it is important also to note that Harries' concern is not to simply paint his topic as an issue in the thought of a particular group of philosophers. To the contrary, his larger and more basic project is to show that the antinomy of Being is an irreducible element in *all* thought, cutting across all disciplines and genres. Consequently, its denial amounts to the distortion of thought, while coming to terms with it is the only pathway to intellectual (perhaps also existential) authenticity. For ultimately, it is a question of how it is possible to respond to the ever-present threat of nihilism (the topic of his 1962 doctoral dissertation). As he puts it early in his Introduction:

[O]ur thinking inevitably leads us into some version of this antinomy whenever it attempts to comprehend reality in toto, without loss, and that a consequence of

that attempt is a loss of reality. All such attempts will fall short of their goal. What science can know and what reality is, are in the end incommensurable. Such incommensurability however, is not something to be grudgingly accepted, but embraced as a necessary condition of living a meaningful life. That is why the Antinomy of Being matters and should concern us. (*AB*, 2)

What is the nub of Harries' contention? In a sense, the book is something of a manifesto for hermeneutical realism, and in such a way that places equal weight on both hermeneutics and realism as complementary poles of the antinomy of Being as a whole. On one hand, there is an absolute insistence on the finitude of all understanding ("hermeneutics goes all the way down" as the old adage has it), while on the other hand there is an equally strong insistence on the real as *that which is* finitely understood. In this way, the twin disasters of nihilism – i.e., idealism (nothing can be known; or there is no real as such) and dogmatism (in its many guises, be it scientism, religious fundamentalism, etc) – are both variations on the theme of denial of the ineluctable antinomy of Being. Both idealism and realism contain kernels of truth, but in canonising one side of the antinomy and marginalising the other, both are ideologies that destroy the balance required to underpin the possibilities of knowing in any genuine sense. On one hand, *idealism* absolutizes the rift between mind and world so that it is portrayed as an unbridgeable chasm that makes knowledge of the real impossible. On the other hand, in its claim to have captured and represented the real, there is something absurd and self-undermining in rationalistic *realism*, and in presenting a shrunken parody of the real it too vacates the space for nihilistic conclusions.

In seeking to do justice to *both* sides of the antinomy, Harries is not afraid to defend what he sees as the key insight of the Kantian antinomies that he links respectively (if unfashionably) to the transcendental and the transcendent dimensions of the real:

[T]he being of things has to be understood in two senses: what we experience are first of all phenomena, appearances, and as such their being is essentially a being for the knowing subject. Science investigates these phenomena. But the things we experience are also things in themselves, and as such they possess a transcendent being that eludes our comprehension. The identification of phenomena, of what science can know, with reality is shown to mire us in contradiction. (*AB*, 1)

I suggest that Harries' stance invites comparison with other contemporary forms of hermeneutical realism, such as that developed by Günter Figal.[2] Figal's approach places the focus on the problem of objectivity: of the thing's standing over against the

subject as irretrievably other, even *in* its being understood and grasped. As Figal puts it, “[h]ermeneutical experience is the experience of the objective [*das Gegenständliche*]—of what is there in such a way that one may come into accord with it and that yet never fully comes out in any attempt to reach accord.”[3] Similarly, it is this simultaneous knowability and unknowability of things that Harries highlights in his observation of the antinomy that characterises all understanding of the objective, of that which shows itself – only ever finitely and incompletely – as the real.

In the first chapter of the book, Harries sets out his account predominantly with reference not to Kant, but to Heidegger. These pages provide a condensed summary of some of the major aspects of his previously published readings of Heidegger that gather around this theme. For Harries, the confrontation with the antinomy of Being is at the heart of a key tension in *Being and Time*, a tension that Heidegger repeatedly returns to for the rest of his life. Even if Heidegger never used the term, Harries asserts that it is directly evoked in his notion of “the ontological difference” (the difference between beings and their Being [*Sein*]), for to attempt to think this difference Heidegger, he claims, “had to confront the Antinomy of Being” (*AB*, 15). As Heidegger outlines in §§43-44 of *Being and Time*, but more directly in his summer 1927 lecture course, there is a formidable problem here. On one hand, without Being, there would be no beings, and so Being is transcendental. Further, there is Being only when truth (and thus Dasein) exists, for without Dasein, there would be no revelation of beings. But on the other hand (and here the antinomy becomes evident), it cannot be said that beings, or nature as such, only are when there is Dasein. Nature does not need to be revealed to Dasein (there need be no event of truth) in order to be what it already is. We do not create beings; they “are given to us,” and our “experience of the reality of the real is thus an experience of beings as transcending Being so understood” (*AB*, 15). Being “transcend[s] ... the Dasein-dependent transcendental Being to which *Being and Time* sought to lead us” (*AB*, 14). The antinomy of Being thus arises in this distinction Heidegger implicitly notes “between two senses of Being: the first transcendental sense relative to Dasein and in this sense inescapably historical, the second transcendent sense, gesturing towards the ground or origin of Dasein’s historical being and thus also of Being understood transcendently” (*AB*, 15-16).[4]

