



Eighteenthcentury British Aesthetics

Timothy P. Foley



Eighteenth-century British Aesthetics:

Eighteenth-Century British Aesthetics Dabney Townsend, 2019-05-20 In *Eighteenth Century British Aesthetics* editor Dabney Townsend has brought together the work of such well known writers as John Dryden Joshua Reynolds David Hume and Samuel Johnson with the more obscure works of aestheticians such as Uvedale Price Daniel Webb John Baillie and James Harris whose work is difficult to find but is nonetheless important informative and interesting These twenty two selections accompanied by Dabney Townsend's historical essay on the development of eighteenth century aesthetics make the history of aesthetics accessible to both students and specialists alike

The Beautiful, the Sublime & the Picturesque in Eighteenth-century British Aesthetic Theory. [With Plates.] Walter John HIPPLE, 1957 *Studies in Eighteenth-Century British Art and Aesthetics* Ralph Cohen, 2021 This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1985

Taste and Experience in Eighteenth-Century British Aesthetics Dabney Townsend, 2022-06-02 Taste and Experience in Eighteenth Century Aesthetics acknowledges theories of taste beauty the fine arts genius expression the sublime and the picturesque in their own right distinct from later theories of an exclusively aesthetic kind of experience By drawing on a wealth of thinkers including several marginalised philosophers Dabney Townsend presents a novel reading of the century to challenge our understanding of art and move towards a unique way of thinking about aesthetics Speaking of a proto aesthetic Townsend surveys theories of taste and beauty arising from the empiricist shift in philosophy A proto aesthetic was shaped by the philosophers who followed Locke and accepted that theories of taste and beauty must be products of experience alone Francis Hutcheson David Hume Alexander Gerard and Thomas Reid were among the most important advocates joined by others who rethought traditional topics Featuring chapters tracing its philosophical principles issues raised by the subjectivity of the empiricist approach and the more academic proto aesthetic formed toward the end of the century Townsend argues that Lockean empiricism laid the foundations for what we now call aesthetics

The Seventh Sense Peter Kivy, 2003 Now reissued with substantial new material this is the definitive study of the aesthetic theory of the great 18th century philosopher Francis Hutcheson and its huge influence on 18th century aesthetics

The Beautiful, the Sublime, & the Picturesque in Eighteenth-century British Aesthetic Theory Walter John Hipple, 1957

The Seventh Sense Peter Kivy, 2003-02-20 The Seventh Sense is the definitive study of the aesthetic theory of the great eighteenth century philosopher Francis Hutcheson arguably the founder of the modern discipline of aesthetics and one of the most important figures of the Scottish Enlightenment This new edition brings Peter Kivy's seminal work back into print substantially expanded by the addition of seven essays which deal primarily with Hutcheson's relation to other thinkers and his influence

oneighteenth and early nineteenth century aesthetics Part I of The Seventh Sense presents a detailed analysis of Hutcheson s aesthetic theory Part II traces the considerable influence of Hutcheson s theory up to the early years of the nineteenth century Part III is a new and substantial addition to the original work collecting Peter Kivy s essays on this topic since the first edition appeared which deal primarily with Hutcheson David Hume and Thomas Reid Philosophers of art historians of philosophy and historians working oneighteenth century European art and culture will find this new edition an invaluable resource

The Sublime Andrew Ashfield,Peter de Bolla,1996-08-15 This collection of texts on the Sublime provides the historical context for the foundation and discussion of one of the most important aesthetic debates of the Enlightenment The significance of the Sublime in the eighteenth century ranged across a number of fields literary criticism empirical psychology political economy connoisseurship landscape design and aesthetics painting and the fine arts and moral philosophy and has continued to animate aesthetic and theoretical debates to this day However the unavailability of many of the crucial texts of the founding tradition has resulted in a conception of the Sublime often limited to the definitions of its most famous theorist Edmund Burke Andrew Ashfield and Peter de Bolla s anthology which includes an introduction and notes to each entry offers students and scholars ready access to a much deeper and more complex tradition of writings on the Sublime many of them never before printed in modern editions

The British Aesthetic Tradition Timothy M. Costelloe,2013-03-18 The British Aesthetic Tradition From Shaftesbury to Wittgenstein is the first single volume to offer readers a comprehensive and systematic history of aesthetics in Britain from its inception in the early eighteenth century to major developments in Britain and beyond in the late twentieth century The book consists of an introduction and eight chapters and is divided into three parts The first part The Age of Taste covers the eighteenth century approaches of internal sense theorists imagination theorists and associationists The second The Age of Romanticism takes readers from debates over the picturesque through British Romanticism to late Victorian criticism The third The Age of Analysis covers early twentieth century theories of Formalism and Expressionism to conclude with Wittgenstein and a number of views inspired by his thought

