

BEAUTIFUL

SUBLIME

The Making of
Paradise Lost,
1701-1734



Leslie E. Moore

Of The Beautiful And Sublime

Edmund Burke



Of The Beautiful And Sublime:

Observations on the Feeling of the Beautiful and Sublime Immanuel Kant, 2003 Small beautiful classic of philosophy with new cover

A Philosophical Enquiry into the Sublime and Beautiful Edmund Burke, 1998-11-26 Edmund Burke was one of the foremost philosophers of the eighteenth century and wrote widely on aesthetics politics and society In this landmark work he propounds his theory that the sublime and the beautiful should be regarded as distinct and wholly separate states the first an experience inspired by fear and awe the second an expression of pleasure and serenity Eloquent and profound A Philosophical Enquiry is an involving account of our sensory imaginative and judgmental processes and their relation to artistic appreciation Burke's work was hugely influential on his contemporaries and also admired by later writers such as Matthew Arnold and William Wordsworth This volume also contains several of his early political works on subjects including natural society government and the American colonies which illustrate his liberal humane views

The Beautiful, the Sublime, and the Grotesque Michael J. Matthis, 2020-06-01 The eighteenth century Enlightenment represents a turn toward experience that is toward the experiencing subject Still the Enlightenment involves an aspiration toward objective truth in the ideals of the newly emerging sciences and in the experiments in democracy that were beginning to transform the political landscape of Europe and America Immanuel Kant's towering philosophical achievement in his critical works helps to reformulate a meaning of objectivity that is congenial to the climate of inquiry and freedom in that remarkable century a meaning that is unburdened of the metaphysical commitments of many of his predecessors Kant's revolution in philosophical thought gives us an objectivity that is crucially related to epistemic conditions rooted in subjectivity a correlation between subjectivity and objectivity that carries over as well into his critical treatises concerned with ethics and aesthetics This book of essays explores the tension between subjectivity and objectivity as it develops in the Enlightenment in Winkelman Hume and Kant The focus is upon aesthetic theories concerning the beautiful the sublime and the grotesque The question by two of the authors as to whether aesthetic enjoyment of the blues is morally justified underscores an interest in these essays in the connection between aesthetics and ethics This concern of the relation of aesthetics to judgments in cognition and in morality underlies an area of peculiar interest to Kant and therefore to many of these essays Finally the authors examine a turn toward the subjective in the Postmodern world of art and aesthetic theory a turn that represents a relaxation of the original Enlightenment tension between subjectivity and objectivity It also represents perhaps a grotesque turn toward the extreme of subjectivity in the realm of Postmodern theory an extreme toward which at least one of the authors casts a critical eye

A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful Edmund Burke, 2008-01-01 This eloquent 1757 treatise on aesthetics explores how interactions with the physical world affect the formulation of ideals related to beauty and art Edmund Burke's landmark study not only proved tremendously influential on the development of aesthetic theory but also offered the first complete philosophical exposition for separating the beautiful and the sublime into

their own respective rational categories The beautiful according to Burke comprises that which is well formed and aesthetically pleasing The sublime on the other hand possesses the power to compel and destroy This distinction bears a noteworthy historical relevance since the popular preference for the sublime rather than the beautiful indicates the transition from the Neoclassical to the Romantic era Burke's dissertation is both a precursor of his later political writings and one of the first major works in European literature to explore the concept of the sublime a topic as fascinating to eighteenth century thinkers as it is to modern philosophers and critics

