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Page generated Sun Nov 15 00:07:15 2020 on pp1

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. The purpose of this thesis is to demonstrate the aesthetic strategy of the political philosophy of Edmund Burke, by considering the relation between the "artificial infinite" of the Enquiry Into our Ideas of the Sublime and Beautiful, and the "immemorial custom" of the Reflections on the Revolution in France. The argument addresses misreadings of Burke found in recent critical theories on the "aestheticism" of "bourgeois ideology.". Aestheticism (also the Aesthetic Movement) is an intellectual and art movement supporting the emphasis of aesthetic values more than social-political themes for literature, fine art, music and other arts. This meant that art from this particular movement focused more on being beautiful rather than having a deeper meaning — "art for art's sake". It was particularly prominent in England during the late 19th century, supported by notable figures such as Walter Pater and Oscar Wilde. The movement started