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Francis Hutcheson: An Inquiry Concerning Beauty, Order, Harmony, Design

Springer Science & Business Media THE SENSE OF BEAUTY: A FIRST APPROXIMATION
It is generally acknowledged that during the first half of the eighteenth century a profound change was wrought in the theory of art and natural beauty. To this period we owe the establishment of the modern system of the arts. 1 In England, the notion of a separate and autonomous discipline devoted solely to art and to beauty came into being through the concept of "aesthetic disinterestedness." 2 In addition, emphasis in the theory of art shifted from object to subject - from the work of art to the perceiver and critic. Focal point for this change was the sense of beauty which, in concert with the moral sense of the British school, represented a dominant force in Enlightenment value theory. It is Francis Hutcheson who, more than anyone else, can be thought of as the founder and principal spokesman of this philosophical coterie. If the aesthetic sense was instrumental in the transfer of interest, in the philosophy of art, from object to perceiver, the aesthetic and moral senses together were no less important in a parallel transference of value judgment from the rational to the sensate.

An Inquiry Concerning Beauty, Order, Harmony, Design

Francis Hutcheson: an inquiry concerning beauty, order, harmony design, Edited, with an introduction and notes, by Peter Kivy

Francis Hutcheson: An Inquiry Concerning Beauty, Order, Harmony, Design

Springer THE SENSE OF BEAUTY: A FIRST APPROXIMATION It is generally acknowledged that during the first half of the eighteenth century a profound change was wrought in the theory of art and natural beauty. To this period we owe the establishment of the modern system of the arts. 1 In England, the notion of a separate and autonomous discipline devoted solely to art and to beauty came into being through the concept of "aesthetic disinterestedness." 2 In addition, emphasis in the theory of art shifted from object to subject - from the work of art to the perceiver and critic. Focal point for this change was the sense of beauty which, in concert with the moral sense of the British school, represented a dominant force in Enlightenment value theory. It is Francis Hutcheson who, more than anyone else, can be thought of as the founder and principal spokesman of this philosophical coterie. If the aesthetic sense was instrumental in the transfer of interest, in the philosophy of art, from object to perceiver, the aesthetic and moral senses together were no less important in a parallel transference of value judgment from the rational to the sensate.

Jonathan Edwards and the Trinitarian Shape of Beauty

Lulu.com This dissertation is a theological analysis of the trinitarian shape of Jonathan Edwards' aesthetics of beauty. The contributions of this dissertation lie chiefly in three areas. The primary aim of this study is to advance the burgeoning

field of the study of Jonathan Edwards by elucidating his views of beauty. In so doing, I present him as a rich source for the theological engagement of beauty, which could serve not only the field of Edwards studies, but also that of theological aesthetics more broadly.

An Inquiry Into the Original of Our Ideas of Beauty and Virtue

In Two Treatises; I. Concerning Beauty, Order, Harmony, Design; II. Concerning Moral Good and Evil (Classic Reprint)

Forgotten Books Excerpt from An Inquiry Into the Original of Our Ideas of Beauty and Virtue: In Two Treatises; I. Concerning Beauty, Order, Harmony, Design; II. Concerning Moral Good and Evil Conceptions of this Encl it as well as of tbe Means neceflbry to obtain it, that we may find out whicb are tbe greate/t and mojt lot/ting T'leafitres, and not em ploy oar Rea/on, after all our la borions Improvements of it, in tri fling Tarfaitst It is to be fear'cl inoleeol, tbat of our Stnclys, witboat tbis iry, 'will be of fuery little afe to as, for t to leave fierce any other' zban to lead as into fpeculative Know ledge it jilf Ner are 6we told boat; it is tbat Knowle e, or Truth is plea/ant to as. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Hutcheson: Two Texts on Human Nature

Cambridge University Press Francis Hutcheson (1694-1746) was the first major philosopher of the Scottish Enlightenment, and one of the great thinkers in the history of British moral philosophy. He firmly rejected the reductionist view, common then as now, that morality is nothing more than the prudent pursuit of self-interest, arguing in favour of a theory of a moral sense. The two texts presented here are the

most eloquent expressions of this theory. The Reflections on our Common Systems of Morality insists on the connection between moral philosophy and moral improvement, and was a preview of his first major work, the Inquiry of 1725. The lecture On the Social Nature of Man, arguing against the psychological egoism of Hobbes, appears here in an English translation for the first time. Thomas Mautner's introduction and editorial apparatus provide a mass of new information, helping to give the reader a sense of the intellectual climate in which Hutcheson lived.

