

How Great, How Much

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MA Contemporary Dialogues: Photography
Confirmative Praxis M7X02024 Report

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Fig. 1 - Ryan Thomas, 2021

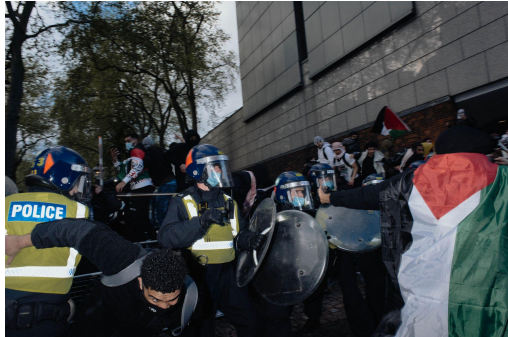


Fig. 2 - Artist Unknown, 2021

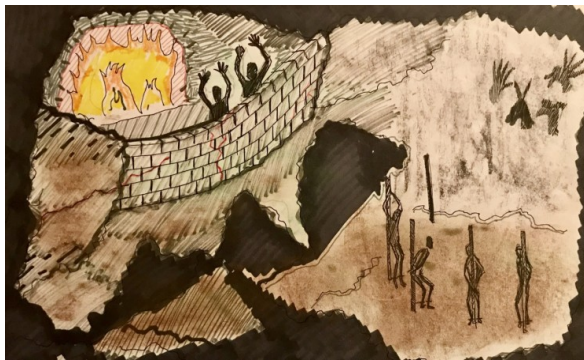
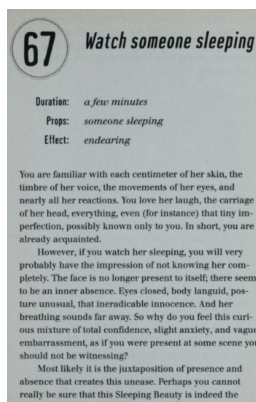


Fig. 3 - 101 Experiments in the Philosophy of Everyday Life, Roger-Pol Droit



Introduction

This project focuses on the atmosphere and individual subjects that encapsulate protests, gatherings, and other forms of civil unrest. Over the last 4 years I have covered a range of these subject matters in the USA, UK, and other parts of Europe in an effort to display the challenge of observing these events and the Sublime nature behind the image.

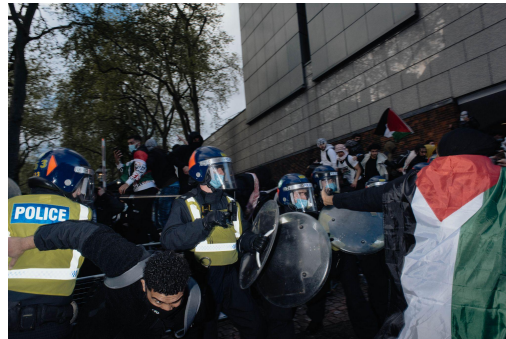


Fig. 1 - Ryan Thomas, 2021

The Sublime focuses on ideas of awe, intensity ruggedness, terror, and vastness. Edmund Burke stated that we experience these elements as wonders of creation and the power of nature, those which cannot be measured through passion or imagination, overwhelming our rationality.

(IDAHO, 2021)

The notion of what is real comes into question when we discover that the reality we live in doesn't necessarily validate our perception of the world we observe, the objects and sounds within it. This essay includes philosophical teachings such as Plato's Allegory of the Cave, that support how our opinions and perceptions of our world may differ from reality based on the experiences we incur through moments of sublimity. Similarly, Edward Casey stated that the Sublime is "more like an aura that permeates an entire landscape, turning it into something we encounter differently from ordinary space and time" **(Casey, 2017)**



Fig. 2 - Artist Unknown, 2021

The Greek word, Quantic, can be roughly translated to “how much” and is directly related to the word “quantum”, “how great” is the title's connection to the sublime. Quantum mechanics is the theoretical basis of modern physics that describes the behavior of photons, electrons, and other particles, and unlike mathematics attempts to, “explain reality as it actually is, not the infinite ways in which it may be”. **(Horgan, 2020)** Exploring aspects of quantum mechanics opens the possibility of instilling an enlightening experience when coupled with exposure to the intensity of Sublime imagery, pushing ourselves past what we ever knew to be possible. To reach this transcendence into enlightenment however, there needs to be a universal breakthrough of the senses, and arguably it becomes increasingly more difficult to reach this threshold the more we are exposed to such imagery.

