Had Thomas De Quincey not already gained notoriety as the author of Confessions of an English Opium Eater (1822), he would most assuredly have been immortalised on the strength of his remarkable series of 'murder' essays which followed. In his paper 'On the knocking at the gate in Macbeth' (1823), De Quincey sought an explanation for why certain acts of murder had greater purchase than others on the human capacity for sympathy; why, that is, certain murders seemed more pathetic (in the sense of pathos), the plight of their victims more poignant, the deed more terrifying--in short, why certain murders were productive of that peculiar experience known as sublimity. (1) He followed this initial inquiry with a series of essays 'On murder, considered as one of the fine arts' (1827 - 1854), in which he pronounced his own explanation for the phenomenon described in the Macbeth article. Although the theory De Quincey promulgated was predicated on the aesthetics of murder, his conception of how, precisely, these aesthetics produce their effect was not static or final, but developed continually throughout this period. In tracing the trajectory of the theory's evolution, I wish to discuss the gradual shifting of emphasis from the murderer to the witness, to reassess the merits of De Quincey's case for why and how murder might be productive of sublimity. Subsequently, through application of the theoretical insights gleaned from this investigation, I wish to focus on the significance of a recent, notorious excursion into the aesthetics of murder--Nick Cave's Murder Ballads (1996)--to consider the extent to which De Quincey's Romantic conceptions of murderous aesthetics have influenced contemporary culture.

I. THE AESTHETICS OF MURDER

In his series of 'murder' essays, De Quincey espouses a theory of 'aesthetic judgment liberated from moral contingencies'; a theory which proceeds from his injunction to cast aside moral judgements (where morality cannot undo homicide), and instead salvage something from the situation in aesthetic terms. (2) De Quincey proposes that if we 'dry up the tears', we might 'have the satisfaction perhaps to discover, that a transaction, which, morally considered, was shocking, and without a leg to stand upon, when tried by principles of Taste, turns out to be a very meritorious performance.' (3) In his discrimination between instinctive (moral) reactions to--and aesthetic appraisals of--real life situations, De Quincey's sentiments echo a philosophic paradox dating back to Aristotle (if not...
Thomas De Quincey - On Murder Considered as One of the Fine Arts

Thomas De Quincey, "On Murder Considered as One of the Fine Arts" (1827) First Paper (First Published in Blackwood's Magazine in February 1827) I. Advertisement of a Man Morbidly Virtuous

Most of us who read books have probably heard of a Society for the Promotion of Vice, of the Hell-Fire Club founded in the last century by Sir Francis Dashwood, &c. At Brighton I think it was that a Society was formed for the Suppression of Virtue. Of excellence have been executed by professional men, it must be evident that in the style of criticism applied to them the public will look for something of a corresponding improvement. Practice and theory must advance pari passu. 'All beauty must die': the aesthetics of murder, from Thomas De Quincey to Nick Cave. But what sort of compassion is this for feigned and scenical passions?" (36-37).

Hamlet and Protestant aural theater. The section entitled "A Vision of Sudden Death" describes a narrowly averted coach disaster that is, to De Quincey, both "memorable in itself by its features of horror" and "scenical by its grouping for the eye" (304). Accident or murder? Intentionality, the Picturesque, and the body of Thomas De Quincey. Encyclopedia browser ? Tomoya Sadoshima died after a serious accident after returning to a convenience store. Then, after regaining consciousness in a pure white world, a woman of divine beauty emerged, she introduces herself as "The Goddess of Creation." The goddess of creation prepared a remedy for her suffering, she offers him to reincarnate a different world than his own. But it was a world in a war situation with the demon king. Begins; a story of Tomoya and his adventure to defeat the demon king and get the harem he so desires.  

Alt name(s): If he died by the god's mistake, he was thrown into another world with a cheat gun. Kami no Techigai de Shindara Chii Togan Zumi de Isekai ni Hourikomare Mashita. 神の手違いで 死んだらチートガン積みで異世界に放り込まれました. 

Author What connects the Romantic essays of Thomas De Quincey and the violent cinema of Brian De Palma? Or the "beautiful" suicides of Hedda Gabler and Yukio Mishima? Or the shootings of John Lennon and Ronald Reagan? In The Aesthetics of Murder, Joel Black explores the sometimes gruesome interplay between life and art, between actual violence and images of violence in a variety What connects the Romantic essays of Thomas De Quincey and the violent cinema of Brian De Palma? Or the "beautiful" suicides of Hedda Gabler and Yukio Mishima?