

EDMUND BURKE THE SUBLIME AND THE BEAUTIFUL

EDMUND BURKE: THE SUBLIME AND THE BEAUTIFUL

EDMUND BURKE THE SUBLIME AND THE BEAUTIFUL IS A FOUNDATIONAL CONCEPT IN THE HISTORY OF AESTHETICS, DEEPLY INFLUENCING HOW WE UNDERSTAND ART, NATURE, AND HUMAN EMOTION. BURKE'S 1757 TREATISE, "A PHILOSOPHICAL ENQUIRY INTO THE ORIGIN OF OUR IDEAS OF THE SUBLIME AND BEAUTIFUL," REMAINS A PIVOTAL WORK IN PHILOSOPHY AND LITERARY CRITICISM. IT EXPLORES TWO CONTRASTING YET INTERCONNECTED AESTHETIC EXPERIENCES—THE SUBLIME AND THE BEAUTIFUL—AND HOW THESE REACTIONS SHAPE OUR PERCEPTIONS AND FEELINGS. WHETHER YOU'RE A STUDENT OF PHILOSOPHY, AN ART ENTHUSIAST, OR SIMPLY CURIOUS ABOUT THE ORIGINS OF AESTHETIC THEORY, DIVING INTO BURKE'S IDEAS OFFERS A FASCINATING JOURNEY INTO HUMAN SENSIBILITY.

UNDERSTANDING EDMUND BURKE'S PERSPECTIVE ON THE SUBLIME AND THE BEAUTIFUL

EDMUND BURKE'S EXPLORATION OF THE SUBLIME AND THE BEAUTIFUL GOES BEYOND MERE ARTISTIC CRITIQUE; IT DELVES INTO PSYCHOLOGY AND THE NATURE OF HUMAN EMOTION. HIS WORK MARKED A TURNING POINT IN 18TH-CENTURY THOUGHT BY EMPHASIZING THE EMOTIONAL RESPONSES ELICITED BY ART AND NATURE RATHER THAN FOCUSING SOLELY ON CLASSICAL RULES OF BEAUTY.

THE SUBLIME: AWE AND TERROR COMBINED

BURKE DESCRIBES THE SUBLIME AS AN AESTHETIC QUALITY THAT EVOKES FEELINGS OF AWE, FEAR, AND VASTNESS. IT IS TIED TO EXPERIENCES THAT OVERWHELM THE SENSES AND CHALLENGE OUR ABILITY TO FULLY COMPREHEND THEM. THINK OF TOWERING MOUNTAINS, RAGING STORMS, OR THE INFINITE NIGHT SKY—ALL CLASSIC EXAMPLES OF THE SUBLIME IN NATURE.

UNLIKE BEAUTY, WHICH IS GENTLE AND CALMING, THE SUBLIME STIRS A THRILLING SENSE OF DANGER OR POWER. BURKE FAMOUSLY ASSOCIATES THE SUBLIME WITH QUALITIES SUCH AS:

- VASTNESS OR INFINITY
- OBSCURITY OR DARKNESS
- POWER AND STRENGTH
- SUDDENNESS OR SURPRISE
- DANGER OR PAIN THAT IS PERCEIVED FROM A SAFE DISTANCE

THIS POWERFUL EMOTIONAL RESPONSE IS NOT PURELY NEGATIVE; IT INSPIRES ADMIRATION AND A KIND OF ECSTATIC TERROR THAT FASCINATES RATHER THAN REPELS.

THE BEAUTIFUL: HARMONY AND PLEASURE

IN CONTRAST, THE BEAUTIFUL ACCORDING TO BURKE IS ASSOCIATED WITH QUALITIES THAT INSPIRE LOVE, AFFECTION, AND DELIGHT. THE BEAUTIFUL IS GENTLE, SMOOTH, AND DELICATE, EVOKING FEELINGS OF PLEASURE AND TRANQUILITY. IT IS OFTEN FOUND IN SYMMETRY, PROPORTION, AND SOFTNESS.