Chapter 1

Much of what we consider to be real comes from our rational ability to perceive and understand, anything too complex or paramount in nature becomes cryptic. Objects, whether physical, moral, intellectual, metaphysical, spiritual, or aesthetic that enters the territory of the infinite, or considered by Cezanne as ‘iridescent chaos’ contains elements of the sublime. **(Shaw, 2013)**

The term sublime, is “associated with ideas of awe, intensity ruggedness, terror, and vastness emphasizing Man's relative insignificance in the face of Nature, arousing emotions, and stimulating the imagination ... of profound importance in relation to an appreciation of the grandeur and

violence of natural phenomena" (**Oxford Reference, C18**) and these varying qualities can be measured through an intense experience including but not limited to great power and overwhelming scale.

From the seventeenth century onwards, the first art-based investigations into the sublime were made by philosophers such as Edmund Burke in his *Essay on the Sublime and Beautiful*, 1756 and Immanuel Kant in his *Observations on the Feeling of the Beautiful and Sublime*, 1764. It should be noted that both philosophers recognized the key concept that aesthetic quality in nature is distinct from beauty, but Burke was among the first to argue that both are distinctly different. (**Ithaca, 1959**) Burke goes on to explain how light and darkness are imperative to identifying the sublime in the absence of identifiable beauty, *"Beauty may be accentuated by light, but either intense light or darkness (the absence of light) is sublime to the degree that it can obliterate the sight of an object."* Our imagination goes on to create an intense fear of that which we cannot see, which may be described as *"dark or uncertain"*. (**Burke, 1756**)

Those that have sensory impairments such as blindness or deafness experience dark and uncertain environments regularly and have to navigate their way through the Sublime on a daily basis. For Burke, *"it is the passions and our imagination, neither rationality nor reason, which determines how and what we see, hear and feel in the world"*. (**Burke, 1756**).

This became important while conducting an experiment I was tasked with from a book called, **"101 Experiments in the Philosophy of Everyday Life"**. The experiment laid the foundation for my research into the sublime and required me to watch someone sleeping; I viewed the question from the perspective of Keith, someone I spend a great deal of time caring for in Swansea.

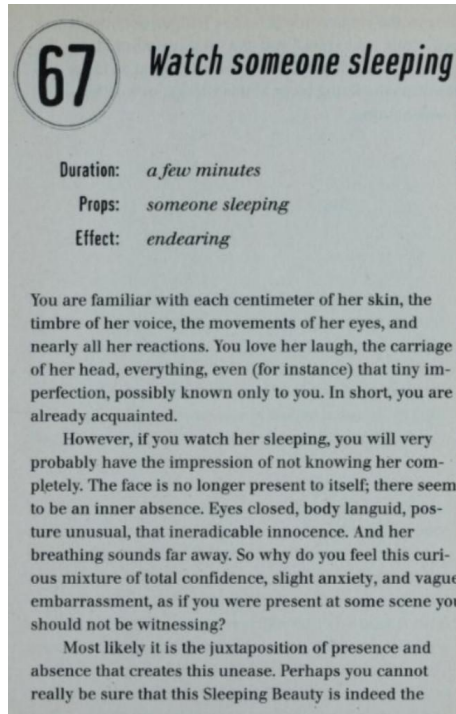


Fig. 3 - 101 Experiments in the Philosophy of Everyday Life, Roger-Pol Droit

I chose to observe Keith because of his blindness and severe hearing impairment, numb to the sensory world most of us naturally experience - recording daily activities as well as the stories he shared. In our time together, Keith revealed that during the COVID-19 lockdown, he was forced to isolate due to health conditions; the only glimpse of the outside world he received was through violent, abstract sound via his window. Due to the proximity of his home to the high street, Keith experienced a number of intimidating, late night sounds.

