

Eighteenthcentury British Aesthetics

Kathleen Armour

Eighteenthcentury 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 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 Studies in Eighteenth-Century <u>British Art and Aesthetics</u> 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 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 Taste and Experience in Eighteenth Century British Aesthetics Dabney Townsend, 2022 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 re thought 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 **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 chapters here cover the work of Kant Moses Mendelssohn Alexander Gottlieb Baumgarten and Madame de Stal Finally Part III explores the interrelation of science aesthetics and a new model of society in the work of Goethe Johann Wilhelm Ritter Friedrich H Iderlin and William Hazlitt among others This volume develops unique discussions of the rise of aesthetic autonomy in the eighteenth century In bringing together well known scholars working on British and German eighteenth century aesthetics philosophy and literature it will appeal to scholars and advanced students in a range of disciplines who are interested in this topic The Introduction and Chapters 2 10 and 12 of this book are freely available as downloadable Open Access PDFs at http www taylorfrancis com under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license The Beautiful, the Sublime and the Picturesque in Eighteenth Century British Aesthetic

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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

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