To be sure, with this Heidegger interpretation Harries intervenes in well-established debates within (especially American) Heidegger scholarship. However, unlike the way much of that debate circles around early Heideggerian thought (and sometimes only Division 1 of *Being and Time*), Harries is concerned with the way that this same issue continued to play out – albeit in different terms – in Heidegger’s later works.

For example, he makes the interesting (unfortunately undeveloped) suggestion that Heidegger sometimes looks to differentiate these two senses of Being via the introduction of the Hölderlin-inspired spelling “*Seyn*” or in placing “*Sein*” under erasure. “*Sein* and *Seyn* are the two sides of my antinomy,” he explains: “Being understood as the transcendent ground of experience (*Seyn*) transcends Being understood transcendently (*Sein*)” (AB, 16). However, the attempt to comprehend ... the presencing (*das Wesen*) of *Seyn* will inevitably “become entangled in some version of the Antinomy of Being. Thus:

Any attempt to conceptually lay hold of that originating ground threatens to transform it into a being, such as God or the thing in itself and must inevitably fail. Here our thinking bumps against the limits of language. Being refuses to be imprisoned in the house of language. And yet this elusive ground is somehow present to us, calls us, if in silence, opening a window to transcendence in our world. (AB, 16)

For Harries, the notion of the *Kehre* in Heideggerian thought – understood as Heidegger himself presents it, as “a more thoughtful attempt to attend to the matter to be thought” – is a step made necessary by “the antinomial essence of Being, which denies the thinker a foundation.” Indeed, Harries goes still further in doubling back to Kant: the “Antinomy of Being shows us why we cannot dispense with something like the Kantian understanding of the thing in itself as the ground of phenomena, even as the thing in itself eludes our understanding” (AB, 16-17).

In Chapter 2 (“The Antinomy of Truth”), Harries continues his engagement with Heideggerian thought, specifically concerning the paradox of language. Accordingly, language is *both* the way that beings are revealed and thus (transcendentally) come to be for us, whilst *also* limiting us to a finite encounter with the real that in itself transcends the limits of linguistic and thus worldly presentation. In other words, as Heidegger emphasised time and again (though it is also an insight voiced throughout philosophical history, from Plato to Wittgenstein and beyond), language both reveals and conceals the real, both revealing and “necessarily cover[ing] up the unique particularity of things” (AB, 25). Harries illustrates this point by opening the chapter with citations from Hugo von Hofmannsthal’s evocative 1902 “Letter of Lord Chandos,” before then showing how Hofmannsthal’s insights were already voiced by figures as diverse as Aquinas, Kant and Nietzsche. After focusing on “the truth of phenomena” through a Kantian lens (in the course of which he illuminatingly quotes Copernicus on his own distinction between appearance and actuality in planetary observation), Harries then provides an extended analysis and critique of Heidegger’s account of truth. In partially sympathising with Tugendhat’s critique of Heidegger’s

early notion of truth as *alētheia*, Harries goes on to maintain that transcendental subjectivity only makes sense in the context of transcendental objectivity. The real is only ever encountered and uncovered perspectivally, but the (infinite) array of possible perspectives (via the contingencies of worlding) points to a transcendent whole that is nonetheless inaccessible in its completeness to the finite subject:

To understand the subject as a subject that transcends all particular points of view is to presuppose that consciousness is tied to perspectives but transcends these perspectives in the awareness that they are just perspectives. The transcendental subject has its foundation in the self-transcending subject. (AB, 45)