The Sublime and Beautiful Edmund Burke, 2015-12-15 A Philosophical Inquiry into the origin of our ideas of The Sublime and Beautiful with an introductory discourse concerning Taste and several other additions Edmund Burke A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful is a 1757 treatise on aesthetics written by Edmund Burke It was the first complete philosophical exposition for separating the beautiful and the sublime into their own respective rational categories It attracted the attention of prominent thinkers such as Denis Diderot and Immanuel Kant In short the Beautiful according to Burke is what is well formed and aesthetically pleasing whereas the Sublime is what has the power to compel and destroy us The preference for the Sublime over the Beautiful was to mark the transition from the Neoclassical to the Romantic era The origins of our ideas of the beautiful and the sublime for Burke can be understood by means of their causal structures According to Aristotelian physics and metaphysics causation can be divided into formal material efficient and final causes The formal cause of beauty is the passion of love the material cause concerns aspects of certain objects such as smallness smoothness delicacy etc the efficient cause is the calming of our nerves the final cause is God's providence What is most peculiar and original to Burke's view of beauty is that it cannot be understood by the traditional bases of beauty proportion fitness or perfection The sublime also has a causal structure that is unlike that of beauty Its formal cause is thus the passion of fear especially the fear of death the material cause is equally aspects of certain objects such as vastness infinity magnificence etc its efficient cause is the tension of our nerves the final cause is God having created and battled Satan as expressed in John Milton's great epic Paradise Lost

A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful Edmund Burke, 2015-01-08 Pain and pleasure are simple ideas incapable of definition In 1757 the 27 year old Edmund Burke argued that our aesthetic responses are experienced as pure emotional arousal unencumbered by intellectual considerations In so doing he overturned the Platonic tradition in aesthetics that had prevailed from antiquity until the eighteenth century and replaced metaphysics with psychology and even physiology as the basis for the subject Burke's theory of beauty encompasses the female form nature art and poetry and he analyses our delight in sublime effects that thrill and excite us His revolution in method continues to have repercussions in the aesthetic theories of today and his revolution in sensibility has paved the way for literary and artistic movements from the Gothic novel through Romanticism twentieth century painting and beyond In this new edition Paul Guyer conducts the reader through Burke's Enquiry focusing on its place in the history of aesthetics and

highlighting its innovations as well as its influence on many subsequent authors from Kant and Schiller to Ruskin and Nietzsche ABOUT THE SERIES For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe Each affordable volume reflects Oxford's commitment to scholarship providing the most accurate text plus a wealth of other valuable features including expert introductions by leading authorities helpful notes to clarify the text up to date bibliographies for further study and much more *The Beautiful and the Sublime* John Steinfort Kedney,1880

A Philosophical Inquiry Into the Origin of Our Ideas of the Sublime and Beautiful Edmund Burke,2017-07-25 The Beautiful according to Burke is what is well formed and aesthetically pleasing whereas the Sublime is what has the power to compel and destroy us The preference for the Sublime over the Beautiful was to mark the transition from the Neoclassical to the Romantic era The origins of our ideas of the beautiful and the sublime for Burke can be understood by means of their causal structures According to Aristotelian physics and metaphysics causation can be divided into formal material efficient and final causes The formal cause of beauty is the passion of love the material cause concerns aspects of certain objects such as smallness smoothness delicacy etc the efficient cause is the calming of our nerves the final cause is God's providence What is most peculiar and original to Burke's view of beauty is that it cannot be understood by the traditional bases of beauty proportion fitness or perfection The sublime also has a causal structure that is unlike that of beauty Its formal cause is thus the passion of fear especially the fear of death the material cause is equally aspects of certain objects such as vastness infinity magnificence etc its efficient cause is the tension of our nerves the final cause is God having created and battled Satan as expressed in John Milton's great epic *Paradise Lost* **A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful** is a 1757 treatise on aesthetics written by Edmund Burke It was the first complete philosophical exposition for separating the beautiful and the sublime into their own respective rational categories It attracted the attention of prominent thinkers such as Denis Diderot and Immanuel Kant **The Sublime and The Beautiful** Edmund Burke,2020-12-01 **A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful** 1757 is a philosophical treatise published in pamphlet form by Irish statesman and thinker Edmund Burke Following in the footsteps of generations of philosophers especially Aristotle and Hume Burke sought to describe the inherent difference between beauty and sublimity as emotional responses rooted in human perception His work was incredibly influential for the growth of Romanticism in Europe and Britain especially which sought to capture the sublime in both visual art music and literature Burke begins with a section on the senses in relation to human individuality and society in order to illuminate the collective nature of passions for which we may read emotions and to argue that the power of the arts is to shape and effect those emotions In the second part Burke observes the passions caused by the sublime including terror as well as records the effects of certain sensory perceptions of sound light color and smell on creating sublime feelings in the mind Part three follows the same trajectory but describes the beautiful instead before ultimately comparing the two and part four attempts to ascertain their causes in