Beyond Autonomy in Eighteenth-Century British and German Aesthetics Karl Axelsson,Camilla Flodin,Mattias Pirholt,2020-10-25 This volume re examines traditional interpretations of the rise of modern aesthetics in eighteenth century Britain and Germany It provides a new account that connects aesthetic experience with morality science and political society In doing so it challenges long standing teleological narratives that emphasize disinterestedness and the separation of aesthetics from moral cognitive and political interests The chapters are divided into three thematic parts The chapters in Part I demonstrate the heteronomy of eighteenth century British aesthetics They chart the evolution of aesthetic concepts and discuss the ethical and political significance of the aesthetic theories of several key figures namely the third Earl of Shaftesbury David Hume and Adam Smith Part II explores the ways in which eighteenth century German and German oriented thinkers examine aesthetic experience and moral concerns and relate to the work of their British counterparts The

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The Beautiful, the Sublime and the Picturesque in Eighteenth Century British Aesthetic Theory Walter J. Hipple,1988

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The Arts Compared James S. Malek,1974

The Beautiful, the Sublime, and the Picturesque in Eighteenth-century British Aesthetic Theory Walter John Hipple,1954

The Concept of Taste in Eighteenth-century British Aesthetic Theory Timothy P. Foley,1981

Figures of Memory Zsolt Komaromy,2011-04-01 Zsolt Komaromy s Figures of Memory From the Muses to Eighteenth Century British Aesthetics affects a rapprochement between memory studies and eighteenth century British aesthetics It argues that the assessment of memory in the history of aesthetics and criticism has been determined by the ideological import of the creative imagination based on the dichotomies

of imitative versus creative or reproductive versus productive mental and artistic procedures The legacy of such an opposition can still be felt in the way the literary relevance of memory is based on either viewing it as a representational reproductive imitative power that is a counter term to the creative sense of the imagination or as a constructive productive creative power that is assimilated by the creative imagination The notion of memory however harbors problems that unsettle such dichotomies This book does the timely work of employing insights offered by memory studies in reconsidering memory in the history of aesthetics it suggests that memory's literary relevance is explained precisely by the problems that make it resistant to the reproductive productive opposition These problems are explored through various figures representing senses of memory such as the Muses or metaphors for memory in philosophical and critical discourse Tracing figures of memory from the Muses through Plato and Descartes to works by Pope Addison Gerard and Kames Kom romy reveals an undercurrent of thought in eighteenth century British aesthetics that questions memory's nominal opposition to the imagination and that exploits memory's simultaneously reproductive and constructive nature in the emerging theory of the imagination By thus claiming that the tradition of memory's literary relevance is not marginalized but in fact perpetuated in eighteenth century British critical thought Figures of Memory gives a powerful new perspective on the history of memory in aesthetics and criticism A theoretical work with claims for historical generalization Figures of Memory will appeal to those interested in the history of aesthetics and criticism in memory studies in literary theory to students of literature and memory of literature and psychology and to scholars of the eighteenth century with theoretical interests

The Eighteenth-century British Novel and Its Background Henry George Hahn, Carl Behm, 1985 To find more information about Rowman and Littlefield titles please visit www.rowmanlittlefield.com *The Concept of Taste in Eighteenth-century British Aesthetic Theory* Timothy P. Foley, 1981

The Invention of Northern Aesthetics in 18th-Century English Literature Yvonne Bezrucka, 2018-06-11 Free romantic and individualistic Britain's self image in the eighteenth century constructs itself in opposition to the dominant power of a southern European aesthetics Offering a fresh understanding of how the British intelligentsia created a Northern aesthetics to challenge the European yoke this book explores the roots of British Romanticism and a newly created past Literature the arts architecture and gardening all contributed to the creation of this national enlightened Northern cultural environment with its emphasis on a home grown legal tradition on a heroic Celtic past and on the imagined democracy of King Arthur and his Roundtable of Knights as a prophetic precursor of Constitutional Monarchy Set against the European Grand Tour the British turned to the Domestic Picturesque Anti Grand Tour and alongside a classical literary heritage championed British authors and British empiricism against continental religion that sanctioned an authoritarian politics that the Gothic Novel mocks However if empiricism and common law were vital to this emerging tradition so too was the other driving force of Britain's medieval inheritance the fantasy world of mythic heroes and a celebration of what would come to be known as the fairy way of writing

The Eighteenth Century

James Sambrook, 2014-07-15 This is an impressive and lucid survey of eighteenth century intellectual life providing a real sense of the complexity of the age and of the cultural and intellectual climate in which imaginative literature flourished It reflects on some of the dominant themes of the period arguing against such labels as Augustan Age Age of Enlightenment and Age of Reason which have been attached to the eighteenth century by critics and historians

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