

# The American Sublime

Unveiling the Magic of Words: A Report on "**The American Sublime**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**The American Sublime**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

**American Sublime** Elizabeth Alexander 2005-10 A fourth collection of poems by the author recalls over a century of African American traditions, knitting together a blend of history, biography, personal experience, pop culture, and dreamscape.

**Postmodern Sublime** Joseph Tabbi 2018-05-31 Focusing on works by Norman Mailer, Thomas Pynchon, Joseph McElroy, and Don DeLillo, Joseph Tabbi finds that a simultaneous attraction to and repulsion from technology has produced a powerful new mode of modern writing—the technological sublime.

*Rhetoric and Redress* 2007

**Up River Studies** Sofia D'Amico 2022

**Deciphering Egypt** Patricia Dawes Pierce 1980

*Niagara Falls* Elizabeth R. McKinsey 1985 Beth McKinsey has chronicled and examined the changing image of Niagara Falls between the seventeenth and twentieth century.

**American sublime** 2002

**Francesca Woodman and the Kantian Sublime** Claire Raymond 2017-07-05 In her feminist inquiry into aesthetics and the sublime, Claire Raymond reinterprets the work of the American photographer Francesca Woodman (1958-1981). Placing Woodman in a lineage of women artists beginning with nineteenth-century photographers Julia Margaret Cameron and Clementina, Viscountess Hawarden, Raymond compels a reconsideration of Woodman's achievement in light of the gender dynamics of the sublime. Raymond argues that Woodman's photographs of decrepit architecture allegorically depict the dissolution of the frame, a dissolution Derrida links to theories of the sublime in Kant's Critique of Judgement. Woodman's self-portraits, Raymond contends, test the parameters of the gaze, a reading that departs from the many analyses of Woodman's work that emphasize her dramatic biography. Woodman is here revealed as a conceptually sophisticated artist whose deployment of allegory and allusion engages a broader debate about Enlightenment aesthetics, and the sublime.

[The American Sublime, the Sublime American](#) Daniel Garrett 2006

[Enslavement and Emancipation](#) Harold Bloom 2010 Provides an examination of the use of enslavement and emancipation in classic literary works.

*Sublime Spaces and Visionary Worlds* Leslie Umberger 2007-10-04 The need to personalize our surroundings is a defining human characteristic. For some this need becomes a compulsion to transform their personal surroundings into works of art. The John Michael Kohler Arts Center in Sheboygan, Wisconsin, has undertaken the mission to preserve these environments, which are presented for the first time in *Sublime Spaces and Visionary Worlds*. This colorful and inspiring book features the work of twenty-two vernacular artists whose locales, personal histories, and reasons for art-making vary widely but who all share a powerful connection to the home as art. Featured projects range from art environments that remain intact, such as Simon Rodia's Watts Towers in California, to sites lost over the years such as Emery Blagdon's six hundred elaborate "Healing Machines," made of copper, aluminum, tinfoil, magnets, ribbons, farm-machinery parts, painted light bulbs, beads, coffee-can lids, and more. *Sublime Spaces and Visionary Worlds* is the first book to explore these spectacularly offbeat spaces in detail. From "Original Rhinestone Cowboy" Loy Bowlin's wall-to-wall glitter-and-foil living room to the concrete bestiary of "Witch of Fox Point" Mary Nohl, each artist and project is described in detail through a wealth of visuals and text. *Sublime Spaces and Visionary Worlds* reminds us that our decorative choices tell the world not just what we like but who we are.

[American Technological Sublime](#) David E. Nye 1996-02-28 *American Technological Sublime* continues the exploration of the social construction of technology that David Nye began in his award-winning book *Electrifying America*. Here Nye examines the continuing appeal of the "technological sublime" (a term coined by Perry Miller) as a key to