KEY ATTRIBUTES OF THE BEAUTIFUL INCLUDE:

- SMALLNESS AND SMOOTHNESS
- GRADUAL VARIATION RATHER THAN SUDDEN CHANGES
- BRIGHTNESS AND CLARITY
- DELICACY AND GRACEFULNESS

FOR BURKE, THE BEAUTIFUL APPEALS TO OUR DESIRE FOR ORDER AND HARMONY. IT'S THE COMFORTING, PLEASANT AESTHETIC THAT MAKES US FEEL AT EASE.

HOW EDMUND BURKE'S IDEAS INFLUENCED LATER THOUGHT

BURKE'S DISTINCTION BETWEEN THE SUBLIME AND THE BEAUTIFUL NOT ONLY INFLUENCED AESTHETICS BUT ALSO ANTICIPATED ROMANTICISM'S FASCINATION WITH EMOTION AND NATURE. HIS WORK PAVED THE WAY FOR LATER PHILOSOPHERS AND ARTISTS TO EXPLORE THE EMOTIONAL IMPACT OF ART BEYOND CLASSICAL STANDARDS OF BEAUTY.

THE LEGACY IN ROMANTIC ART AND LITERATURE

ROMANTIC ARTISTS AND POETS LIKE WILLIAM WORDSWORTH, SAMUEL TAYLOR COLERIDGE, AND CASPAR DAVID FRIEDRICH DREW HEAVILY ON BURKE'S IDEAS. THEY CELEBRATED THE SUBLIME ASPECTS OF NATURE—THE TERRIFYING YET BEAUTIFUL WILDERNESS, THE STORMY SEAS, AND THE VAST, LONELY LANDSCAPES. THESE THEMES EMPHASIZED INDIVIDUAL EMOTIONAL EXPERIENCE AND THE POWER OF NATURE, CENTRAL TO THE ROMANTIC ETHOS.

MODERN INTERPRETATIONS AND APPLICATIONS

TODAY, BURKE'S CONCEPTS CONTINUE TO RESONATE IN VARIOUS FIELDS, FROM FILM AND ARCHITECTURE TO ENVIRONMENTAL PSYCHOLOGY. THE SUBLIME MIGHT BE INVOKED IN A SUSPENSEFUL THRILLER OR A COLOSSAL SKYSCRAPER, WHILE THE BEAUTIFUL IS OFTEN REFERENCED IN DESIGN THAT PRIORITIZES COMFORT AND AESTHETIC PLEASURE.

UNDERSTANDING BURKE'S FRAMEWORK CAN HELP CREATORS AND CRITICS THINK MORE DEEPLY ABOUT HOW THEIR WORK AFFECTS AUDIENCES EMOTIONALLY. IT ALSO AIDS IN APPRECIATING WHY CERTAIN EXPERIENCES LEAVE US BREATHELESS WHILE OTHERS SOOTHE THE SOUL.

EXPLORING THE PSYCHOLOGICAL BASIS OF THE SUBLIME AND THE BEAUTIFUL

ONE OF THE REASONS EDMUND BURKE'S WORK REMAINS INFLUENTIAL IS HIS INSIGHT INTO THE PSYCHOLOGICAL UNDERPINNINGS OF AESTHETIC EXPERIENCE. HE RECOGNIZED THAT OUR RESPONSES TO BEAUTY AND SUBLIMITY ARE ROOTED IN HUMAN NATURE AND SENSORY PERCEPTION.

PHYSIOLOGICAL RESPONSES TO THE SUBLIME

BURKE NOTED THAT THE SUBLIME PROVOKES A PHYSIOLOGICAL REACTION—AN ADRENALINE RUSH OR A SHIVER DOWN THE SPINE. THIS REACTION IS LINKED TO OUR SURVIVAL INSTINCTS, WHERE ENCOUNTERING SOMETHING VAST OR POWERFUL TRIGGERS BOTH FEAR AND FASCINATION. YET, BECAUSE THE THREAT IS NOT IMMEDIATE, WE CAN ENJOY THIS FEELING FROM A PLACE OF SAFETY.

THE SOOTHING EFFECTS OF THE BEAUTIFUL

ON THE FLIP SIDE, THE BEAUTIFUL IS CALMING. IT LOWERS TENSION AND CREATES A SENSE OF PLEASURE. THIS IS WHY SYMMETRICAL FACES, GENTLE MUSIC, OR HARMONIOUS LANDSCAPES ARE OFTEN SEEN AS BEAUTIFUL—THEY REDUCE ANXIETY AND PROMOTE POSITIVE FEELINGS.