nature Burke concludes his treatise with a brief section on the sublime and beautiful in poetry laying the groundwork for Romanticism's use of language among other things to purposefully invoke feeling in the reader or observer With a beautifully designed cover and professionally typeset manuscript this edition of Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* is a classic of philosophy reimagined for modern readers

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The Beautiful and the Sublime Kedney John Steinfort, 2023-07-18 This philosophical treatise explores the concepts of beauty and the sublime delving into the ways in which these emotions are experienced and how they have been historically understood The author argues that beauty and the sublime have objective qualities that can be apprehended through aesthetic experience and provides a framework for understanding these qualities This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

A Philosophical Inquiry Into the Origin of Our Ideas of the Sublime and Beautiful Edmund Burke, 1860

On the Sublime and Beautiful Edmund Burke, 2020-12-08 In *On the Sublime and Beautiful* Edmund Burke explores the intertwined concepts of aesthetic experience delineating the qualities that evoke feelings of beauty and the sublime His

philosophical treatise delves into the emotional responses elicited by nature and art articulating a framework that distinguishes beauty characterized by qualities of harmony and pleasure from the sublime which evokes awe and terror Burke's dialectical approach rich with rhetorical flourish reflects the Enlightenment's intellectual currents merging empirical observation with philosophical inquiry in a manner that engages the reader's sensibilities and intellect Burke a prominent statesman and philosopher of the 18th century was greatly influenced by the tumultuous social and political landscape of his time particularly the impact of the American and French Revolutions His reflections in this work can be seen as a response to the changing notions of human experience morality and the role of aesthetics in society His keen observations on beauty and the sublime have influenced generations of artists and thinkers bridging the gap between philosophy and practical experience This work is an essential reading for students of literature art and philosophy as it not only lays the groundwork for aesthetic theory but also invites modern readers to reflect on their own experiences of beauty and the sublime in a world increasingly encumbered by the mundane Burke's insights challenge contemporary paradigms making this text a vital exploration for those seeking a deeper understanding of the emotional landscape that informs human interaction with art and the natural world In this enriched edition we have carefully created added value for your reading experience A succinct Introduction situates the work's timeless appeal and themes The Synopsis outlines the central plot highlighting key developments without spoiling critical twists A detailed Historical Context immerses you in the era's events and influences that shaped the writing An Author Biography reveals milestones in the author's life illuminating the personal insights behind the text A thorough Analysis dissects symbols motifs and character arcs to unearth underlying meanings Reflection questions prompt you to engage personally with the work's messages connecting them to modern life Hand picked Memorable Quotes shine a spotlight on moments of literary brilliance Interactive footnotes clarify unusual references historical allusions and archaic phrases for an effortless more informed read

The Broadview Anthology of British Literature: Concise Volume B - Third Edition Joseph Black et al., 2021-08-03 The two volume Broadview Anthology of British Literature Concise Edition provides an attractive alternative to the full six volume anthology Though much more compact the Concise Edition nevertheless provides substantial choice offering both a strong selection of canonical authors and a sampling of lesser known works With an unparalleled selection of illustrations and of contextual materials accessible and engaging introductions and full explanatory annotations these volumes provide concise yet extraordinarily wide ranging coverage for British Literature survey courses New to this volume are Samuel Beckett's *Endgame* and Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* new authors include Dorothy Wordsworth John Clare Tomson Highway Derek Walcott and Chimamanda Ngozi Adichie The third edition now also offers substantially expanded representation of Irish Scottish and Welsh literatures as well as contextual materials on Gothic literature Modernism and World War II Material that no longer appears in the bound book may in most cases be found on the companion website many larger works are also available in

