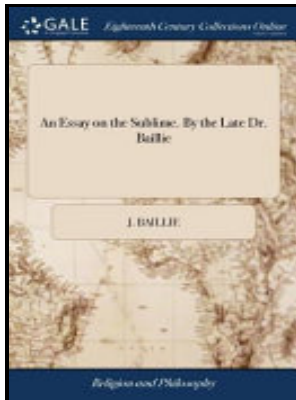


Essay on the sublime (1747)

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-essay on the sublime (1747)

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Essays on the picturesque, as compared with the sublime and the beautiful; and, on the use of studying pictures, for the purpose of improving real landscape : Uvedale, Sir, 1747

Longinus argues for the latter as superior, and in setting up genius as being — if not without risk — a maverick and unruly force, seems to be at points quite ambivalent about whether the faults of a genius are rare instances of failure which are merely coincidental to its successes, or if its transgressions of correct form are an integral part of its power: Longinus writes at one point that all figurative language tends to excess 44 , at another that there should be no limit set on the number of metaphors in a passage 42 , and at another enigmatically that the failures and successes of writing come from the same source 9.

Lectures on the Fine Arts

It is this that Lyotard fears most in the return to nostalgic pastiche of the 'postmodern' art of the 1980s 'transavantgarde', and this is why he seeks in his essay to juxtapose the 'now' of the sublime event to the merely 'new' of capitalism, with its little frisson.

Lectures on the Fine Arts

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An essay on the sublime (1747) (1953 edition)

And let the name of sublime be ever so frequently applied to a thing, yet if it bears no relation to this class, either in itself, or its effect, it is falsely so called, and is not the business of this present inquiry. . .

John Baillie: An Essay on the Sublime, 1747

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Sublime visions of terror by Piranesi

The essay proceeds by giving a series of short quotations and discussions of passages which Longinus holds as exemplary of the sublime.

Uvedale Essay On The Picturesque

The reflections I have since been led to make have convinced me that these objects form a distinct class, and belong to what may properly be called the picturesque. Not that even great minds do not sometimes unbend, and amuse themselves with baubles; nay, they are not at all times equally fitted to receive sublime impressions; for when the soul flags and is depressed, the vastest object is incapable of raising her. .

Sublime visions of terror by Piranesi

In the UK, the descriptions of Hell in the early books of Paradise Lost which already appears as a mechanically animated landscape frequently formed the blueprint for descriptions of the industrial landscape. If we examine our feelings on a warm genial day, in a spot full of the softest beauties of nature, the fragrance of spring breathing around us, pleasure then seems to be our natural state; to be received, not sought after; it is the happiness of existing to sensations of delight only; we are unwilling to move, almost to think, and desire only to feel, to enjoy.

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