PRACTICAL TIPS FOR RECOGNIZING THE SUBLIME AND THE BEAUTIFUL IN EVERYDAY LIFE

YOU DON'T HAVE TO BE AN ART HISTORIAN TO APPRECIATE OR RECOGNIZE THE EFFECTS OF THE SUBLIME AND THE BEAUTIFUL. HERE ARE SOME WAYS TO ENGAGE WITH THESE CONCEPTS IN YOUR OWN EXPERIENCES:

- **OBSERVE NATURE:** NOTICE HOW A SUNSET OR A THUNDERSTORM CAN EVOKE DIFFERENT FEELINGS. THE VASTNESS OF A MOUNTAIN MIGHT INSPIRE AWE (SUBLIME), WHILE A BLOOMING FLOWER BRINGS CALM JOY (BEAUTIFUL).
- **ENGAGE WITH ART:** LOOK AT PAINTINGS OR SCULPTURES AND ASK YOURSELF WHICH QUALITIES THEY EMPHASIZE. IS IT THE OVERWHELMING SCALE AND INTENSITY (SUBLIME) OR THE DELICATE DETAILS AND HARMONY (BEAUTIFUL)?
- **REFLECT ON EMOTIONAL IMPACT:** PAY ATTENTION TO ART, MUSIC, OR ARCHITECTURE THAT MOVES YOU EMOTIONALLY. TRY TO IDENTIFY WHETHER IT STIRS EXCITEMENT AND AWE OR COMFORT AND PLEASURE.
- **USE IN CREATIVITY:** IF YOU'RE A WRITER, ARTIST, OR DESIGNER, THINK ABOUT WHETHER YOU WANT TO EVOKE A SUBLIME OR BEAUTIFUL RESPONSE FROM YOUR AUDIENCE AND HOW TO INCORPORATE THOSE ELEMENTS.

EDMUND BURKE AND THE ONGOING DIALOGUE ON AESTHETICS

THE CONVERSATION ABOUT WHAT MAKES SOMETHING SUBLIME OR BEAUTIFUL CONTINUES TO EVOLVE, BUT BURKE'S INSIGHTS REMAIN A VITAL REFERENCE POINT. HIS WORK SERVES AS A BRIDGE BETWEEN RATIONALIST AESTHETICS AND THE EMERGING FOCUS ON EMOTION AND SENSATION THAT CHARACTERIZE MODERN THOUGHT.

BY UNDERSTANDING BURKE'S DISTINCTION BETWEEN THE SUBLIME AND THE BEAUTIFUL, WE GAIN A RICHER APPRECIATION OF THE COMPLEX WAYS HUMAN BEINGS INTERACT WITH THE WORLD AROUND THEM—THROUGH A SPECTRUM OF EMOTIONS THAT RANGE FROM SERENE DELIGHT TO THRILLING AWE.

WHETHER YOU FIND YOURSELF MOVED BY THE GENTLE CURVES OF A ROSE OR THE TERRIFYING POWER OF A THUNDERCLAP, EDMUND BURKE'S EXPLORATION HELPS EXPLAIN WHY THESE EXPERIENCES RESONATE SO DEEPLY WITHIN US.

FREQUENTLY ASKED QUESTIONS

WHO WAS EDMUND BURKE AND WHAT IS HIS SIGNIFICANCE IN THE STUDY OF AESTHETICS?

EDMUND BURKE WAS AN 18TH-CENTURY IRISH PHILOSOPHER, POLITICAL THEORIST, AND WRITER, BEST KNOWN FOR HIS WORK ON AESTHETICS AND POLITICAL PHILOSOPHY. HE SIGNIFICANTLY CONTRIBUTED TO THE STUDY OF AESTHETICS THROUGH HIS 1757 TREATISE 'A PHILOSOPHICAL ENQUIRY INTO THE ORIGIN OF OUR IDEAS OF THE SUBLIME AND BEAUTIFUL,' WHERE HE EXPLORED HUMAN EMOTIONAL RESPONSES TO ART AND NATURE.

