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The Sublime Ones: Nietzsche Reading **Online**

Curator's Tour of J.M.W. TURNER: QUEST FOR THE SUBLIME

Terror And The Sublime In

Terror and the Sublime in Art and Critical Theory:
From Auschwitz to Hiroshima to September 11
(Studies in European Culture and History) 2005th
Edition by G. Ray (Author)

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mutilates and dissolves the human image, then terror is an element in the sublime as Longinus illustrates it. If his own noble stance obscures the connection between terror and the sublime, this is not bad faith on the part of Longinus but rather a consequence of the sublime in itself. Indeed, we may

Terror and the Sublime - JSTOR

The eleven interconnected essays of this book penetrate the dense historical knots binding terror,

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power and the aesthetic sublime and bring the results to bear on the trauma of September 11 and the subsequent War on Terror.

Terror and the Sublime in Art and Critical Theory:
From ...

The Sublime in essence then is a feeling of delightful awe caused by some terror, at least according to its most famous proponent, the Irish philosopher and statesman Edmund Burke. His book on the subject, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, published in 1757, set a precedent for further discussion - most notably by the

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What is the 'Sublime'? – Peter Sjöstedt-H
The Harvard Classics. 1909–14. Terror. No passion so effectually robs the mind of all its powers of acting and reasoning as fear. 1 For fear being an apprehension of pain or death, it operates in a manner that resembles actual pain. Whatever therefore is terrible, with regard to sight, is sublime too, whether this cause of terror be endued with greatness of dimensions or not; for it is impossible to look on anything as trifling, or contemptible, that may be dangerous.

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Terror. Burke, Edmund. 1909-14. On the Sublime and

...

Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling.

Edmund Burke and the Sublime - Wordsworth
Grasmere

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From Terror: fear “robsthe mind of all its powers of acting and reasoning”; includes fear of pain or death; whatever produces terror visually is sublime too.
From Obscurity: when we know and can see the danger clearly, much of our fear “vanishes”; “dark, confused, uncertain images” found in nature produce obscurity.

Gothic & Sublime - University of Arizona

Anything that is great, infinite or obscure could be an object of terror and the sublime, for there was an element of the unknown about them. Burke finds more than a few instances of terror and the sublime

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in John Milton's Paradise Lost, in which the figures of Death and Satan are considered sublime. Kant

Sublime (literary) - Wikipedia

This use of terror is called the sublime, which is an important tool in these narratives. Examples of Gothic literature range from dark romances to supernatural mysteries. In Gothic novels, no matter the setting or villain, the sublime exists as a different experience than appreciating natural beauty.

The Sublime's Effects in Gothic Fiction | The Artifice

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Sublime Horror Uncovers the best in horror, featuring reviews, interviews, news, and essays with some of the most interesting people working in horror.

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Immanuel Kant, in 1764, made an attempt to record his thoughts on the observing subject's mental state in *Observations on the Feeling of the Beautiful and Sublime*. He held that the sublime was of three kinds: the noble, the splendid, and the terrifying. In his *Critique of Judgment* (1790), Kant officially says that there are two forms of the sublime, the mathematical

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Sublime (philosophy) - Wikipedia

Christine Battersby is a leading thinker in the field of philosophy, gender studies and visual and literary aesthetics. In this important new work, she undertakes an exploration of the nature of the sublime, one of the most important topics in contemporary debates about modernity, politics and art. Through a compelling examination of terror, transcendence and the 'other' in key European philosophers and writers, Battersby articulates a radical 'female sublime'.

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The Sublime, Terror and Human Difference by
Christine ...

Edmund Burke argued that the sublime is the most powerful aesthetic experience. It is a mixture of fear and excitement, terror and awe. It's that spine-tingling feeling you get when you stand at the edge of a cliff. It's a feeling of transport and transcendence, as you forget about your surroundings and are caught up in the moment.

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Through a compelling examination of terror, transcendence and the 'other' in key European philosophers and writers, Battersby articulates a radical 'female sublime'. A central feature of *The Sublime, Terror and Human Difference* is its engagement with recent debates around '9/11', race and Islam. Battersby shows how, since the eighteenth century, the pleasures of the sublime have been described in terms of the transcendence of terror.

The Sublime, Terror and Human Difference: Christine

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Edmund Burke's well-known formulation of the relation of terror to the sublime is, in fact, echoed in Edward Bullough's essay on aesthetic distance:

"Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion of which the mind is capable of feeling...."

Conclusion: Terror and the Sublime - Coe College
The Romantics believed that terror was the emotion which eventually led to the sublime (Aiken 210). Anna

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Aiken's description of terror is included to help readers understand this connection. Aiken...

About - Terror and the Sublime - Google Sites

Through a compelling examination of terror, transcendence and the 'other' in key European philosophers and writers, Battersby articulates a radical 'female sublime'. A central feature of *The Sublime, Terror and Human Difference* is its engagement with recent debates around '9/11', race and Islam. Battersby shows how, since the eighteenth century, the pleasures of the sublime have been described in terms of the transcendence of terror.

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The Sublime, Terror and Human Difference - 1st
Edition ...

The Romantic sensibility: the Sublime. The sublime is a feeling associated with the strong emotion we feel in front of intense natural phenomena (storms, hurricanes, waterfalls). It generates fear but also attraction.

The Romantic sensibility: the Sublime
Horror fiction. Horror is also a genre of film and fiction that relies on horrifying images or situations to tell

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Stories and prompt reactions or jump scares to put their audiences on edge. In these films the moment of horrifying revelation is usually preceded by a terrifying build up, often using the medium of scary music.

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