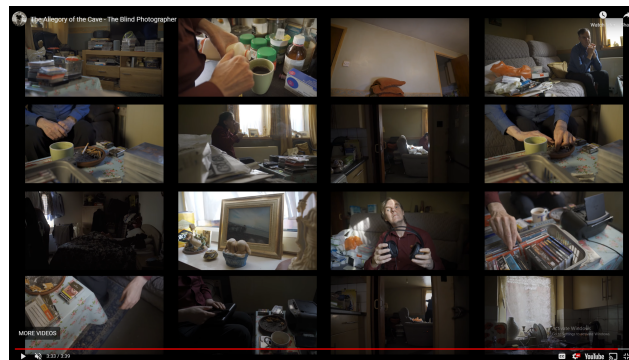


Fig. 4 - Ryan Thomas's The Allegory of the Cave, 2020

This experiment highlighted to me the role one's "presence" plays in the way we observe our reality. Keith's personal interpretation of "lockdown" could be said to differ from someone else's due to his disabilities, unable to fully articulate the situation and thus creating a level of fear someone may not experience.

Jacques Derrida expresses that,

"presence is implicit in Western philosophy's reliance on reason, which distinguishes sharply between what is present (now, here) and what is absent (past or future, somewhere else)"

Keith understands the world from the ability to make out sounds from the darkness of his living room, never quite able to reach the voices shouting and cursing. This can be directly related to Plato's Allegory of the Cave, explained in depth by **Charles Atkins (April 18, 2016)**:

"Several people are born and raised in a cave. These individuals, who are chained, rely only on a single fire that reflects the outside world in shadows. Their whole lives are lived believing these silhouettes and know of nothing else. Eventually, one of the prisoners is cut from his chains and is allowed to see the outside world. Exposed to sunlight and animals among other things, he realizes that the shadows were not accurate. He is bewildered to find that he has been observing fragments of reality. This discovery comes with both pleasure and suffering, a common philosophy, Yin and Yang (opposite forces result in harmony and balance). When the escaped prisoner returns to the cave and reports all of the wonderful things he has seen, the other prisoners kill him. Their ignorance and blind devotion led them to believe that the man was trying to corrupt them."

The allegorical forces us to ask whether the reality we live in validates our perception of the world we observe, the objects and sounds within it. With the research and sources given can we expand that the world we do not know about (by hearing, seeing, etc or through other means of 3rd party information) is really happening outside of this metaphysical presence?

Can something exist without being perceived by consciousness? George Berkeley in the 18th century developed subjective idealism, a metaphysical theory to respond to these questions, coined famously as "to be is to be perceived". (**Plymouth State University, 2011**)

Can we assume the unobserved world functions the same as the observed world? – e.g., “does observation affect outcome?” **(Bhaskar, R. (2008 [1975])**

Although *The Matrix* is just a piece of fiction, it resonates significantly to the way we live our lives. We are told what is right and wrong. The idea of causality; cause and effect, we are told there is a tree falling, and therefore it must make a sound. Yet it is unobserved and unknown in nature.

A Professor Dingle in *Nature*, 1938 “gives a thorough analysis of the principle that only the observable is physically real. He uses the word “observable” to mean that which can be known by direct sense-perception. He distinguishes three different kinds of unobservables taken from the *Reality of the Unobservable* by W. V. Metcalf,

Logically Unobservable - The very definition of which involves a contradiction. An example would be a length which is both longer and shorter than a given length. All are agreed that an unobservable of this kind is without reality or meaning.

Practically Unobservable - That which we can conceive of as observable by the known-sense faculties of man, but which we are prevented from observing by practical difficulties ... for example, the far side of the moon, the earth before man existed, one's own brain.

Physically Unobservable - That which can never be observed by any existing sense-faculties of man ... the simultaneity of two events occurring in different places. **(Chicago Press, 1940)**

Christopher Nolan's *Inception* leads us to believe that we do not experience the world as it is; we only experience our perception of it. This opens the possibility that reality might be vastly different from our experience of it (i.e the abstract voices from outside Keith's window).

Nolan's very first film, *Following*, already showcases how we can be made to believe in fiction; how easily we accept a story as reality. We all experience the world subjectively and we all struggle to determine what is real. *Inception* shows that while we may never objectively know the reality beyond our own perception, we can find security in the sharing of our subjective worlds, in the mutual agreement on what is real. This outlook can become murky however, with the introduction of Sublime elements.