WHAT IS THE MAIN DISTINCTION EDMUND BURKE MAKES BETWEEN THE SUBLIME AND THE BEAUTIFUL?

EDMUND BURKE DISTINGUISHES THE SUBLIME AS AN AESTHETIC QUALITY THAT EVOKES FEELINGS OF AWE, FEAR, AND VASTNESS, OFTEN ASSOCIATED WITH GRANDEUR AND TERROR, WHILE THE BEAUTIFUL IS CONNECTED TO QUALITIES LIKE SMOOTHNESS, DELICACY, AND HARMONY, WHICH INSPIRE PLEASURE AND AFFECTION.

How does Edmund Burke explain the emotional impact of the sublime?

Burke explains that the sublime produces strong emotions such as awe and terror because it involves vastness, obscurity, and power, which overwhelm the senses but do not cause actual harm, leading to a thrilling, intense emotional experience.

In what ways has Edmund Burke's concept of the sublime influenced modern art and literature?

Burke's concept of the sublime has influenced Romanticism and modern art by encouraging artists and writers to explore themes of nature's power, vastness, and emotional intensity. His ideas helped shape works that emphasize emotional depth, the sublime experience, and the tension between beauty and terror.

How does Edmund Burke's notion of the beautiful differ from classical aesthetics?

While classical aesthetics often emphasized symmetry and proportion as the basis of beauty, Burke focused on qualities like smoothness, delicacy, and softness that evoke feelings of pleasure and affection. His approach was more psychological, emphasizing the emotional responses provoked by beautiful objects rather than strict formal criteria.

Additional Resources

Edmund Burke *The Sublime and The Beautiful: A Foundational Exploration of Aesthetic Philosophy*

Edmund Burke *The Sublime and The Beautiful* stands as a seminal work that shaped the trajectory of aesthetic philosophy in the 18th century and continues to influence contemporary discourse on art, nature, and human emotion. Published in 1757, Burke's treatise delves into the complex psychological responses elicited by two seemingly contrasting aesthetic experiences: the sublime and the beautiful. His analysis not only distinguishes these categories but also investigates their emotional effects, cultural significance, and implications for artistic creation.

Understanding Burke's Framework: The Sublime Versus The Beautiful

At the core of Edmund Burke's philosophy is a dualistic approach to aesthetics, where the sublime and the beautiful are presented as distinct phenomena, each evoking different feelings and cognitive responses. Burke's exploration was revolutionary for its empirical and observational method, drawing upon examples from nature, art, and human experience to define these concepts.

The Sublime: Awe, Terror, and Vastness

Burke characterizes the sublime as an experience that invokes feelings of awe, grandeur, and often a pleasurable terror. It is associated with vastness, infinity, obscurity, and power — qualities that transcend ordinary human comprehension and induce a mixture of fear and fascination. For Burke, the sublime is rooted in the overwhelming and the terrifying aspects of nature, such as towering mountains, violent storms, or the boundless ocean. These elements, he argues, stimulate a heightened emotional state wherein the individual feels simultaneously vulnerable and exhilarated.

This notion of the sublime taps into the physiological reactions of the human body, such as increased heart rate and a sense of trembling, which Burke believed were essential to the aesthetic experience. The sublime, therefore, is not merely a visual or intellectual concept but a deeply embodied encounter that challenges the

THE BEAUTIFUL: HARMONY, PLEASURE, AND DELICACY

IN CONTRAST, BURKE'S CONCEPT OF THE BEAUTIFUL IS GROUNDED IN QUALITIES THAT PRODUCE FEELINGS OF PLEASURE, AFFECTION, AND CALMNESS. BEAUTY, ACCORDING TO BURKE, IS LINKED WITH SMOOTHNESS, DELICACY, SMALLNESS, AND CLARITY—FEATURES THAT EVOKE GENTLENESS AND ATTRACTIVENESS. ELEMENTS SUCH AS ROUNDED SHAPES, SOFT COLORS, AND SYMMETRICAL FORMS ARE CENTRAL TO THE EXPERIENCE OF BEAUTY.