In Harries view, in its focus on the finitude of phenomenological access, Heidegger's early position fails to do justice to this larger context: Heidegger's fundamental ontology "suggest[s] that the perspectival is prior to the trans-perspectival without inquiring into the meaning of this priority." Further, it must be recognized that "the perspectival and the transperspectival cannot be divorced," for human self-transcendence "stands essentially in between the two" (AB, 45). Nonetheless, even given this critique, Harries continues to insist, with Heidegger, on the ineluctability of finitude:

[T]he transcendental philosopher remains tied to a given language and subject to the perspectives it imposes, even as he attempts to take a step beyond them. The absolute of which he dreams must elude him. The pursuit of objectivity cannot escape its ground in the concrete. (AB, 45)

Chapter 3 ("The Architecture of Reason") is largely devoted to the relationship between Kant and Nietzsche on this question. Focusing especially on the latter's essay "On Truth and Lies in an Extra-moral Sense," Harries is in agreement with Nietzsche in his staunch opposition to linguistic realism: words do not *simply* express the inner essence of the things they re-present. "What we can grant him is that the thing in itself remains quite incomprehensible," and so "what we are dealing with are always only appearances." However, Harries also wants to insist on the key distinction between the thing-in-itself and objective appearance as such. After all, if the phenomenon just is the self-giving of the thing as it is – albeit finitely and perspectivally – then this makes sense of the possibility of similar perceptions; and this in turn is what makes shared concept formation possible. Furthermore, he argues, it is only thus that Nietzsche is able to sustain his own "social contract theory of language" (AB, 55). But on the other hand, Nietzsche's linguistic idealism produces a savage critique of scientific rationalism which, he suggests, fails to see that its

concepts are really metaphors, the product of the imagination. Concepts are “the ashes of lived intuition”, and scientific rationalism is therefore nothing other than a chasing after shadows. In leaving behind lived experience, science leaves us with death: a “columbarium of concepts” (AB, 63).

This link between science and loss – of the dangers of intellectualism that imperils the natural human experience of the real – is accentuated in the following chapter (“The Devil as Philosopher”) that presents an intriguing diptych of Fichte and Chamisso. Harries’ engagement with the former – who is his major philosophical interlocutor in this chapter – surveys the train of thought that led Fichte to the nihilism of his absolute idealist conclusions. But he also addresses the sense in which Fichte’s path of thought equivocally led out the other side through his conception of “conscience” by which a disinterested intellectualism is replaced by a spirit of conviction. It is thus that Harries sees Fichtean thought as subject again to “the call of reality, which is submerged whenever the world is seen as the desiccated object of a detached, theoretical understanding” (AB, 77). The hinge of the aforementioned diptych is made possible by Fichte’s historical exile from Jena to Berlin, where he met and befriended the romantic poet Adelbert von Chamisso, author of the cautionary tale of Peter Schlemihl. In Harries’ interpretation, Schlemihl – a character who (Faust-like) bargains with a demonic (Mephistopheles-like) philosopher to trade his shadow for unending wealth – is emblematic of the dark side of Enlightenment reason that would have us lose our natural embodied selves, our cultural and social particularities, our “homeland,” in pursuit of the ashes and emptiness of objectivity, soulless freedom and universal reason. Only disembodied ghosts cast no shadows. As Nietzsche would later suggest, disembodied reason is a form of living death. The rationalistic road by which Fichte would propose the inescapable mirror of consciousness that posits the world through its own volition is yet another form of failing to think through both sides of the antinomy of Being.

This leads Harries the full circle back to Heidegger, in a chapter titled “The Shipwreck of Metaphysics”, but also to a very contemporary application of the Heideggerian problematic. He begins by recalling his diagnosis of the antinomy of Being that emerges from Heidegger’s early thought (two irreducibly opposed senses of Being), and he notes Heidegger’s own admission (in his 1946/47 “Letter on Humanism”) that “[t]he thinking that hazards a few steps in *Being and Time* has even today not advanced beyond that publication.” Harries has us dwell on this impasse with Heidegger. Was the whole incomplete project of *Being and Time* was therefore a dead-end? For Heidegger, it was not *simply* a “blind alley” (*Sackgasse*), but something far more telling: a *Holzweg*. The path of his thought was a very particular kind of losing of one’s way that is typical of “a genuinely philosophical problem” as

Wittgenstein would put it (AB, 86). The *Holzweg* of Heideggerian thought leads us directly into the to the *aporia* of Being as such.

