

Contents

<i>Acknowledgments</i>	<i>page</i> ix
Introduction	1
1 Prologue: The Origins of Modern Aesthetics	30
1. <i>Aesthetics of Truth I: Shaftesbury</i>	33
2. <i>Aesthetics of Truth II: Wolff</i>	47
3. <i>The Introduction of Feeling and Play: Addison, Crousaz, and Du Bos</i>	63
PART ONE AESTHETICS IN BRITAIN, 1725-1800	
2 From Hutcheson to Hume: The Sense of Beauty	97
1. <i>Hutcheson</i>	98
2. <i>Turnbull and Harris</i>	113
3. <i>Hume</i>	124
3 Hogarth, Burke, and Gerard: Forms of Feeling	140
1. <i>Hogarth</i>	141
2. <i>Burke</i>	147
3. <i>Gerard</i>	157
4 From Kames to Alison and Stewart: The Final Flowering	176
1. <i>Kames</i>	177
2. <i>Smith</i>	194
3. <i>Beattie</i>	199
4. <i>Reynolds</i>	204
5. <i>Reid</i>	217
6. <i>Alison</i>	226
7. <i>Stewart</i>	235

PART TWO FRENCH AESTHETICS IN MID-CENTURY

5	André to Rousseau	247
	1. <i>André</i>	248
	2. <i>Batteux</i>	253
	3. <i>The Encyclopedists</i>	261
	4. <i>Diderot</i>	278
	5. <i>Rousseau</i>	289

PART THREE GERMAN AESTHETICS BETWEEN
WOLFF AND KANT

6	The First Generation of Wolffian Aesthetics	305
	1. <i>Gottsched and His Critics</i>	308
	2. <i>Baumgarten and Meier</i>	318
7	German Aesthetics at Mid-Century	341
	1. <i>Mendelssohn</i>	341
	2. <i>Winckelmann and Lessing</i>	363
8	Breaking with Rationalism: From Herder to Moritz	377
	1. <i>Herder I</i>	378
	2. <i>Sulzer</i>	396
	3. <i>Herz</i>	405
	4. <i>Moritz</i>	410

PART FOUR KANT AND AFTER

9	Kant	421
	1. <i>The Task for Kant's Aesthetics</i>	424
	2. <i>Kant's Theory of Free Play and the Exclusion of Emotion</i>	431
	3. <i>Kant's Theory of Fine Art</i>	447
	4. <i>The Moral Significance of the Aesthetic</i>	452
10	After Kant	459
	1. <i>Heydenreich</i>	460
	2. <i>Schiller</i>	466
	3. <i>Goethe and Humboldt</i>	494
	4. <i>Herder II: Herder's Critique of Kant</i>	509
	5. <i>Herbart</i>	526
	<i>Bibliography</i>	533
	<i>Index</i>	555