

## Sublime

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Sublime definition is - to cause to pass directly from the solid to the vapor state and condense back to solid form. How to use sublime in a sentence. sublime vs. sublimate Synonym Discussion of sublime.

**Sublime | Definition of Sublime by Merriam-Webster**

sublime Sublime genres, such as the ode, the historical novel, and the heroic biography, were in demand in many empires. From the Cambridge English Corpus While neighboring lands split off and the colonization of the people was never achieved, the empire triumphed in the sublime discipline of poetic language.

**SUBLIME | meaning in the Cambridge English Dictionary**

Sublime was an American ska punk band from Long Beach, California, formed in 1988. The band's line-up, unchanged until their breakup, consisted of Bradley Nowell (vocals and guitar), Eric Wilson (), and Bud Gaugh (). Lou Dog, Nowell's dalmatian, was the mascot of the band. Nowell died of a heroin overdose in 1996, resulting in Sublime's breakup.

**Sublime (band) - Wikipedia**

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On this page you will find the solution to Sublime crossword clue crossword clue. This clue was last seen on November 1 2020 on New York Times 's Crossword. If you have any other question or need extra help, please feel free to contact us or use the search box/calendar for any clue.

**Sublime crossword clue - New York Times Crossword Answers**

In aesthetics, the sublime (from the Latin sublimis) is the quality of greatness, whether physical, moral, intellectual, metaphysical, aesthetic, spiritual, or artistic.The term especially refers to a greatness beyond all possibility of calculation, measurement, or imitation.

**Sublime (philosophy) - Wikipedia**

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**Sublime:living**

Sublime definition, elevated or lofty in thought, language, etc.: Paradise Lost is sublime poetry. See more.

**Sublime | Definition of Sublime at Dictionary.com**

sublime - change or cause to change directly from a solid into a vapor without first melting; "sublime iodine"; "some salts sublime when heated" sublimate aerify , gasify , vaporize , vaporise - turn into gas; "The substance gasified"

**Sublime - definition of sublime by The Free Dictionary**

Sublime Holiday Collection Now Available Tis' the season to burn the green... check out the Sublime Holiday Collection which includes a puzzle, ornaments, blanket, and hand sanitizer.

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Some common synonyms of sublime are glorious, gorgeous, resplendent, splendid, and superb. While all these words mean "extraordinarily or transcendently impressive," sublime implies an exaltation or elevation almost beyond human comprehension, a vision of sublime beauty When can glorious be used instead of sublime?

**Sublime Synonyms, Sublime Antonyms | Merriam-Webster Thesaurus**

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Switching between bracing hardcore and slow, sexy reggae numbers, Sublime display supplle, muscular versatility and, on occasion, a gift for ingratiatingly catchy hooks, as on the hit single "What I Got." What they don't have is the vision – either lyrical or musical – to maintain interest throughout the course of the entire album.

**Sublime - Sublime | Songs, Reviews, Credits | AllMusic**

My wife loves Sublime and this album is a delight to listen to! Unfortunately, the vinyl was warped very badly and the pressing did not appear clean, to me. Going to submit for an exchange and hope for a better physical product.

**Sublime - Sublime - Amazon.com Music**

Music video by Sublime performing What I Got. (C) 1997 Geffen Records#Sublime #WhatIGot #Vevo

True love may mean certain death in a ghostly affair of risk and passion from New York Times bestselling duo Christina Lauren, authors of Beautiful Bastard. Tahereh Mafi, New York Times bestselling author of Shatter Me calls Sublime " a beautiful, haunting read. " When Lucy walks out of a frozen forest, wearing only a silk dress and sandals, she isn ' t sure how she got there. But when she sees Colin, she knows for sure that she ' s here for him. Colin has never been captivated by a girl the way he is by Lucy. With each passing day their lives intertwine, and even as Lucy begins to remember more of her life—and her death—neither of them are willing to give up what they have, no matter how impossible it is. And when Colin finds a way to physically be with Lucy, taking himself to the brink of death where his reality and Lucy ' s overlap, the joy of being together for those brief stolen moments drowns out everything in the outside world. But some lines weren ' t meant to be crossed...

Usually related to feelings of overwhelming grandeur, irresistible power, lofty emotion or simple awe, the sublime is a term impossible to define. If it has any definition, it is that which exceeds description. In exploring this complex yet crucial concept, Philip Shaw looks in turn at: - the legacy of classical theories of the sublime - Edmund Burke's and Immanuel Kant's eighteenth-century contributions to debates around the term - romantic notions of sublimity - the postmodern and avant-garde sublime - politicisation of the concept by contemporary critical theorists. A remarkably clear study of what is in its essence a term near-impossible to pin down, this guide is essential reading for students of literature, critical and cultural theory.