Inquiry Into Original of Ideas of Beauty

An Inquiry Into the Original of Our Ideas of Beauty and Virtue, in Two Treatises

Concerning Beauty, Order, Harmony, Design; Concerning Moral Good and Evil (Classic Reprint)

Forgotten Books Excerpt from An Inquiry Into the Original of Our Ideas of Beauty and Virtue, in Two Treatises: Concerning Beauty, Order, Harmony, Design; Concerning Moral Good and Evil Perfons; of real Merit and Difce'rn'ment, is allow'd by all to give a noble and rational Pleafure. Your Excellency firfi made me feel this in the mofl lively manner; and it will be a Pleafure as lafiing as it is great: 'twill ever be matter of the highefi: joy and Satisfaction to' me, that I am Author of a Boole my lord carteret ap proves. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Western Philosophy

An Anthology

John Wiley & Sons The new edition of this celebrated anthology surveys the Western philosophical tradition from its origins in ancient Greece to the work of today's leading philosophers. Western Philosophy: An Anthology provides an authoritative guided tour through the great tradition of Western philosophical thought. The seminal writings of the great philosophers along with more recent readings of contemporary interest are explored in 144 substantial and carefully chosen extracts, each preceded by a lucid introduction, guiding readers through the history of a diverse range of key arguments, and explaining how important theories fit into the unfolding story of Western philosophical inquiry. Broad in scope, the anthology covers all the main branches of philosophy: theory of knowledge and metaphysics, logic and language, philosophy of mind, the self and freedom, religion and science, moral philosophy, political theory, aesthetics, and the meaning of life, all in self-contained parts which can be worked on by students and instructors independently. The third edition of the Anthology contains newly incorporated classic texts from thinkers such as Aquinas, Machiavelli, Descartes, William James, and Wittgenstein. Each of the 144 individual extracts is now followed by sample questions focusing on the key philosophical problems raised by the excerpt, and accompanied by detailed further reading suggestions that include up-to-date links to online resources. Also new to this edition is an introductory essay written by John Cottingham, which offers advice to students on how to read and write about a philosophical text. Part of the Blackwell Philosophy Anthologies series, Western Philosophy: An Anthology, Third Edition remains an indispensable collection of classic source materials and expert insights for both beginning and advanced university students in a wide range of philosophy courses.

The Routledge Companion to Aesthetics

Routledge The third edition of the acclaimed Routledge Companion to Aesthetics contains over sixty chapters written by leading international scholars covering all aspects of aesthetics. This companion opens with an historical overview of aesthetics including entries on Plato, Aristotle, Kant, Nietzsche, Heidegger, Adorno, Benjamin, Foucault, Goodman, and Wollheim. The second part covers the central concepts and theories of aesthetics, including the definitions of art, taste, the value of art, beauty, imagination, fiction, narrative, metaphor and pictorial representation. Part three is devoted to issues and challenges in aesthetics, including art and ethics, art and religion, creativity, environmental aesthetics and feminist aesthetics. The final part addresses the individual arts, including music, photography, film, videogames, literature, theater, dance, architecture and design. With ten new entries, and

revisions and updated suggestions for further reading throughout, The Routledge Companion to Aesthetics is essential for anyone interested in aesthetics, art, literature, and visual studies.

The Routledge Companion to Aesthetics

Routledge The second edition of the acclaimed Routledge Companion to Aesthetics contains fifty-four chapters written by leading international scholars covering all aspects of aesthetics. This companion opens with an historical overview of aesthetics including entries on Plato, Aristotle, Kant, Nietzsche, Heidegger, Sibley and Derrida. The second part covers the central concepts and theories needed for a comprehensive understanding of aesthetics including the definitions of art, taste, value of art, beauty, imagination, fiction, narrative, metaphor and pictorial representation. Part three is devoted to the topics that have attracted much contemporary interest in aesthetics including art and ethics, environmental aesthetics and feminist aesthetics. The final part addresses the individual arts of music, photography, film, literature, theatre, dance, architecture and sculpture. With nine new and revised entries, and up to date suggestions for further reading, The Routledge Companion to Aesthetics is essential for anyone interested in aesthetics, art, literature, and visual studies.

An Inquiry Into the Original of Our Ideas of Beauty and Virtue; in Two Treatises

I. Concerning Beauty, Order, Harmony, Design. II. Concerning Moral

Nabu Press This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book.

Reformed Reader

Westminster John Knox Press This excellent resource presents short, meaningful selections from major Reformed theologians of Europe, the British Isles, and America during the classical period, 1519-1799. Arranged thematically according to major doctrines, it identifies significant theological points that illustrate both the distinctiveness and diversity of Reformed thought.