UNLIKE THE SUBLIME, THE BEAUTIFUL APPEALS TO THE SENSES IN A SOOTHING AND HARMONIOUS MANNER. IT FOSTERS A SENSE OF INTIMACY AND COMFORT, OFTEN ASSOCIATED WITH HUMAN FORMS, FLOWERS, AND ART OBJECTS DESIGNED TO DELIGHT RATHER THAN INTIMIDATE. BURKE'S ANALYSIS UNDERSCORES THE EMOTIONAL WARMTH AND SOCIAL COHESION THAT BEAUTY ENGENDERS, MAKING IT A VITAL COUNTERPOINT TO THE SUBLIME'S OVERWHELMING INTENSITY.

EDMUND BURKE THE SUBLIME AND THE BEAUTIFUL: IMPACT AND LEGACY

BURKE'S WORK WAS GROUNDBREAKING IN ITS PSYCHOLOGICAL APPROACH, PREDATING MANY MODERN THEORIES OF EMOTION AND PERCEPTION. IT INFLUENCED A WIDE RANGE OF THINKERS, FROM ROMANTIC POETS LIKE WORDSWORTH AND COLERIDGE TO PHILOSOPHERS SUCH AS KANT, WHO LATER EXPANDED ON THESE IDEAS IN HIS OWN AESTHETIC THEORIES.

PHILOSOPHICAL AND ARTISTIC INFLUENCE

ONE OF THE KEY CONTRIBUTIONS OF EDMUND BURKE THE SUBLIME AND THE BEAUTIFUL IS ITS DELINEATION OF EMOTIONAL RESPONSES IN AESTHETICS. BURKE'S EMPHASIS ON PHYSIOLOGICAL AND EMOTIONAL REACTIONS SET THE STAGE FOR LATER EXPLORATIONS INTO HOW ART AND NATURE AFFECT THE HUMAN MIND. ROMANTICISM, IN PARTICULAR, EMBRACED BURKE'S SUBLIME AS A CENTRAL THEME, CELEBRATING NATURE'S POWER AND MYSTERY AS A SOURCE OF INSPIRATION AND SPIRITUAL RENEWAL.

ARTISTS AND WRITERS FOUND IN BURKE'S CATEGORIES A VOCABULARY TO EXPRESS CONTRASTS BETWEEN TERROR AND TRANQUILITY, CHAOS AND ORDER. HIS IDEAS ENCOURAGED THE PORTRAYAL OF DRAMATIC LANDSCAPES, SUBLIME RUINS, AND AWE-INSPIRING NATURAL PHENOMENA, WHICH REMAIN POPULAR IN LITERATURE AND VISUAL ARTS.

CRITIQUES AND CONTEMPORARY RELEVANCE

WHILE EDMUND BURKE THE SUBLIME AND THE BEAUTIFUL HAS BEEN WIDELY PRAISED, IT HAS ALSO FACED CRITICISM. SOME SCHOLARS ARGUE THAT BURKE'S BINARY DISTINCTION OVERSIMPLIFIES THE COMPLEXITY OF AESTHETIC EXPERIENCE BY CONSTRAINING IT TO TWO CATEGORIES. OTHERS NOTE THAT HIS EMPHASIS ON PHYSIOLOGICAL RESPONSES MAY NEGLECT CULTURAL AND CONTEXTUAL FACTORS SHAPING PERCEPTIONS OF BEAUTY AND SUBLIMITY.

NEVERTHELESS, BURKE'S TREATISE REMAINS RELEVANT IN CONTEMPORARY DISCUSSIONS ABOUT ART, ENVIRONMENTAL AESTHETICS, AND EMOTIONAL PSYCHOLOGY. THE SUBLIME, FOR INSTANCE, IS FREQUENTLY INVOKED IN DEBATES ON CLIMATE CHANGE AND NATURAL DISASTERS, CAPTURING THE MIXTURE OF FEAR AND ADMIRATION THAT SUCH PHENOMENA INSPIRE.

KEY THEMES AND CONCEPTS IN BURKE'S TREATISE

- **EMOTION AND PHYSIOLOGY:** BURKE CONNECTS AESTHETIC EXPERIENCE TO BODILY RESPONSES, HIGHLIGHTING THE ROLE OF FEAR, PLEASURE, AND PAIN.

