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Nota di contenuto	Cover; Contents; Front matter; Title page; Copyright page; Series Editor's Note; Introduction; Body matter; One: Francis Hutcheson (1694-1746); Reading I: An Inquiry Concerning Beauty, Order, Harmony, Design; Two: George Turnbull (1698-1748); Reading II: A Treatise on Ancient Painting; Three: David Hume (1711-1776); Reading III: Of Beauty and Deformity; Reading IV: Of Contiguity and Distance in Space and Time; Reading V: Of the Standard of Taste; Reading VI: Of Tragedy; Four: John Baillie (Date of Birth Unknown-1743); Reading VII: An Essay on the Sublime; Five: Alexander Gerard (1728-1795) Reading VIII: Of the Standard of Taste Six: Adam Smith (1723-1790); Reading IX: The Influence of Custom upon Notions of Beauty; Seven: Henry Home, Lord Kames (1696-1782); Reading X: Beauty; Reading XI: The Standard of Taste; Eight: Thomas Reid (1710-1796); Reading XII: Of Beauty; Nine: James Beattie (1735-1802); Reading XIII: Illustrations Of Sublimity; Ten: Archibald Alison (1757-1839); Reading XIV: Analysis of the Exercise of Imagination; Reading XV: Of the Effect of Sublimity

and Beauty upon the Imagination; Eleven: Dugald Stewart (1753-1828);
Reading XVI: On the Beautiful; Back matter

Sommario/riassunto

During the intellectual and cultural flowering of Scotland in the 18th century few subjects attracted as much interest among men of letters as aesthetics - the study of art from the subjective perspective of human experience. All of the great philosophers of the age - Hutcheson, Hume, Smith and Reid - addressed themselves to aesthetic questions. Their inquiries revolved around a cluster of issues - the nature of taste, beauty and the sublime, how qualitative differences operate upon the mind through the faculty of taste, and how aesthetic sensibility can be improved through education. This volume brings together and provides contextual introductions to the most significant 18th century writing on the philosophy of art. From the pioneering study of beauty by Francis Hutcheson, through Hume's seminal essays on the standard of taste and tragedy, to the end of the tradition in Dugald Stewart, we are swept up in the debate about art and its value that fascinated the philosophers of enlightenment Scotland - and continues to do so to this day.