Harries goes on in this chapter to provide a very contemporary and “concrete” illustration of how this plays out in our own time with regard to the contortions of scientific materialism. He might have chosen any number of interlocutors in this field, but instead (in another hint of Harries’ intellectual generosity) he selects an interlocutor close at hand: a philosophically-minded colleague from Yale’s computer science department, Drew McDermott. With a nod to the medieval doctrine of “double truth” (condemned at Paris in 1277), Harries notes the way that his colleague is completely committed to the basic proposition that the natural sciences hold the key to all that is, can be, and will be understood, *even as* he admits that science cannot explain key aspects of our first-person experience of the world, including values we hold to be true. In this, he was inspired by Heidegger’s account of Dasein’s Being-in-the-world (that undermined a materialist “present-at-hand” projection of the world) , even though his commitment to the scientific attitude puts him at loggerheads with Heidegger. Harries sees in McDermott’s apparent cognitive dissonance the very *aporia* with which Kant and Fichte wrestled, and to which Heidegger’s own work was also to point.

The following chapter (“Limits and Legitimacy of Science”) expands upon this problem of the incompatibility of science with meaning, seen through the lens of the nineteenth century German physicist Heinrich Hertz (in his search for simple comprehensive scientific principles to comprehend the world), the early Wittgenstein (who despite similar aspirations famously concluded that “the sense of the world must lie outside the world”), and Kant (who similarly wanted to entirely affirm the scientific attitude even as he affirmed the truth of dimensions that transcend, and are precluded by, the sciences: freedom, immortality, God).

What begins to emerge in Chapter 7 (“Learning from Laputa”) are twin themes that will come to dominate the later parts of the book: the notion of seeking to escape from the confines of earthly existence through rationality and scientific application, and the theme of being-at-home. Harries’ major inspiration here is Swift’s portrayal of the Laputians in *Gulliver’s Travels*, who in creating their flying island revel in their (albeit ambiguous) transcendence of standard physical constraints and social bonds. These men of Laputa literally “have their heads in the clouds,” as they exist detached from their earthy home. Indeed, Harries notes the allusions here to Aristophanes’ *The Clouds*, and he sees both productions as parodies of rationalistic hubris (AB, 119). Here we see the link made to Heidegger’s critique of technology, which not only involves the triumph of curiosity (seen also in the Laputians), but also the flight from

grounded human dwelling. Like Peter Schlemihl, with technological enframing, we lose our shadows.

Harries' upward orientation continues in Chapter 8 as he turns to the cosmological revolution of the sixteenth century. A key figure here is Giordano Bruno, whose execution is understood in the context of an absolute commitment to the sovereignty of rational freedom, and more specifically the implications of his championing of the idea of infinite time and space. In such a universe, conceptions of boundedness, constraint, society, embodiedness, home and homecoming – one might say *facticity* – are lost. As Nietzsche pointed out, there is no longer any horizon, no up or down. But Harries similarly points to the earlier tradition of Germanic mysticism (from Walther von der Vogelweide, to Ruysbroeck, to Eckhart and Suso) that made similar gestures toward the power of self-transcendence and freedom of thought to leave the body behind and even challenge the boundary between the human and the Divine. Here the thinking of space through intellectual freedom leads to antinomy. On one hand, space must be limited, since otherwise location would be impossible; but on the other hand, space cannot be limited since there can be nothing outside of space.

On the basis of this extensive groundwork, in Chapters 9 and 10 Harries turns, respectively, to other Kantian antinomies: concerning freedom and time. With reference also to Fichte, he sets out the terms of Kant's antinomy of freedom: that on one hand there are two kinds of causality in the world (via laws of nature, and via the law of freedom, since otherwise it would be impossible to account for spontaneous events that are not reducible to natural cause and effect), while on the other hand freedom is clearly precluded by the necessary laws of nature (since otherwise the flow of events would lose their regularity). He follows this line of thought into Kant's *Critique of Judgment*, in which freedom is defended "from a practical point of view" in terms of the experience of persons (AB, 159). But again, Harries is keen to show the perennial nature of this problem, returning to the Paris Condemnations to show that these same irresolvable issues are at play both in terms of the understanding of God's freedom (Divine voluntarism vs rationalism) and human freedom (in the context of knowledge and sin).