- **NATURE AS A SOURCE:** BOTH THE SUBLIME AND THE BEAUTIFUL ARE PRIMARILY DERIVED FROM NATURAL PHENOMENA, UNDERSCORING THE IMPORTANCE OF THE NATURAL WORLD IN HUMAN EXPERIENCE.
- **SCALE AND FORM:** THE SUBLIME IS LINKED TO VASTNESS AND OBSCURITY, WHILE THE BEAUTIFUL IS ASSOCIATED WITH SMALLNESS AND CLARITY.
- **MORAL AND SOCIAL IMPLICATIONS:** BEAUTY FOSTERS SOCIAL HARMONY; THE SUBLIME PROMPTS INTROSPECTION AND AWARENESS OF HUMAN LIMITS.

COMPARING BURKE WITH OTHER AESTHETIC THEORISTS

WHEN JUXTAPOSING EDMUND BURKE THE SUBLIME AND THE BEAUTIFUL WITH IMMANUEL KANT'S AESTHETIC THEORY, NOTABLE DIFFERENCES EMERGE. KANT'S "CRITIQUE OF JUDGMENT" REFINES THE IDEA OF THE SUBLIME BY DISTINGUISHING BETWEEN THE MATHEMATICAL SUBLIME (IMMENSITY) AND THE DYNAMICAL SUBLIME (POWER), OFFERING A MORE NUANCED PHILOSOPHICAL FRAMEWORK. HOWEVER, BURKE'S WORK REMAINS FOUNDATIONAL FOR ITS EMPIRICAL GROUNDING AND VIVID DESCRIPTIVE POWER.

SIMILARLY, LATER AESTHETIC THINKERS LIKE SCHOPENHAUER AND HEGEL BUILT UPON BURKE'S INSIGHTS, INTEGRATING THE SUBLIME AND THE BEAUTIFUL INTO BROADER METAPHYSICAL AND ETHICAL SYSTEMS. THIS TRAJECTORY HIGHLIGHTS BURKE'S ROLE AS A VITAL LINK BETWEEN ENLIGHTENMENT EMPIRICISM AND ROMANTIC IDEALISM.

PRACTICAL APPLICATIONS OF BURKE'S AESTHETIC THEORY

UNDERSTANDING EDMUND BURKE THE SUBLIME AND THE BEAUTIFUL EXTENDS BEYOND ACADEMIC PHILOSOPHY INTO FIELDS SUCH AS ART CRITICISM, DESIGN, AND ENVIRONMENTAL STUDIES. CONTEMPORARY ARTISTS AND ARCHITECTS OFTEN INVOKE BURKE'S PRINCIPLES TO ELICIT SPECIFIC EMOTIONAL RESPONSES, WHETHER THROUGH MONUMENTAL STRUCTURES THAT INSPIRE AWE OR INTIMATE SPACES THAT PROMOTE COMFORT.

IN MARKETING AND MEDIA, THE EMOTIONAL DICHOTOMY BETWEEN THE SUBLIME AND THE BEAUTIFUL INFORMS HOW IMAGERY IS CRAFTED TO INFLUENCE CONSUMER PERCEPTION—DRAMATIC, HIGH-IMPACT VISUALS TAP INTO THE SUBLIME, WHILE SOFT, ELEGANT DESIGNS APPEAL TO THE BEAUTIFUL.

MOREOVER, ENVIRONMENTAL AESTHETICS RELIES HEAVILY ON BURKE'S FRAMEWORK TO ANALYZE HUMAN REACTIONS TO LANDSCAPES, WILDERNESS, AND URBAN ENVIRONMENTS, BALANCING THE ALLURE OF THE SUBLIME OUTDOORS WITH THE CALMING BEAUTY OF WELL-MAINTAINED GREEN SPACES.

EDMUND BURKE THE SUBLIME AND THE BEAUTIFUL REMAINS A CORNERSTONE IN THE STUDY OF AESTHETICS, PSYCHOLOGY, AND CULTURAL THEORY. ITS ENDURING INFLUENCE IS EVIDENT IN THE WAYS WE INTERPRET ART, NATURE, AND EMOTIONAL EXPERIENCE, BRIDGING CENTURIES OF PHILOSOPHICAL INQUIRY WITH THE ONGOING HUMAN QUEST TO UNDERSTAND THE POWERFUL FORCES OF BEAUTY AND AWE.