the nation's history, using as examples the natural sites, architectural forms, and technological achievements that ordinary people have valued intensely. Technology has long played a central role in the formation of Americans' sense of selfhood. From the first canal systems through the moon landing, Americans have, for better or worse, derived unity from the common feeling of awe inspired by large-scale applications of technological prowess. *American Technological Sublime* continues the exploration of the social construction of technology that David Nye began in his award-winning book *Electrifying America*. Here Nye examines the continuing appeal of the "technological sublime" (a term coined by Perry Miller) as a key to the nation's history, using as examples the natural sites, architectural forms, and technological achievements that ordinary people have valued intensely. *American Technological Sublime* is a study of the politics of perception in industrial society. Arranged chronologically, it suggests that the sublime itself has a history - that sublime experiences are emotional configurations that emerge from new social and technological conditions, and that each new configuration to some extent undermines and displaces the older versions. After giving a short history of the sublime as an aesthetic category, Nye describes the reemergence and democratization of the concept in the early nineteenth century as an expression of the American sense of specialness. What has filled the American public with wonder, awe, even terror? David Nye selects the Grand Canyon, Niagara Falls, the eruption of Mt. St. Helens, the Erie Canal, the first transcontinental railroad, Eads Bridge, Brooklyn Bridge, the major international expositions, the Hudson-Fulton Celebration of 1909, the Empire State Building, and Boulder Dam. He then looks at the atom bomb tests and the Apollo mission as examples of the increasing ambivalence of the technological sublime in the postwar world. The festivities surrounding the rededication of the Statue of Liberty in 1986 become a touchstone reflecting the transformation of the American experience of the sublime over two centuries. Nye concludes with a vision of the modern-day "consumer sublime" as manifested in the fantasy world of Las Vegas.

*American Sublime* Andrew Wilton 2003-07-02 The painters who came to be known as the Hudson River School--Thomas Cole, Asher B. Durand, Frederic Edwin Church, Jasper Cropsey, Sanford Robinson Gifford, and others--found inspiration in our young country's natural wonders and were the first to paint many of its still-wild vistas. As America was settled and the wilderness receded, their successors--most notably Albert Bierstadt and Thomas Moran--carried their quest for the sublime to the Far West, communicating its breathtaking grandeur in brilliant views of Rocky Mountain peaks, roaring waterfalls, and vast canyons. Within a single generation these artists established the dramatic approach to American landscape painting that is celebrated in this stirringly beautiful book. The freshness of their vision, the intensity of their invention, and the energy of their execution were all born of the urgency these artists sensed in the life of America itself. Published to accompany a major transatlantic exhibition, *American Sublime* rejoices in America the Beautiful as seen in some of the country's most glorious landscape paintings. It contains a fully illustrated catalogue of all the paintings in the exhibition, with more than one hundred color plates, including three gatefolds. Biographies of the artists are included, and thoughtful and elegantly written essays cast new light on their ambitions and achievements. The lucid text places American landscape painting in the context of the international art world and of the European landscape tradition. And it explores ideas of national identity and empire in America, looking in particular at how these landscapes, whether real or imagined, reflect Americans' hopes and fears for their country. As a tribute to some of our most important American artists and the land that inspired them, this stunningly illustrated book will have a deep and wide appeal.

**Revising the Sublime** Sally A. Master 1993

**Angel in the 40s** Sandrine Lissac 2001

**American Sublime** Clayton Eshleman 1980

*American Sublime* Raymond J. O'Brien 1981 Explores the changing artistic and literary concepts and attitudes towards the Palisades Park area of the lower Hudson River

**An Aesthetics of Citizenship** Matthew Cordova Frankel 2001 The first half of the dissertation outlines the discourse of western expansionism, romantic self-empowerment, and racialist presupposition linking Jefferson's tribute to the sublimity Virginia's Natural Bridge with Emerson's transcendental retreats. While both authors position the sublime in opposition to exigencies of public life, their figurations of sublimity rehearse in solitude the very institutional ties they seek ostensibly to dissolve. With their respective speculations on the ontology of race in view, I argue that Jefferson and Emerson adopt the sublime as an arbiter of citizenship within an expressly racialized imaginary.

*The Sublime* Timothy M. Costelloe 2012-07-30 This volume offers readers a unique and comprehensive overview of different theoretical and interdisciplinary perspectives on 'the sublime'.

*The Urban Sublime in American Literary Naturalism* Christophe Den Tandt 1998 In this dynamic reappraisal of American literary naturalism, Christophe Den Tandt connects late nineteenth-century fiction to its romantic, urban gothic roots and to recent discussions of the sublime in postmodern theory. Den Tandt focuses on aspects of naturalist novels -- their use of hyperbole and hysteria, of the grotesque and the abject, of uncanniness and mesmerism -- that have often been left in the periphery of naturalist discourse. He argues that realistic strategies of literary representation can never succeed in depicting the urban environment since the logic of the city rests on a network of hidden relations. Naturalist texts try to resolve this dilemma by opposing sublime components and realistic documentary elements.

**Fitzgerald's Nostalgia and the Twilight of the American Sublime** Phillip Leon Beard 2000

**Representations of the American Sublime in a Selection of Films, 1968-1992** Deborah J. Lovatt 2000

*The American Sublime* Matthew Gasda 2013-10-01 The American Sublime offers a lyrical argument for the centrality of imaginative power in contemporary life and for the restorative power of poetry itself. The book expands upon the modern tradition of Hart Crane, Wallace Stevens, A.R. Ammons, and John Ashbery; it contends that meaning is not something that we construct from rational principles, but rather, that meaning is something that we recover from a deep awareness of our emotions and our memories. The American Sublime is the third book in the Vitalist Series by LL Press.

