THE

INTRODUCTION. On Taste Page	1
PART I.	
I. Novelty	41
II. Pain and Pleasure	43
III. The difference between the removal of Pain	43
and positive Pleasure	47
IV. Of Delight and Pleasure, as opposed to each other	51
V. Joy and Grief	51 54
VI. Of the Passions which belong to Self-preser-	34
vation	57
VII. Of the Sublime	58
VIII. Of the Passions which belong to Society	60
IX. The final cause of the difference between the passions belonging to Self-preservation, and those which regard the society of the sexes	63
X. Of Beauty	65
XI. Society and Solitude	68
XII. Sympathy, Imitation, and Ambition	69
XIII. Sympathy	70
XIV. The effects of Sympathy in the distresses of others	5

SECT.		
	Of the effects of Tragedy Page	75
	Imitation	79
XVII.	Ambition	.82
XVIII.	Recapitulation	84
XIX.	The Conclusion	87
	PART II.	
I.	Of the Passion caused by the Sublime	95
	Terror	96
111.	Obscurity	99
	Of the difference between Clearness and	
	Obscurity with regard to the Passions	101
[IV.]	The same subject continued	103
	Power	110
VI.	Privation	124
VII.	Vastness	126
VIII.	Infinity	128
IX.	Succession and Uniformity	131
	Magnitude in Building	135
XI.	Infinity in pleasing Objects	137
XII.	Difficulty	138
	Magnificence	139
	Light	
	Light in Building	
	Colour considered as productive of the Sub-	110
'	lime	148
XVII.	Sound and Loudness	149
	Suddenness	151

SECT.		
XIX.	Intermitting Page	1.52
XX.	The cries of Animals	154
XXI.	Smell and Taste. Bitters and Stenches	155
XXII.	Feeling. Pain	158
	PART III.	
1.	Of Beauty	161
11.	Proportion not the cause of Beauty in Vegetables	163
III.	Proportion not the cause of Beauty in Animals	171
1V.	Proportion not the cause of Beauty in the Human Species	174
\mathbf{v} .	Proportion further considered	186
	Fitness not the cause of Beauty	191
VII.	The real effects of Fitness	197
VIII.	Recapitulation	202
I.Ş.	Perfection not the cause of Beauty	203
х.	How far the ideas of Beauty may be applied to the qualities of the mind	205
XI.	How far the ideas of Beauty may be applied to Virtue	208
XII.	The real cause of Beauty	209
	Beautiful objects small	
	Smoothness	
XV.	Gradual Variation	214
XVI.	Delicacy	218
XVII.	Beauty in Colour	220
	Recapitulation	229

SECT.		
XIX.	The Physiognomy Page	22 3
	The Eye	
XXI.	Ugliness	225
XXII.	Grace	226
XXIII.	Elegance and Speciousness	227
XXIV.	The Beautiful in Feeling	229
XXV.	The Beautiful in Sounds	232
XXVI.	Taste and Smell	236
XXVII.	The Sublime and Beautiful compared	237
	PART IV.	
I.	Of the efficient cause of the Sublime and Beautiful	241
II.	Association	
	Cause of Pain and Fear	
	Continued	
	How the Sublime is produced	
	How Pain can be a cause of Delight	
	Exercise necessary for the finer Organs	
	Why things not dangerous sometimes produce a passion like Terror	
IX.	Why visual objects of great dimensions are Sublime	
X.	Unity, why requisite to Vastness	
	The artificial Infinite	
	The vibrations must be similar	
	The effects of succession in visual objects	268

SECT.		
	Locke's opinion concerning Darkness con-	
	sidered Page	272
XV.	Darkness terrible in its own nature	275
XVI.	Why darkness is terrible	278
XVII.	The effects of Blackness	281
XVIII.	The effects of Blackness moderated	285
XIX.	The physical cause of Love	286
XX.	Why Smoothness is Beautiful	290
XXI.	Sweetness, its nature	291
XXII.	Sweetness, relaxing	296
XXIII.	Variation why Beautiful	299
XXIV.	Concerning Smallness	302
XXV.	Of Colour	308
	PART V.	
I.	Of Words	311
11.	The common effect of Poetry, not by rais-	
,	ing ideas of things	313
III.	General words before ideas	317
IV.	The effect of Words	319
v.	Examples that words may affect without	
	raising images	322
VI.	Poetry not strictly an imitative art	333
VII.	How words influence the passions	334