Art and Enlightenment

Scottish Aesthetics in the 18th Century

Andrews UK Limited 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.

Aesthetics from Classical Greece to the Present

University of Alabama Press "For those of us who want to know what philosophers have said about beauty and the arts, this book will be especially useful."—The Philosophical Review

Inquiry Into the Original of Our Ideas of Beauty and Virtue: In Two

Treatises, I. Concerning Beauty, Order, Harmony, Design, II. Concerning Moral Good and Evil (5th Ed. Corrected).

Values of Beauty

Historical Essays in Aesthetics

Cambridge University Press Values of Beauty discusses major ideas and figures in the history of aesthetics from the beginning of the eighteenth century to the end of the twentieth century. The core of the book features Paul Guyer's essays on the epochal contribution of Immanuel Kant, and sets Kant's work in the context of predecessors, contemporaries, and successors including David Hume, Alexander Gerard, Archibald Alison, Arthur Schopenhauer, and John Stuart Mill. All of the essays emphasize the complexity rather than isolation of our aesthetic experience of both nature and art; and the interconnection of aesthetic values such as beauty and sublimity on the one hand, and prudential and moral values on the other. Guyer emphasizes that the idea of the freedom of the imagination as the key to both artistic creation and aesthetic experience has been a common thread throughout the modern history of aesthetics, although the freedom of the imagination has been understood and connected to other forms of freedom in a variety of ways.

Frank Lloyd Wright and Japan

The Role of Traditional Japanese Art and Architecture in the Work of Frank Lloyd Wright

Psychology Press Looks at Wright's formal and philosophical debt to Japanese art and architecture. Eight areas of influence are examined in detail, from Japanese prints to specific individuals and publications, and are illustrated with text and drawn analyses.

The Arts in Mind

Pioneering Texts of a Coterie of British Men of Letters

Routledge A major shift in critical attitudes toward the arts took place in the eighteenth century. The fine arts were now looked upon as a group, divorced from the sciences and governed by their own rules. The century abounded with treatises that sought to establish the overriding principles that differentiate art from other walks of life as well as the principles that differentiate them from each other. This burst of scholarly activity resulted in the incorporation of aesthetics among the classic branches of philosophy, heralding the cognitive turn in epistemology. Among the writings that initiated this turn, none were more important than the British contribution. The Arts in Mind brings together an annotated selection of these key texts. A companion volume to the editors' Tuning the Mind, which analyzed this major shift in world view and its historical context, The Arts in Mind is the first representative sampling of what constitutes an important school of British thought. The texts are neither obscure nor forgotten, although most histories of eighteenth-century thought treat them in a partial or incomplete way. Here they are made available complete or through representative extracts together with an editor's introduction to each selection providing essential biographical and intellectual background. The treatises included are representative of the changed climate of opinion which entailed new issues such as those of perception, symbolic function, and the role of history and culture in shaping the world.>

The Oxford Handbook of British Philosophy in the Eighteenth Century

Oxford University Press This is the first book to provide comprehensive coverage of the full range of philosophical writing in Britain in the eighteenth century. A team of experts provides new accounts of both major and lesser-known thinkers, and explores the diverse approaches in the period to logic and metaphysics, the passions, morality, criticism, and politics.

Music and Aesthetics in the

Eighteenth and Early Nineteenth Centuries

CUP Archive This is an abridged, paperback edition of Peter le Huray and James Day's invaluable anthology of writings concerned with the role of music in eighteenth- and early-nineteenth-century aesthetics. This volume retains all the most important and significant items from the original hardcover edition. Over fifty writers are represented here, including such major figures as Rousseau, Kant, Schlegel, Schopenhauer and Hegel, and the useful introductions and biographical details of the original are also retained. The aesthetic literature of the period is profuse but this carefully edited volume offers a balanced selection which illuminates the ways people experienced music and how they came to an understanding in particular of the new music of their day.

Figures of Memory

From the Muses to Eighteenth-Century British Aesthetics

Bucknell University Press This book effects a rapprochement between memory studies and eighteenth-century aesthetics with the aim of modifying received views on the role and fate of memory in the history of criticism. It argues that the philosophical problems characterizing conceptualizations of memory unsettle its opposition to the imagination and explain its relation to literary discourse. Moving from the Muses through Plato and Descartes to works by Pope, Addison, Gerard, and Kames, the book traces these problems through various 'figures' representing notions of memory, and claims that eighteenth-century critical thought exploited a constructive sense of memory for accounts of the notion of the imagination. The book thus argues for the persistence of the literary relevance of memory even in a poetics of the imagination, offering a new perspective on the changing relation of memory and imagination at a point in the history of criticism that has determined the critical assessment of these concepts.