**The Feminine Sublime** Barbara Claire Freeman 1995 Summary: The Feminine Sublime provides the first comprehensive feminist critique of the theory of the sublime. Barbara Claire Freeman argues that traditional theorizations of the sublime depend on unexamined assumptions about femininity and sexual difference, and that the sublime could not exist without misogynistic constructions of "the feminine." Taking this as her starting point, Freeman suggests that the "other sublime" that comes into view from this new perspective not only offers a crucial way to approach representations of excess in women's fiction but allows us to envision other modes of writing the sublime.

*The American Optic* Mikko Tuhkanen 2010-07-02 Brings together critical race theory and psychoanalysis to examine African American and other diasporic African cultural texts.

**The Daemon Knows** Harold Bloom 2016-02-09 NEW YORK TIMES BESTSELLER • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE WASHINGTON POST AND KIRKUS REVIEWS Hailed as "the indispensable critic" by The New York Review of Books, Harold Bloom—New York Times bestselling writer and Sterling Professor of Humanities at Yale University—has for decades been sharing with readers and students his genius and passion for understanding literature and explaining why it matters. Now he turns at long last to his beloved writers of our national literature in an expansive and mesmerizing book that is one of his most incisive and profoundly personal to date. A product of five years of writing and a lifetime of reading and scholarship, *The Daemon Knows* may be Bloom's most masterly book yet. Pairing Walt Whitman with Herman Melville, Ralph Waldo Emerson with Emily Dickinson, Nathaniel Hawthorne with Henry James, Mark Twain with Robert Frost, Wallace Stevens with T. S. Eliot, and William Faulkner with Hart Crane, Bloom places these writers' works in conversation with one another, exploring their relationship to the "daemon"—the spark of genius or Orphic muse—in their creation and helping us understand their writing with new immediacy and relevance. It is the intensity of their preoccupation with the sublime, Bloom proposes, that distinguishes

these American writers from their European predecessors. As he reflects on a lifetime lived among the works explored in this book, Bloom has himself, in this magnificent achievement, created a work touched by the daemon. Praise for *The Daemon Knows* "Enrapturing . . . radiant . . . intoxicating . . . Harold Bloom, who bestrides our literary world like a willfully idiosyncratic colossus, belongs to the party of rapture."—Cynthia Ozick, *The New York Times Book Review* "The capstone to a lifetime of thinking, writing and teaching . . . The primary strength of *The Daemon Knows* is the brilliance and penetration of the connections Bloom makes among the great writers of the past, the shrewd sketching of intellectual feuds or oppositions that he calls agons. . . . Bloom's books are like a splendid map of literature, a majestic aerial view that clarifies what we cannot see from the ground."—*The Washington Post* "Audacious . . . The Yale literary scholar has added another remarkable treatise to his voluminous body of work."—*The Huffington Post* "The sublime *The Daemon Knows* is a veritable feast for the general reader (me) as well as the advanced (I assume) one."—John Ashbery "Mesmerizing."—*New York Journal of Books* "Bloom is a formidable critic, an extravagant intellect."—*Chicago Tribune* "As always, Bloom conveys the intimate, urgent, compelling sense of why it matters that we read these canonical authors."—*Kirkus Reviews* (starred review) "Few people write criticism as nakedly confident as Bloom's any more."—*The Guardian* (U.K.)

*Women Poets and the American Sublime* Joanne Feit Diehl 1990 "This is the best book on American women poets I have yet seen."—*American Literature* "... sophisticated and eloquently argued analysis of a female counter-sublime..." —Sandra Gilbert "... strong readings of Dickinson and Moore and... a vital polemic on behalf of feminist criticism." —Harold Bloom "This brilliant re-evaluation of major American women poets will be indispensable reading... A stunning and a magisterial achievement." —Susan Gubar "... a powerful thesis... a book that is as rich as it is dense in meaning." —*The Women's Review of Books* Employing current work in gender studies, psychoanalysis, and literary criticism and focusing on Emily Dickinson, Marianne Moore, Elizabeth Bishop, Sylvia Plath, and Adrienne Rich, the author delineates an alternative tradition of American women poets, what Diehl calls the American Counter-Sublime.

