Figurations of the treshold and the limit: Perceptions and images of the Sublime and the Occult in 19th Century Art
Dr. Dominique Levy-Eisenberg

The course will propose: 1. first a preliminary reading of Longinus, Kant and Burke’s definitions of the Sublime as a philosophical and aesthetic category articulating the perceptual and psychical experience of the limit, different modalities of perception and awareness of the unseen, the unintelligible and overwhelming; 2. an iconographical and stylistic discussion of the images and representations of the Sublime in the art of the 19th century and 3. the evolution of the concept and its representation in symbolist art and aesthetics from 1880s on, and the perception of the psyche and Interiority as the new experience of the Sublime, intermingling of rational and the irrational forces.

1-ה nasıl על פברק
курיאט: ספר

2-3.
ותרטע פיקטוסקפס
курיאט: ספר


4-6. ספר מחומשטייזיס לאうまיטיס
курיאט: ספר
Robert Rosenblum, Modern Painting and the Northern Romantic Tradition. Friedrich to Rothko, ”Part One : On the Divinity of Landscape”
William Vaughan, Romantic Art, Chapters 2, 3, 5, London, Thames and Hudson 1978


Blake, Goya, Turner – ממדי מיתיים והמשוורים בספירתה של המערבי הירמונית. 7-9.


Bibliography

Sources:


*עמנואל קנט, השיפות כב.InputStreamReader, בווארה ופואת, ירושלים, שער ספרי 1976, שני ספר,"הנשגב של האנאליטיקה"*

Edmund Burke, *The Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful* (1757)


**Landscape painting and the Sublime – Romanticism and the Picturesque**

Jean-Claude Lebensztejn, “In Black and White. Introduction to Alexander Cozen ‘New Method of assisting the invention of Drawing Original Compositions of Landscape. 1785”*, *Calligram. New Art History from France*, 131-153
William Vaughan, *German Romantic Art*. Yale University Press