This book reads the Gothic corpus with a thoroughly postmodern critical apparatus, pointing out that the Gothic Sublime anticipates our own doomed desire to pass beyond the hyperreal. A highly sophisticated theoretical reading of key texts of the Gothic, this book allows the reader to re-live the Gothic, not simply as a nostalgic relic or a pre-romantic aberration, but as a living presence that has strong resonances with the postmodern condition.

Technology has long played a central role in the formation of Americans' sense of selfhood. From the first canal systems through the moon landing, we have, for better or worse, derived unity from the common feeling of awe inspired by largescale 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. This text is a study of the politics of perception in industrial society.

Item reprints 18th century texts on the sublime.

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Henry Hart establishes the connection between Robert Lowell - one of the most important American poets of the last fifty years - and one of the principal sites of current aesthetic theory, the sublime, a prominent tradition in literature, which traces journeys beyond ordinary language and behavior into exalted states. Lowell's casual interest in the sublime, which eventually became an obsession, dominated his poetry. By searching archives and manuscript collections that take us back to Lowell's beginnings at St. Mark's, Harvard, and Kenyon, the author uncovers early and telling instances of the poet's interest in the poetics of sublimity. Hart illuminates the complexities of this poet's imagination in original ways, connecting Lowell firmly to the tradition of American Romanticism. He provides insights into Lowell's poems, especially the lesser-known works and discerns an allegorical pattern throughout the poetry that involves two interrelated elements: battles against patriarchal gods and failed, often demonic quests for transcendent ideals. He maintains that this pattern of battle and quest has its roots in Lowell's Oedipal struggle against his father, and that quest is essential to attaining an experience of the sublime. Linking these two concepts - the Oedipal struggle and the sublime - is entirely new in Lowell studies.

Review: "The Imperial Sublime examines the rise of the Russian empire as a literary theme alongside the creation and evolution of modern Russian poetry between the 1730s and 1840. Arising from the need to celebrate the Russian state and its expanding territories, the imperial theme quickly became enmeshed in a wider range of issues, from formal problems of genre, style, and lyric voice to the vexed relationship between the poet and Russia's ruling monarchs." "Part of a growing body of recent scholarship that has examined Russian representations of Russia's southern borderlands in the light of European orientalism and imperialism, The Imperial Sublime shows how the broader cultural discourses of empire can be adapted and inflected by a national literary system."--BOOK JACKET

Musically Sublime rewrites musically the history and philosophy of the sublime. Music enables us to reconsider the traditional course of sublime feeling on a track from pain to pleasure. Resisting the notion that there is a single format for sublime feeling, Wurth shows how, from the mid eighteenth century onward, sublime feeling is, instead, constantly rearticulated in a complex interaction with musicality. Wurth takes as her point of departure Immanuel Kant's Critique of Judgment and Jean-François Lyotard's aesthetic writings of the 1980s and 1990s. Kant framed the sublime narratively as an epic of self-transcendence. By contrast, Lyotard sought to substitute open immanence for Kantian transcendence, yet he failed to deconstruct the Kantian epic. The book performs this deconstruction by juxtaposing eighteenth- and nineteenth-century conceptions of the infinite, Sehnsucht, the divided self, and unconscious drives with contemporary readings of instrumental music. Critically assessing Edmund Burke, James Usher, E.T.A. Hoffmann, Novalis, Friedrich Hölderlin, Arthur Schopenhauer, Richard Wagner, and Friedrich Nietzsche, this book re-presents the sublime as a feeling that defers resolution and hangs suspended between pain and pleasure. Musically Sublime rewrites the mathematical sublime as difference, while it redresses the dynamical sublime as trauma: unending, undetermined, unresolved. Whereas most musicological studies in this area have focused on traces of the Kantian sublime in Handel, Haydn, and Beethoven, this book calls on the nineteenth-century theorist Arthur Seidl to analyze the sublime of, rather than in, music. It does so by invoking Seidl's concept of formwridrigkeit ("form-contrariness") in juxtaposition with Romantic piano music. (post)modernist musical minimalisms, and Lyotard's postmodern sublime. It presents a sublime of matter, rather than form-performative rather than representational. In doing so, Musically Sublime shows that the binary distinction Lyotard posits between the postmodern and romantic sublime is finally untenable.

"This is the best book on American women poets I have yet seen."Á —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.

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