Here Burke makes the shocking and innovative observation that the sublime is in fact an important aesthetic category because of the terror and “pain” it causes us, owing to how the sublime reveals the finitude of our understanding and projects. Oftentimes we cannot even fully understand or experience sublime objects and concepts, since clear (and one might add, beautiful) ideas are “small” ideas. Burke’s analysis of aesthetics remains important to us because it is a corrective to the popular belief, mentioned in the introduction, that “facts” and reason are more important than our emotions. In the Enquiry, as in his later, more political works, he consistently emphasizes how many of our behaviors are often motivated far more by emotional effect than through reasoned reflection. For Burke, the French revolutionaries were the perfect Jews; their revolution was, in essence, the systematic Judaization of European life and culture. In using government as a vehicle for utopian political experimentation, they manifested a high time preference, the opposite of the Williamite “long view” toward the effects of government policy on national community. In this respect, they mirrored the short-sighted greed and selfishness of the Jews. Burke’s anti-Jewish polemic conceptualizes Jewish identity as a series of monetary transactions, such as bartering, brokering, buying, selling and mortgaging. This is because, historically, the stereotypical Jew was always defined in terms of his relation to money and its function in the market economy. Burke’s often-ignored and much-misunderstood initial venture into political theory, *A Vindication of Natural Society*, is significant for announcing his lifelong preoccupation with the paradoxical role of reason as both vital ...