Die heilige Poesie: toward a practical account of the Hegelian art of sublimity
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Citation

Propositions

1. Hegel's apparent lack of interest in the sublime needs to be understood as a rejection of the art of sublimity, or what Hegel calls *die heilige Poesie* (the Judaic Psalms).

2. Hegel's critique of dualism and the Judaic Psalms has its source outside the realm of aesthetics; namely, in his early critique of Judaism as a form of Kantian *Heteronomie*.

3. Hegel's reception of Kant's notion of *Heteronomie* is paradoxical; first, he adopts Kant's notion of heteronomy in his critique of Judaism, and subsequently criticizes Kant's own categorical imperative as heteronomous in the Kantian sense; that is, for being a form of "Judaism."

4. Hegel's critique of Kant anticipates Rancière's critical approach to the art of the catastrophe as depicted by Lyotard.

5. Only if we take on the responsibility of representing catastrophe does it become possible to attribute responsibility for it.

6. Only when law is acknowledged and respected by citizens does it cease to be positive.

7. Art reminds us that normative orders can be radically transformed.

8. Art can play a role in the way we shape the social sphere, since it channels great reservoirs of collective anger, frustration, or joy.

9. Catastrophes like war confront the agent with its impotence in the face of a vastly superior power. However, to give up on language is to become a perpetual victim.

10. Hercules, the Stoic example of sublimity, lived on only to be burned alive and turned into an idea.