The use of Confirmation Bias is something that is argued by **Michael Shermer** that *"the tendency to seek or interpret evidence favorable to already existing beliefs, and to ignore or reinterpret evidence unfavorable to already existing beliefs"*. This idea of contaminated observation based on human nature is stated in his book *"Why People Believe Weird Things: Pseudoscience, Superstition, and Other Confusions of Our Time"* **page 18**. Referenced in his book, **Psychologist Raymond Nickerson** says, *"If one were to attempt to identify a single problematic aspect of human reasoning that deserves attention above all others, the confirmation bias would have to be among the candidates for consideration."*

What fascinates me most about the Sublime is its ability to contradict ideas, *"unfavorable to already existing beliefs"* to accommodate the reality that exhibits itself before the observer and *"makes room for fundamental randomness,"* as stated by **Hossenfelder** who rejects free will. *"Faith centers around an understanding of truths that transcend rationality, empirical experience, and, often, language: you must feel the Holy Spirit to understand it"* (**UIDAHO, 2021**) The confirmation basis relies on the claim that we unintentionally leave out a level of evidence to suit our beliefs, but does this matter when there is quite possibly no distinction between what we believe is 'real' or a 'representation' in the Sublime? As stated by Burke, this image possesses the elicit characteristics the sublime requires such as fear or other negative aesthetics that contribute to awe.



Fig. 5 - James Nachtwey, Kabul, Iraq, 1996

The world, thought **Heisenberg**, could not be stated exactly, merely known through models of uncertainty and probability. The theory was that the world people experience is decided upon when many possibilities of the quantum world collapse to become the certainty of the classical one. (**Heisenberg, 2021**)

The introduction of the double-slit experiment demonstrates that our world interacts in both probability and casualty. Probability acting as all the measurements that **could** happen, while causation acts as the measures that **do** happen (A causes B means that whenever A occurs, B occurs.) (Amst, 2019) The double-slit experiment is an example of the **observer effect** which rules that photons, observed from the given source of light must act within the laws of our localized measurement. While areas of both quantum mechanics and the sublime aim to present the case that what we view may exceed the rational thinking of the viewer, the double-slit experiment and the sublime actually contradict each other.

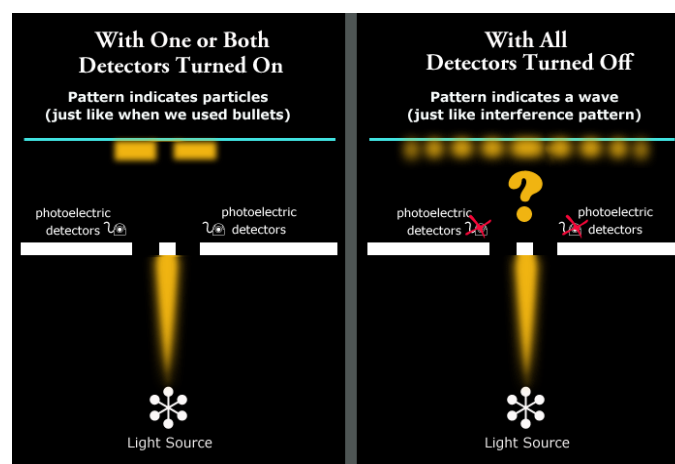


Fig. 6 - Unknown, 2021

The double-slit experiment enables us to understand that despite what we see, light behaves as both a particle and a wave pattern.; the sublime forces itself past the viewer's rationality, and therefore behaves beyond the possibility of "localized measurement" when observing the double-slit experiment. Despite this contradiction, both share the idea that we never truly understand anything past our own preconceptions. While a mutual experience is only shared by-way-of our 5 senses, psychologists, "tended to treat the sublime as a mental state," and therefore accessible more specifically, as an individual emotion. (Clewis RR, 2019)

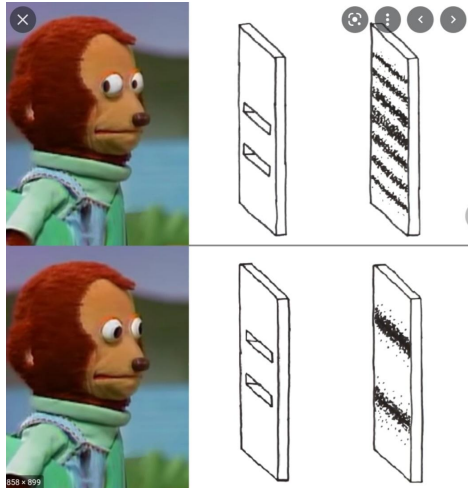


Fig. 7 - Unknown, 2021

Chapter 2

The process of new life, growth and decay are explored through many mediums especially in theological contexts as well as those practices that aim to use a secular approach. Stoics live in accordance to reality, placing their emphasis away from situations they can't control, to ones they can. Willingness to accept and understand our own thoughts, feelings, emotions and desires are critical to the practices of stoicism; **(Changeboard, 2020)** a means of growth and decay around an individual's immaterial breath or psyche (also known as **Aristotle's** *archai*). **(Aristotle, Metaphysics, Book VII, § iii, 1-2)**

The Stoics saw the identity of an individual as its immaterial bundle of properties or qualities that they called the "*peculiarly qualified individual*" or *ἰδίος ποιόν*.