The richly textured chapter on Kant's antinomy of time (that draws in also Plato's *Timaeus*, Aristotle, Rilke and Heidegger), takes a series of perspectives on the theme. On one hand, time must be bounded (and the world must have a beginning), since otherwise there could be no foothold in time within which events could occur. But on the other hand, it makes no ordinary sense to conceive of an event outside of time, so time must be infinite. As Harries points out concerning the latter, Kant is thinking here of the idea of time as a complete and infinite whole, an incomprehensible

“noumenal substrate.” Here the notion of the sublime in the third *Kritik* is helpful. Sublime nature, for example, cannot be phenomenally comprehended as a whole, but it can be thought, and here reason comes to the fore even as imagination and understanding are outstripped. This power of reason to think the infinite, points to the human capacity to transcend its finitude in a certain sense at least that nonetheless conflicts with the ongoing finitude of understanding. The noumenal is thinkable, but not understandable.

It is perhaps something of a shortcoming of the book that Harries doesn't do the detailed work of relating the structure of the Kantian antinomies in general to his proposal about the antinomy of *Being* as such. However, the main outlines can be inferred. The logic would seem to be that the “thesis” and “antithesis” sides of Kant's antinomies speak to the two senses of Being that Harries delineates: the transcendental and the transcendent (or the phenomenological and the noumenal). If, for Kant, transcendental idealism was the means by which these two were held in tension, Harries would seem to be suggesting that we need a robust sense of the *Holzwege* that both joins and separates what Heidegger wrote of as *Realität* and *des realen*: worldly reality and the inaccessible real.[5]

The final chapters of the book (Chapter 11 on “The Rediscovery of the Earth”, and Chapter 12 on “Astronoetics”) focus on this notion of the tension between human finitude and our attractedness to the heavens, to the infinite. We live with a double truth here: we are at home in our local domestic communities even as we are aware that we dwell on a planet that is spinning through space at extraordinary speed. Some of us long to realise the ubiquitous human desire to transcend our earthly dwelling place (as seen in ancient theories and myths, from Thales, to Vitruvius, to Icarus, to Babel, to modern hot air balloons and space flight), and the recent innovation of literal astronomical transcendence of the earth's atmosphere has given us a taste of what this might mean. In our own times, there is talk of humanity becoming a space-travelling, multi-planetary species. However, Harries insists that we remain mortals, and (for the foreseeable future) creatures of the earth. The brave new world of space flight remains parasitic on the rich and nurturing resources of our home planet. He goes on to remind us of the long tradition of Christian suspicion of pagan hubris (Augustine vs Aristotle): yes, we are made in God's image, but human curiosity is also at the root of the fall.

These many themes are continued into the chapter on Astronoetics. The key question here concerns the human relationship to our origin: our earthly home. Are there limits to human self-manipulation and our manipulation of the earth? In order to think through such questions, aeronautics needs to be complemented by what Hans

Blumenberg termed *astronoetics*: the act of thinking or dreaming our way imaginatively through space while remaining “safely ensconced at home.” (AB, 189). This is eventually a matter of thinking deeply about what is at stake in human ambition. Harries presents Jean-François Lyotard and the artist Frank Stella as representatives of the alternative he terms “postmodern levity.” This approach is uninterested in what they characterise as the modern (philosophical and artistic) nostalgic longing for a “lost centre or plenitude,” instead freely revelling in immanence and innovation. If modern art, in its “unhappy consciousness” is “never quite at home in the world,” the post-modern is characterised by a resolute this-worldliness (AB, 204). If modernity looks to evoke that which is finally unrepresentable, artists like Frank Stella strive to create works of art that simply satisfy, are fully present, and eschew any ambition to point beyond themselves to obscured dimensions of truth or reality. Needless to say, such an approach is the antithesis of Harries’ account of the incomprehensible presence of the real in things as ordinary and precious as the experience of other human beings and the beauty of nature (see AB, 209).

