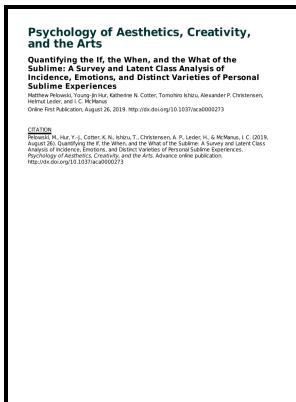


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Modern Language Association of America - The Sublime



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The Moralists: A Philosophical Rhapsody, in , Vol. Hutcheson gives one argument for the sensibility, and another for the internality, of the power by which we discern beauty.

18th Century British Aesthetics (Stanford Encyclopedia of Philosophy)

The Journal of Aesthetics and Art Criticism, Vol.

Sublime (philosophy)

John Martin 1851—3 Tate The theory of sublime art was put forward by Edmund Burke in *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* published in 1757. Because the coin is beautiful in virtue of its design or form, it is beautiful not in virtue of its material properties but in virtue of the effect that some mind has had upon it. For Kant, one's inability to grasp the magnitude of a sublime event such as an earthquake demonstrates inadequacy of one's sensibility and imagination.

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With Addison it is just the reverse. Burke is also distinguished from Kant in his emphasis on the subject's realization of his physical limitations rather than any supposed sense of moral or spiritual transcendence.

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According to his reasoning, this meant that oriental artists were more inclined towards the aesthetic and the sublime: they could engage God only through means. The Sublime : Groundwork towards a Theory.

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