*Heaven and Earth in Jest* Jacqueline A. Justice 1995

**American Sublime** D James Ross 2015

*Robinson Jeffers and the American Sublime* Robert Zaller 2012-01-25 Robinson Jeffers and the American Sublime is the most comprehensive and most substantial critical work ever devoted to the major American poet Robinson Jeffers (1887-1962). Jeffers, the best known poet of California and the American West, particularly valorized the Big Sur region, making it his own as Frost did New England and Faulkner, Mississippi, and connecting it to the wider tradition of the American sublime in Emerson, Thoreau, and John Muir. The book also links Jeffers to a Puritan sublime in early American verse and explores his response to the Darwinian and Freudian revolutions and his engagement with modern astronomy. This discussion leads to a broad consideration of Jeffers' focus on the figure of Christ as emblematic of the human aspiration toward God—a God whom Jeffers defines not in Christian terms but in those of an older materialist pantheism and of modern science. The later sections of the book develop a conspectus of the democratic sublime that addresses American exceptionalism through the prism of Jeffers' Jeffersonian ethos. A final chapter places Jeffers' poetic thought in the larger cosmological perspective he sought in his late works.

**Destructive Sublime** Tanine Allison 2018-06-25 The American popular imagination has long portrayed World War II as the "good war," fought by the "greatest generation" for the sake of freedom and democracy. Yet, combat films and other war media complicate this conventional view by indulging in explosive displays of spectacular violence. Combat sequences, Tanine Allison argues, construct a counter-narrative of World War II by reminding viewers of the war's harsh brutality. *Destructive Sublime* traces a new aesthetic history of the World War II combat genre by looking back at it through the lens of contemporary video games like *Call of Duty*. Allison locates some of video games' glorification of violence, disruptive audiovisual style, and bodily sensation in even the most canonical and seemingly conservative films of the genre. In a series of case studies spanning more than seventy years—from wartime documentaries like *The Battle of San Pietro* to fictional reenactments like *The Longest Day* and *Saving Private Ryan* to combat video games like *Medal of Honor*—this book reveals how the genre's aesthetic forms reflect (and influence) how American culture conceives of war, nation, and representation itself.

**The Trayvon Generation** Elizabeth Alexander 2022-04-05 From a Pulitzer Prize finalist and New York Times bestselling author and poet comes a galvanizing meditation on the power of art and culture to illuminate America's unresolved problem with race. \*Named a Most Anticipated Title of 2022 by TIME magazine, New York Times, Bustle, and more\* In the midst of civil unrest in the summer of 2020 and following the murders of George Floyd, Breonna Taylor, and Ahmaud Arbery, Elizabeth Alexander—one of the great literary voices of our time—turned a mother's eye to her sons' and students' generation and wrote a celebrated and moving reflection on the challenges facing young Black America. Originally published in the New Yorker, the essay incisively and lovingly observed the experiences, attitudes, and cultural expressions of what she referred to as the Trayvon Generation, who even as children could not be shielded from the brutality that has affected the lives of so many Black people. The Trayvon Generation expands the viral essay that spoke so resonantly to the persistence of race as an ongoing issue at the center of the American experience. Alexander looks both to our past and our future with profound insight, brilliant analysis, and mighty heart, interweaving her voice with groundbreaking works of art by some of our most extraordinary artists. At this crucial time in American history when we reckon with who we are as a nation and how we move forward, Alexander's lyrical prose gives us perspective informed by historical understanding, her lifelong devotion to education, and an intimate grasp of the visioning power of art. This breathtaking book is essential reading and an expression of both the tragedies and hopes for the young people of this era that is sure to be embraced by those who are leading the movement for change and anyone rising to meet the moment.

**Mark Vinci and the American Sublime, Redefined** Grant Vetter 2022-01-13 Without a doubt, Mark Vinci is one of the great painters of the Americansublime. Or to be a bit more succinct, his work comes after and commentson the long history of artists who have trafficked in ideas that are related tosublimity and national identity. But of course, these definitions are not a given, which iswhere Vinci's art helps us to recalibrate how these ideas intersect, collide and push off of one another over the course of the last few decades, and even the last few centuries. Toward this end, we can say that Vinci's art practice provides us with a window ontothree distinct mutations in what the sublime means with regard to our changing notions of "Americanness". The best way to understand these shifts, beyond assessing a series oftheoretical departures in Vinci's own practice as an artist, is by situating these momentsalongside the three major definitions of the sublime provided for by Immanuel Kant, Edmund Burke and Jeremy Gilbert-Rolfe.