It cannot be said that Harries’ Conclusion (titled “The Snake’s Promise”) succeeds in pulling together the various threads of his rich and ambitious book. But then again, for a book that deals with the the irreducible antinomy of Being, this seems apt. There are no neat resolutions to be had here. Perhaps this is already intimated in the re-encapsulation of the meaning of the antinomy of Being with which the chapter begins: that “reality will finally elude the reach of our reason, that all attempts to comprehend it will inevitably replace reality with more or less inadequate human constructions.” (AB, 216) In musising further on Heidegger’s critique of technology, Harries shows himself to be largely on the same page as Heidegger, though he is slightly sceptical about a simplistic nostalgic call to return to a pre-industrial golden age. Science and technology have profoundly changed our context, and there is no lineal return.

However, what the final pages do provide is a concluding and scathing critique of the distortions and banishments of the real by science, by art, in education and in popular culture. Science “seeks to understand reality in order to master it” (AB, 233), but in this never-ending quest, it reduces the real through perspectivalism and objectification, alienating us from it. Second, “aestheticizing art” obscures the real insofar as in simply looking to entertain it asks nothing of us. In both cases, the real lies inaccessible and largely forgotten behind the image. In fact, neither the artist, nor the scientist, are second Gods (as per the snake’s promise in the garden), for the work of both is parasitic on the underlying reality that make them possible. Third, and worse still, is the aestheticization of thinking itself: “the transformation of

humanistic scholarship into an often very ingenious intellectual game.” (AB, 233) Fourth, and worst of all, is the attempt to aestheticize reality, especially by technological means, for in this way, reality is counterfeited; the real becomes the surreal.

Where does Harries’ extraordinary book leave us? Perhaps most of all with a plea to *respect the real*, by making a space for its unexpected appearances, to await its uncontrolled showings, and to resist the temptation (driven by our own anxieties) to partialize or even falsify it. I can do no better than to end with Harries’ own appeal:

[E]very attempt to [manipulate reality] ... makes us deaf to its claims, denies us access to its transcendence in which all meaning finally has its ground, a ground that by its very essence will not be mastered. To open windows to that reality we must find the strength to abandon the hope to take charge of reality, the hope to be in this sense like God. Only such strength will allow us to be genuinely open to the claims persons and things place on us, will let us understand that we do not belong to ourselves, that we cannot invent or imagine what will give our lives measure and direction, but have to receive and discover it. (AB, 233-34)

[1] See Karsten Harries, “The Antinomy of Being and the End of Philosophy,” in *Division III of Heidegger’s Being and Time: The Unanswered Question of Being*, ed. Lee Braver (Cambridge, MA: MIT Press, 2015), 133-47; Harries, “The Antinomy of Being: Heidegger’s Critique of Humanism,” in *The Cambridge Companion to Existentialism*, ed. Steven Crowell (Cambridge: Cambridge University Press, 2012), 178-198; and Harries, *Wahrheit: Die Architektur der Welt* (München: Wilhelm Fink Verlag, 2012). For a thoughtful engagement with the last of these, see Steven Crowell, “Amphibian Dreams: Karsten Harries and the Phenomenology of ‘Human’ Reason,” in *Husserl, Kant and Transcendental Phenomenology*, ed. Iulian Apostolescu and Claudia Serban (Berlin: de Gruyter, 2020), 479-504.

[2] For more on this, see my “Thomism and Contemporary Phenomenological Realism: Toward a Renewed Engagement,” *American Catholic Philosophical Quarterly* 95, no. 3 (2021): 411–432 (esp. 417ff).

[3] Günter Figal. *Objectivity: The Hermeneutical and Philosophy*. trans. Theodore George (Albany: State University of New York Press, 2010), 2.

[4] For a not dissimilar reading of the dynamics at play in this area of early

Heideggerian thought, and of how this plays out in his later thought, see my “The Incomprehensible ‘Unworlded World’: Nature and Abyss in Heideggerian Thought,” forthcoming in *The Journal of the British Society of Phenomenology*.

[5] See, e.g., Martin Heidegger, *Being and Time* (Oxford: Blackwell, 1962), 255 [SZ: 212]; Heidegger, *History of the Concept of Time* (Bloomington: Indiana University Press, 1985), 217 [GA20: 298].

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