Zeno of Cytium had formulated a psychological theory of how we acquire beliefs that are justified empirically and not by reasoning. To form a belief is to give one's assent to an "impression", a hellenistic approach to the **phainomai** appearance; capacity to interpret or imagine the

appearance of the material substrate of an object. This is directly related by contradiction of **Kant's** study of the **noumenon**, that which cannot be directly observed.

Zeno argued that while some perceptions are 'cognitive' or self-warranting, cognitive impressions demonstrate infallible knowledge resulting in "**stamps**". These come in the form of the object, its "peculiar qualities", on our mind or soul (pneuma).

Following Aristotle, the Stoics called the material substance, "the underlying". This material substrate is transformed when physical matter is lost or gained, but would be wrong to characterize such material changes as "**growth and decay**". The Stoics suggested they should be called "**generation and destruction**".

These terms were already present in Aristotle, who said that the form, the essence, is not generated. He said that "generation and destruction" are material changes that do not persist and therefore only those which derive from "*cognitive characteristics*" may see changes in either "growth or decay"; either by art, nature, or potency. (**Aristotle, Metaphysics, Book VII, § iii, 1-2**)

A poem that tells the story of Freya, Norse goddess goes,

*Now she [the seeress recounting the events of the poem] remembers the war,
The first in the world,
When Gullveig
Was studded with spears,
And in the hall of the High One [Odin]
She was burned;
Thrice burned,
Thrice reborn,
Often, many times,
And yet she lives.*

(Völuspá, 21-22)

The story of Freya's rebirth is represented through sublime, violent means, but is reflected similarly as the process of smelting gold, intrinsically a divine quality. Likewise, a phoenix finds

itself at the helm of a destructive path to reach a new life - arising from the ashes of its predecessor.

Moral absolutism is an ethical view that all actions are intrinsically right or wrong, and in spiritual teacher Sangharakshita's system of meditation, is a new being, the new you – a new being based not on selfishness, but on wisdom and compassion.

There is evidence to suggest the Sublime is capable of these personal developments via “appreciation of the grandeur and violence of both natural and phenomena”, (**Oxford Reference, C18**) by exposing oneself to such destructive elements. At the time of the “Grand Tour”, it was elements of nature that laid a profound impact on those that would actively travel to these places to find a new sense of self. In my Coexistent Perspectives essay, I argued that we have shifted from this paradigm of romanticizing both the scale and power of nature (also known as the **mathematically sublime**, that which is too large to comprehend, and the **dynamically sublime**, that which is too powerful to comprehend) (**Wolfe, 2013**) to actively changing reality that is modern photojournalism.

Photos of the ongoing war in Ukraine are so readily accessible, is it possible that as the conflict takes place, enthusiasm to change our outlook or attitude declines? Similar to the way drugs react with our body, continuously having to take more in order to fulfill the desired effect - upping the dosage or potency.

In an article by Jui-Ch'i Liu, she explains the contrast between Edmund Burke's Romanticised concept of the sublime and modern photojournalism. Liu argues that there is a discrepancy that the viewer experiences when observing trauma, due to the so-called “distance-in-proximity” that the work makes the viewer feel. This distance between the sublime imagery and the viewer creates a level of obstructing detachment that is common with modern photography that focuses on particular trauma or conflict.

Burke's concept maintains the argument that the viewer must remain a safe distance from the destructive element while in full control, and without any intention to domesticate it, war photographs cause the viewer to feel a level of respect for the depiction of such chaos. (**Jui-Ch'i Liu, 2021**)

This argument illustrates the relationship that modern photography has with **noumenon**, merely receptive, insensible distancing itself from the viewer and must therefore remain otherwise unknowable to and never quite accessible.