Creativity

Ethics and Excellence in Science

Lexington Books Creativity explores the moral dimensions of creativity in science in a systematic and comprehensive way. A work of applied philosophy, professional ethics, and philosophy of science, the book argues that scientific creativity often constitutes moral creativity—the production of new and morally variable outcomes. At

the same time, creative ambitions have a dark side that can lead to professional misconduct and harmful effects on society and the environment. In this work, creativity is generally defined as the development of new and valuable outcomes such as significant truths, illuminating explanations, or useful technological products. Virtue and accompanying ideals are emphasized as a moral framework. Intellectual virtues, such as love of truth, intellectual honesty, and intellectual courage, are themselves moral virtues. Further moral topics concerning scientific creativity are explored: serendipity and its connection with moral luck, the paradoxes of moral motivation, scientific misconduct arising from unbalanced creative ambitions, forbidden knowledge, creative teaching and leadership in science, and the role of scientific creativity in good lives.

An Inquiry Into the Original of Our Ideas of Beauty and Virtue

In Two Treatises. I. Concerning Beauty, Order, Harmony, Design. II. Concerning Moral Good and Evil. By Francis Hutcheson, Lld. Late Professor of Philosophy in the University of Glasgow. Printed from the Fourth Edition, M.DCC.XXXVIII. With the Author's Corrections and Additions Interspersed in Their Proper Places

An Inquiry Into the Original of Our

Ideas of Beauty and Virtue In Two Treatises. I. Concerning Beauty, Order, Harmony, Design. II. Concerning Moral Good and Evil. Printed from the 4th Ed., 1738, with the Author's Corrections and Additions Interspersed in Their Proper Places

Hogarth: Art and politics, 1750-1764

James Clarke & Co. This final volume of Paulson's magnificent biography takes Hogarth from his fifty-third year to his death at sixty-seven. The period opens with Hogarth at the height of his powers; a figure of influence with the literary generation of Richardson and Fielding, he was known to an unprecedented spectrum of English men and women. At this point, Hogarth chose to philosophise about art, extending his successful practice in aesthetic theory, in *The Analysis of Beauty*, partly in reaction to the agitation for an art academy based on the French model, partly out of the conviction that his art required verbal validation, and partly (some contemporaries felt) out of hubris. And at the same moment, the hard won fabric of his reputation began to unravel. A new generation had arisen, some friendly and interested in building on Hogarth's achievement, but some determined to supersede what seemed to be, in England of the 1750s, too insular a figure to represent English art and culture to the world. The consequences - given his own doggedness and the shifting allegiances of former friends - were tumultuous and darkened the last years of Hogarth's life, pushing him to extremes of theory, practise and self-justification. For the first time in his career he found himself apparently out of step with his times. Although these cannot be called happy years, they elicited from Hogarth some of his most brilliant and audacious works, in writing as well as painting and engraving. In many ways he had already, by 1750, anticipated the Reynold's generation pointing the way into the Promised Land, but disagreeing over the nature of that promise. More than the earlier two volumes, *Art and Politics* focuses on the reception of

Hogarth and his works. The paranoid strain in Hogarth responded to the notion of being attacked; and this also reflected his increasing fear of the general audience he had himself helped to create as no longer a public but a crowd.

An Inquiry Into the Original of Our Ideas of Beauty and Vritue in Two Treatises

Concerning beauty, order, harmony, design. Concerning moral good and evil. I. II

Contemplating music

source readings in the aesthetics of music. Import

Pendragon Press

A History of Western Musical Aesthetics

U of Nebraska Press Among the fine arts music has always held a paramount position. "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, " wrote Plato. From the "music of the spheres" of Pythagoras to the "Future Music" of Wagner, from churches, courts, cathedrals, and concert halls to amateur recitals, military marches, and electronic records, music has commanded the perpetual attention of every civilization in history. This book follows through the centuries the debates about the place and function of music, the perceived role of music as a good or bad influence on the development of character, as a magical art or a domestic entertainment, and as a gateway to transcendental truths. Edward Lippman describes the beginnings of musical tradition in the myths and philosophies of antiquity. He shows how music theory began to take on new dimensions and intensity in the seventeenth century, how musical aesthetics was specifically defined and elaborated in the eighteenth century, and how, by the nineteenth century, music became the standard by which

other arts were judged. The twentieth century added problems, pressure, and theories as music continued to diversify and as cultures viewed each other with more respect.