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The Broadview Anthology of British Literature: Concise Volume B - Second Edition Joseph Black, Leonard Conolly, Kate Flint, Isobel Grundy, Don LePan, Roy Liuzza, Jerome McGann, Anne Lake Prescott, Barry Qualls, Claire Waters, 2013-08-20

In all six of its volumes The Broadview Anthology of British Literature presents British literature in a truly distinctive light Fully grounded in sound literary and historical scholarship the anthology takes a fresh approach to many canonical authors and includes a wide selection of work by lesser known writers The anthology also provides wide ranging coverage of the worldwide connections of British literature and it pays attention throughout to issues of race gender class and sexual orientation It includes comprehensive introductions to each period providing in each case an overview of the historical and cultural as well as the literary background It features accessible and engaging headnotes for all authors extensive explanatory annotations and an unparalleled number of illustrations and contextual materials Innovative authoritative and comprehensive The Broadview Anthology of British Literature has established itself as a leader in the field The full anthology comprises six bound volumes together with an extensive website component the latter has been edited annotated and designed according to the same high standards as the bound book component of the anthology and is accessible by using the passcode obtained with the purchase of one or more of the bound volumes The two volume Broadview Anthology of British Literature Concise Edition provides an attractive alternative to the full six volume anthology Though much more compact the Concise Edition nevertheless provides instructors with substantial choice offering both a strong selection of canonical authors and a sampling of lesser known works With an unparalleled number of illustrations and contextual materials accessible and engaging introductions and full explanatory annotations this edition of the acclaimed Broadview Anthology provides concise yet wide ranging coverage for British literature survey courses Sylvia Townsend Warner Stevie Smith J M Coetzee Eavan Boland and Zadie Smith are among those given full author entries for the first time There are also new selections by a number of authors who were already included in the anthology among them Seamus Heaney Margaret Atwood and Carol Ann Duffy There are new contextual materials as well including

material on The Natural the Supernatural and the Sublime in the Age of Romanticism section and material on The New Art of Photography in The Victorian Era The new edition concludes with a new section offering a range of poetry fiction and non fiction prose under the heading Literature Politics and Cultural Identity in the Late Twentieth and Early Twenty first Centuries The Concise edition will also now include a substantial website component providing for much greater flexibility And an increasing number of works from the full six volume anthology or from its website component are being made available in stand alone Broadview Anthology of British Literature editions Tennyson s In Memoriam for example which was previously included in these pages will now be available both as part of a stand alone Broadview Anthology of British Literature edition of Tennyson s selected poetry and as part of the website component of the anthology s Concise Edition