Edmund Burke The Sublime And The Beautiful

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edmund burke the sublime and the beautiful: *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.

edmund burke the sublime and the beautiful: *On the Sublime and Beautiful* Edmund Burke, Charles W. Eliot, 2009-01 Edmund Burke (1729-1797) was an Anglo-Irish statesman, author, orator, political theorist, and philosopher who, after relocating to Great Britain, served for many years in the British House of Commons as a member of the Whig party. He is mainly remembered for his support of the American colonies in the dispute with King George III and Britain that led to the American Revolution and for his strong opposition to the French Revolution. The latter made Burke one of the leading figures within the conservative faction of the Whig party (which he dubbed the Old Whigs), in opposition to the pro-French-Revolution New Whigs, led by Charles James Fox. Burke also published a philosophical work where he attempted to define emotions and passions, and how they are triggered in a person. Burke worked on aesthetics and founded the Annual Register, a political review. He is widely regarded as the philosophical founder of Anglo- American conservatism. His works include: *A Vindication of Natural Society* (1756), *On the Sublime and the Beautiful* (1756), *Observations on 'the Present State of the Nation'* (1769), *Thoughts on the Cause of the Present Discontents* (1770) and *Reflections on the Revolution in France* (1790).

edmund burke the sublime and the beautiful: **Edmund Burke** Edmund Burke, 1998

edmund burke the sublime and the beautiful: *A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful* Edmund Burke, 1821

edmund burke the sublime and the beautiful: *A Philosophical Enquiry Into the Sublime and Beautiful* Edmund Burke, 2009-06-02 This is one of the most important works of aesthetics ever written. Whilst many writers have taken up their pen to write of 'the beautiful', Burke's subject here was that quality he uniquely distinguished as 'the sublime' - an all-consuming force beyond beauty that compelled terror as much as rapture in all who beheld it. The Routledge Classics edition presents the authoritative text of the first critical edition of Burke's essay ever published, including a substantial critical and historical commentary.

edmund burke the sublime and the beautiful: *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, 1792

edmund burke the sublime and the beautiful: *Burke on the Sublime* Edmund Burke, 2013-12-28 New critical edition of this seminal text in the philosophy of art.

edmund burke the sublime and the beautiful: **A Philosophical Enquiry into the Origin of**

Our Ideas of the Sublime and Beautiful Edmund Burke, 1990-06-07 An eloquent and sometimes even erotic book, the *Philosophical Enquiry* was long dismissed as a piece of mere juvenilia. However, Burke's analysis of the relationship between emotion, beauty, and art form is now recognized as not only an important and influential work of aesthetic theory, but also one of the first major works in European literature on the Sublime, a subject that has fascinated thinkers from Kant and Coleridge to the philosophers and critics of today. This is the only available edition of the work.

edmund burke the sublime and the beautiful: *Edmund Burke* Edmund Burke, 1968-08-15 In his *Enquiry*--which has been described as certainly one of the most important aesthetic documents that eighteenth-century England produced--the young Burke provided a systematic analysis of the 'sublime' and the 'beautiful,' together with a distinctive terminology which served to express certain facets of the changing sensibility of his time. The introduction traces the main sources of Burke's ideas and establishes the nature of his originality. The largest section of the editor's introduction, however, examines the influence of the *Enquiry*. Major writers like Johnson, Wordsworth and Thomas Hardy, painters such as Fuseli and Mortimer, and critics such as Diderot, Lessing and Kant, as well as many other minor figures, recognized Burke's new insights, and in varying degrees assimilated them. The second edition, revised by Burke himself, provides the copy-text, including changes between the first and second editions.

edmund burke the sublime and the beautiful: 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*.

edmund burke the sublime and the beautiful: Philosophical Enquiry Into the Sublime and the Beautiful Edmund Burke, 2006-12-01 Edmund Burke's, *Philosophical Enquiry into the Sublime and the Beautiful*, is simple narration that is clearly written and in contend with the traditions of philosophies of passion, understanding, and aesthetics. Burke confined his *Enquiry* to the ways we interact with the physical world and formulated aesthetic ideas of sublimity and beauty.

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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; 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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