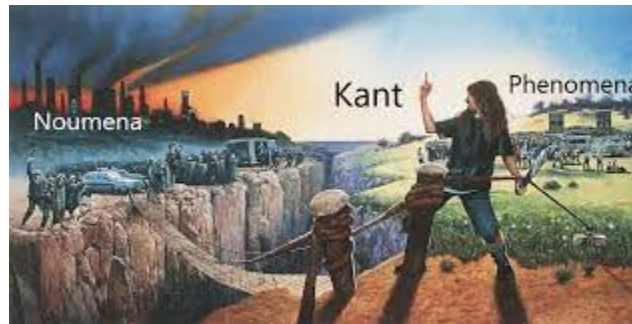


Fig. 8 - Noumenon, 2021

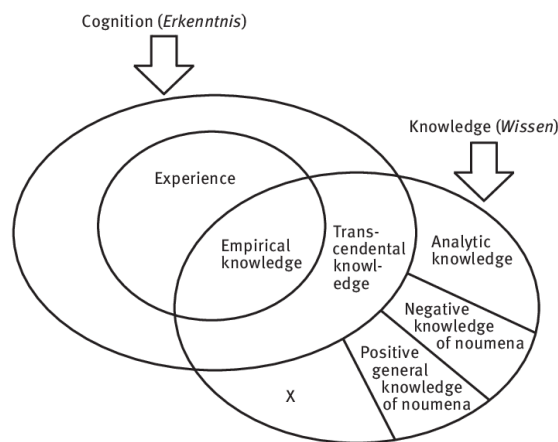


Fig. 9 - A. Chignell, 2014

Figure 8 illustrates the relationship shared between cognition, knowledge, and experience. While it is possible to attain transcendental knowledge, this is only accessible once the individual has stepped out of the experience, combining both cognition and knowledge. The sublime acts as a bridge between experience and knowledge. The important aspect to take note of is that noumena in all categorical facets are beyond both cognition and experience according to Chignell.

"The photograph itself is like the shadows on the walls. It isn't the real thing, but a glimpse of it. Ultimately, photographs are an interpretation of the world around us. Photographs are not exact images of the world, but pieces of it.

Photography makes us feel that the world is more available than it really is" (Sarah Daniel, 2019)

Sarah Daniel's quote is quite strong in its assertion that images are seen but are far less accessible than we can begin to grasp, while it supports the argument that perhaps the sublime is beyond our reach in the medium of art, only in first hand experience.

Glossary

Ambiguity -

Ambiguity in literature serves the purpose of lending a deeper meaning to a literary work. By introducing ambiguity in their works, writers give liberty to readers to use their imagination to explore meanings.

Archai -

Developed by Aristotle and divided into two classifications, matter and pneuma, immaterial breath or psyche are the basic principles of the universe.

Pneuma is the cause (aition) of change in the peculiar qualities of an individual that constitute growth and decay, corresponding to the Platonic and Aristotelian forms and ideas that shape a material object. Pneuma endows the bodies with different qualities as a result. The pneuma of an inanimate object is called a 'tenor' (hexis, "having"). What it "has" are qualities. Pneuma in plants has a (physis, 'nature'). Pneuma in animals the Stoics called soul (psychê) and in rational animals pneuma includes the commanding faculty (hêgemonikon).

The Stoics saw the identity of an individual as its immaterial bundle of properties or qualities that they called the "peculiarly qualified individual" or ἰδίος ποιὸν.

Beauty (in relation to Sublime) -

Pleasure from the perception of an object that cannot hurt the observer, the contradiction of the Sublime.

Cat-in-a-Box Experiment -

In quantum mechanics, Schrödinger's cat is a thought experiment that illustrates a paradox of quantum superposition. In the thought experiment, a hypothetical cat may be considered simultaneously both alive and dead as a result of its fate being linked to a random subatomic event that may or may not occur. Quantum theory suggested that only by opening the container could it be determined if the feline was dead or alive. If the box remains closed the unfortunate cat is in limbo – in a state between life and death, a superposition of possibilities.

Conflict Photography -

James Nachtwey, has been one of the most relevant conflict photographers of the last century and his work covering multiple conflicts across the world have been important for highlighting horrific human rights issues. There is a discrepancy that the viewer experiences when observing trauma, due to the so-called "distance-in-proximity" that the work makes the viewer feel. The distance between the sublime imagery and the viewer creates a level of obstructing detachment that is common with modern photography that focuses on particular trauma or conflict.