The Broadview Anthology of British Literature Volume 4: The Age of Romanticism - Second Edition Joseph Black, Leonard Conolly, Kate Flint, Isobel Grundy, Don LePan, Roy Liuzza, Jerome J. McGann, Anne Lake Prescott, Barry V. Qualls, Claire Waters, 2010-07-23 In all six of its volumes The Broadview Anthology of British Literature presents British literature in a truly distinctive light Fully grounded in sound literary and historical scholarship the anthology takes a fresh approach to many canonical authors and includes a wide selection of work by lesser known writers The anthology also provides wide ranging coverage of the worldwide connections of British literature and it pays attention throughout to issues of race gender class and sexual orientation It includes comprehensive introductions to each period providing in each case an overview of the historical and cultural as well as the literary background It features accessible and engaging headnotes for all authors extensive explanatory annotations and an unparalleled number of illustrations and contextual materials Innovative authoritative and comprehensive The Broadview Anthology of British Literature has established itself as a leader in the field The full anthology comprises six bound volumes together with an extensive website component the latter has been edited annotated and designed according to the same high standards as the bound book component of the anthology and is accessible by using the passcode obtained with the purchase of one or more of the bound volumes The second edition of volume 4 The Age of Romanticism includes James Hogg Matthew Gregory Lewis and John Polidori as well as new selections by Mary Shelley Sir Walter Scott Maria Edgeworth Anna Laetitia Barbauld and Percy Shelley The new edition also includes two new sections of contextual materials New to the bound book is The Natural The Human The Supernatural and the Sublime a section that includes not only a good selection of material from writers such as Edmund Burke and artists such as J M W Turner but also material that may be less well known on topics such as changing human attitudes towards non animals New to the website is a wide ranging selection of contextual materials on the Industrial Revolution entitled Steam Power and the Machine Age Additional highlights of this volume include Jane Austen s Lady Susan a lesser known but wonderfully readable epistolary short novel A Hymn to Na ra yena by Sir William Jones and in an exception to the anthology s general policy of including works in their entirety Mary Shelley is represented by the last two chapters of The Last Man and by a

selection of letters **Being Human in the Ultimate** ,2022-03-16 For John M Anderson philosophy as the love of wisdom is a concern for what is ultimate The essays in this volume take to heart this understanding of philosophy and are therefore responses to the ultimate The first four essays by Kaelin Schrag Baillif and Johnstone deal with Anderson s own account of ultimacy as it is presented in his reflections on the aesthetic occasion the experience of the sublime on freedom and on insight The concern for what is ultimate is formulated differently by each of the other eight essays Desmond articulates ways of our encounter with the ultimate by means of what he calls essential perplexity Gendlin reflects on Aristotle s characterization of thinking as an activity that is ultimate Biemel and Lingis present death as an aspect of the ultimate Hersch sees our loss of meaning and value as the result of our refusal of finitude and thus of our denial of the ultimate which reveals itself in this finitude Ginsberg initiates us into the ultimacy of the human encounter that is dialogue Verene speaks of the ultimate through his account of the fool For Kockelmans philosophy unlike science deals with what is as it manifests itself in our encounter with our lived world which is a source of meaning and in that sense an ultimate Finally John M Anderson writes of the awareness of our becoming more than we are and does so by bespeaking the origin of the dialogue we are

Aesthetic Subjects Pamela R. Matthews,David McWhirter,2003 Recent calls for a return to aesthetics occur precisely at a moment when it is increasingly evident that nothing concerning aesthetics is self evident anymore Determined to recover the value of aesthetic experience for artistic cultural and social analysis the contributors to this volume prominent scholars in literature philosophy art history architecture history and anthropology begin from a shared recognition that ideological readings of the aesthetic have provided invaluable insights in particular that analyses of aesthetics within historical and social contexts tell us a great deal about the experience of aesthetic encounters From multiple and complementary perspectives the contributors address topics as varied as Nabokov and Dickens Caravaggio and Shelley Winters gender and sexuality advertising and AIDS Taken together their essays constitute a sustained and multifarious effort to resituate aesthetic pleasure in the mixed impure conditions characteristic of every social practice and experience however privileged or marginalized and to ask what happens to the aesthetic if we consider it apart from or at least in tension with its historically dominant discursive formulations As such this volume establishes a renewed sense of aesthetic discourse and its usefulness as a tool for understanding culture

Beautiful Boredom Lee Anna Maynard,2009-10-21 This volume explores boredom as a possible force for good in the Victorian novel In Charlotte Bronte s Jane Eyre 1847 George Eliot s Middlemarch 1871 72 and Henry James s The Portrait of a Lady 1881 boredom is an important means through which female characters are able to achieve a greater sense of self awareness In her discussion of these works the author examines both the deleterious and restorative aspects of boredom and shows how this subtle theme has continued to be used by more modern authors

Burke on the Sublime Edmund Burke,2013-12-28 New critical edition of this seminal text in the philosophy of art

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