**Signets** Susan Stanford Friedman 1990 Signets brings together the best essays of H.D. (Hilda Doolittle). Susan Stanford Friedman and Rachel Blau DuPlessis have gathered the most influential and generative studies of H. D.'s work and complemented them with photobiographical, chronological, and bibliographical portraits unique to this volume. The essays in Signets span H. D.'s career from the origins of Imagism to late modernism, from the early poems of Sea Garden to the novel HER and the epic poems Trilogy and Helen in Egypt. In addition to the editors, the contributors are Diana Collecott, Robert Duncan, Albert Gelpi, Eileen Gregory, Susan Gubar, Barbara Guest, Elizabeth A. Hirsch, Deborah Kelly Kloepfer, Cassandar Laity, Adalaide Morris, Alicia Ostriker, Cyrena N. Pondrom, Perdita Schaffner, and Louis H. Silverstein. Signets is an essential resource for those interested in H. D., modernism, and feminist criticism and writing.

**The Trivial Sublime** Linda Munk 1992-01-01 "In recent years, scholars writing about the American Sublime have defined it in terms of a landscape of absence - an inner and outer landscape characterized by vastness, by blankness, by unrelieved whiteness, and by the so-called Oedipal struggle for power. Working firmly against these received notions, Linda Munk locates the American Sublime in the seemingly insignificant things of the everyday: in small and near and common objects, in humble persons, and in what the philosopher Stanley Cavell has called the 'ordinariness' of the American language. Focusing clearly on works by Ralph Waldo Emerson, Herman Melville, Emily Dickinson, Robert Frost, Walt Whitman, Flannery O'Connor and Jonathan Edwards, Dr. Munk develops a theory of the 'Trivial Sublime' that attends to the theology of the created world in its most minute and particular detail. For British readers especially, The Trivial Sublime offers a challenging explanation of the otherness of the American canon."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**American Sublime** Rob Wilson 1991 Tracing ideas of the sublime in

American literature from Puritan writings to the postmodern epoch, Rob Wilson demonstrates that the North American landscape has been the ground for political as well as aesthetic transport. He takes a distinctly historical approach and explores the ways in which experiences of the American landscape instill desire for other kinds of vastness: self-expansion, national expansion, and American political power. As Wallace Stevens put it, the American will takes "dominion everywhere." Wilson sets the stage for his "genealogy" with a discussion of the classical notion of the sublime (taken primarily from Longinus) and the ways that notion was pragmatically transformed by its American setting and appropriated by American poets. He follows this transformation in successive chapters on the Puritans (Bradstreet) through the Naturalists (Livingston and Bryant), from the epitome of the American sublime (Whitman) to the greatest of the modernists (Stevens) and its present-day incarnations (Ashbery and others). Writing today under the sign of Hiroshima, contemporary writers must struggle with the concept of the sublime within a context of spiralling technologies and nuclear force that calls into question the long-standing American sacralization of power. Throughout American Sublime, Wilson engages in an original theoretical inquiry into "the sublime" as term, topic, complex, and controversial idea in literary and critical history. Furthermore, he undertakes his historical study from an avowedly postmodern perspective, one that draws on and extends the work of Jameson, Lyotard, Foucault, Lentricchia, Harold Bloom, and others.

**American sublime** 2002

**Picturesque and Sublime** Tim Barringer 2018-01-01 Thomas Cole (1801-1848) is widely acknowledged as the founder of American landscape painting. Born in England, Cole emigrated in 1818 to the United States, where he transformed British and continental European traditions to create a distinctive American idiom. He embraced the picturesque, which emphasized touristic pleasures, and the sublime, an aesthetic category rooted in notions of fear and danger. Including striking paintings and a broad range of works on paper, from watercolors to etchings, mezzotints, aquatints, engravings, and lithographs, this book explores the trans-Atlantic context for Cole's oeuvre. These works chart a history of landscape aesthetics and demonstrate the essential role of prints as agents of artistic transmission. The authors offer new interpretations of work by Cole and the British artists who influenced him, including J.M.W. Turner and John Constable, revealing Cole's debt to artistic traditions as he formulated a profound new category in art. the American sublime.

**The American Sublime** Rick Rushin 1983

**The American Sublime** Mary Arensberg 1986-01-01 American poetics has been radicalized in recent years by revisionist theories which replay and ground poets against their Romantic precursors. Beginning with the sublime politics of Emerson and ending with women poets who renounce the authority of gender, The American Sublime represents the various modes of recent critical thinking. This collection of essays takes up the mapping of the American sublime begun by Harold Bloo. Prefaced by an introduction that traces the sublime from its origins in Longinus through Kant, Freud and Bloom, the essays focus on central American poetic scenes. These include the transparency of Emerson's vision of the sublime, Whitman's passage to India, Dickinson's corridors of the soul, and Stevens' contemplation of death in the auroras.

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