



Sublime, Beautiful, and Picturesque

Philosophy, Art, and
Literature

Of The Sublime And Beautiful

Edmund Burke



Of The Sublime And Beautiful:

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

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

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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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A Philosophical Inquiry Into the Origin of Our Ideas of the Sublime and Beautiful Edmund Burke, 1860 [A Philosophical Enquiry Into the Origins of the Sublime and Beautiful](#) Edmund Burke, 2015-02-05 Edmund Burke's 1757 treatise *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* is a clearly written well argued and variously inflected work of philosophy Coming out of and contending with the traditions of philosophies of passion understanding and aesthetics from Aristotle and Longinus to Descartes Hobbes to Locke and Shaftesbury to Hume Burke would seem to be taking on a world of difficulty at the tender age of 28 However Burke manages to maintain control and exercise great wit in his treatise by

confining his Enquiry to the ways we interact with the physical world and how in this interaction we formulate our aesthetic ideas of sublimity and beauty **Burke on the Sublime** Edmund Burke,2013-12-28 New critical edition of this seminal text in the philosophy of art **A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful**

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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 the material cause is equally aspects of certain objects such as vastness infinity magnificence 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*

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Romantic era Edmund Burke 12 January 1729 9 July 1797 was an Irish statesman born in Dublin as well as an author orator political theorist and philosopher who after moving to London served as a member of parliament for many years in the House of Commons with the Whig Party

Beautiful Edmund Burke, 1803

Beautiful Edmund Burke, 1833

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