An Inquiry Into the Original of Our Ideas of Beauty and Virtue; in Two Treatises. I. Concerning Beauty, Order, Harmony, Design. II. Concerning Moral Good D Evil

De Gustibus

Arguing about Taste and Why We Do It

Oxford University Press In De Gustibus Peter Kivy deals with a question that has never been fully addressed by philosophers of art: why do we argue about art? We argue about the 'facts' of the world either to influence people's behaviour or simply to get them to see what we take to be the truth about the world. We argue over ethical matters, if we are ethical 'realists,' because we think we are arguing about 'facts' in the world. And we argue about ethics, if we think matters of ethics are simply matters of 'attitude,' to influence the behaviour of others. But why should we argue about works of art? There are no 'actions' we wish to motivate. Whether I think Bach is greater than Beethoven and you think the opposite, why should it matter to either of us to convince the other? Kivy claims here that we argue over taste because we think, mistakenly or not, that we are arguing over matters of fact.

Artful Virtue: The Interplay of the Beautiful and the Good in the Scottish Enlightenment

Routledge During the Scottish Enlightenment the relationship between aesthetics and ethics became deeply ingrained: beauty was the sensible manifestation of virtue; the fine arts represented the actions of a virtuous mind; to deeply understand artful and natural beauty was to identify with moral beauty; and the aesthetic

experience was indispensable in making value judgments. This book reveals the history of how the Scots applied the vast landscape of moral philosophy to the specific territories of beauty - in nature, aesthetics and ethics - in the eighteenth century. The author explores a wide variety of sources, from academic lectures and institutional record, to more popular texts such as newspapers and pamphlets, to show how the idea that beauty and art made individuals and society more virtuous was elevated and understood in Scottish society.

The Singular and the Making of Knowledge at the Royal Society of London in the Eighteenth Century

Cambridge Scholars Publishing The central subject of this book is the status of singular experiences in the making of natural knowledge at the Royal Society of London in the eighteenth century. It makes a significant contribution to our understanding of the importance of the reporting and display of extraordinary phenomena at the Royal Society in this period, and shows that the success of these practices was largely based on their multiple roles within the Society, where singular experiences not only promoted natural historical and medical knowledge but also played a social and epistemological role. However, singular experiences were problematic in terms of authentication and the book reveals how eighteenth-century literary satires made the Royal Society an easy and favoured target for their interest in them. The book demonstrates the variety and intricacy of elements involved in the making and circulation of natural knowledge in the period. It provides an interdisciplinary and innovative approach to the place of the singular in one of the oldest and most important scientific institutions in the world.

An Inquiry Into the Original of Our Ideas of Beauty and Virtue ; in Two Treatises. I. Concerning Beauty, Order, Harmony, Design. II. Concerning Moral Good and Evil. The Fourth Edition, Corrected. [By

Francis Hutcheson].

Kant and the Scottish Enlightenment

Taylor & Francis Most academic philosophers and intellectual historians are familiar with the major historical figures and intellectual movements coming out of Scotland in the 18th Century. These scholars are also familiar with the works of Immanuel Kant and his influence on Western thought. But with the exception of discussion examining David Hume's influence on Kant's epistemology, metaphysics, and moral theory, little attention has been paid to the influence of the Scottish Enlightenment thinkers on Kant's philosophy. This volume aims to fill this perceived gap in the literature and provide a starting point for future discussions looking at the influence of Hume, Thomas Reid, Adam Smith, and other Scottish Enlightenment thinkers on Kant's philosophy.

An Inquiry Into the Original of Our Ideas of Beauty and Virtue

In Two Treatises. I. Concerning Beauty, Order, Harmony, Design. II. Concerning Moral Good and Evil. By Francis Hutcheson ... Printed from the Fourth Edition ... With the Author's Corrections and Additions

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The Routledge Companion to

Philosophy and Music

Routledge The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics, subjects, thinkers and debates in philosophy and music. Essential reading for anyone interested in philosophy, music and musicology.

Shaftesbury and Hutcheson

A Companion to Aesthetics

John Wiley & Sons In this extensively revised and updated edition, 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in this area of aesthetics. Written by prominent scholars covering a wide-range of key topics in aesthetics and the philosophy of art Features revised and expanded entries from the first edition, as well as new chapters on recent developments in aesthetics and a larger number of essays on non-Western thought about art Unique to this edition are six overview essays on the history of aesthetics in the West from antiquity to modern times