Double-Slit Experiment -

A demonstration that light in the form of photons and matter in the form of electrons can display characteristics of both waves and particles. This highlights the probabilistic nature of all quantum mechanical phenomena. Prior to Thomas Young's experiment in 1801, it was believed that light either had to behave as either a wave or a particle, not both.

The experiment includes a source of light and two slits. To put into simple terms, when the light source is observed it reacts as a particle of light, when not observed it reacts as a wave. The particle indicates a localized space time event and the wave spreads out over space and time.

Epistemology -

The theory of epistemology often appears in movies like Inception and the Matrix that are popular for their challenging concepts on reality, observation, perception, and metaphysical presence. It can be defined as the theory of knowledge and the distinction between justified belief and opinion. Refer to Matrix Theory for more information.

Freya (in relation to Norse Mythology) -

Most renowned of the Norse goddesses, Freya was the sister and female counterpart of Freyr and was in charge of love, fertility, battle, and death. After the first war between Æsir (the war gods) and the Vanir (the fertility gods), the gods held Gullveig ("gold-draught" and an early name for Freya) most responsible for evil and wicked ways.

A poem goes,

*Now she [the seeress recounting the events of the poem] remembers the war,
 The first in the world,
 When Gullveig
 Was studded with spears,
 And in the hall of the High One [Odin]
 She was burned;
 Thrice burned,
 Thrice reborn,
 Often, many times,
 And yet she lives.*

She is seen as a personification of gold in the way that becomes clear as the purification of gold appears through repeated smelting, and the repeated burning is the heating of the gold to burn out impurities. She eventually is said to contain tears of gold after this purification.

Grand Tour -

The 18th Century was a time of enlightenment, an age of curiosity, and marked the beginning of the Romantic Movement, in particular the pilgrimage of those who visited the beautiful cultural touchpoints of Europe. In relation to this essay, many upperclassmen and philosophers that visited the Alps, discovered a greatness integral to the aesthetic quality of nature (the sublime).

Matrix Theory - One of the major plot points of the movie series is that it asks us, do we have free will when it comes to resisting the systems of control put upon us by the powerful?

Although this is just a piece of fiction, it resonates significantly to the way we live our lives. We are told what is right and wrong (a further reference to the Allegory of the Cave).

Metaphysical Presence & "Being Present" -

The Western philosophical tradition, at least since Plato, interprets *being* as presence. If something *is*, that means it is present. In their origins in our phenomenological experiences, the future and the past are parts of the present.

Presence is implicit in Western philosophy's reliance on reason, which distinguishes sharply between what is present (now, here) and what is absent (past or future, somewhere else)

French philosopher, Jacques Derrida expands on this...

"The very motor of human and social existence at its fullest is openness to what may come, and this openness is directly related to the absence of a fixed ground:

these alternatives to presence all imply the inevitability of change, the healthy contamination of the inside by the outside, the dominant by the excluded, the possible by the impossible."

Observer Effect -

In physics, the observer effect is the theory that the mere observation of a phenomenon inevitably changes that phenomenon.

This is often the result of instruments that, by necessity, alter the state of what they measure in some manner. Referring to Schrödinger's cat-in-the box theory, the simple act of observing whether or not that cat is alive or dead affirms its measurement in space and time.

In the case of the Double Slit Experiment, observing the photons dictates that the source of light must act within the laws of our measurement.

Ouroboros -

A symbol depicting a *serpent or dragon eating its own tail*. The uroboros hugging *the egg of the universe* is symbolic of the ever recycling nature of life. There is no end or beginning, always a return to the source.

Perception/Perceiving -

The question, "if a tree falls in the forest does it make a sound" asks whether space and time behave the same when they are not directly perceived by an observer. That objects identity and metaphysical presence are brought into question when linked with other abstract concepts such as Plato's Allegory of the Cave and the Matrix Theory.

Plato's Allegory of The Cave -

Several people are born and raised in a cave. These individuals, who are chained, rely only on a single fire that reflects the outside world in shadows. Their whole lives are lived believing these

silhouettes and know of nothing else. Eventually, one of the prisoners is cut from his chains and is allowed to see the outside world. Exposed to sunlight and animals among other things, he realizes that the shadows were not accurate. He is bewildered to find that he has been observing fragments of reality. This discovery comes with both pleasure and suffering.

Quantic -

A homogeneous algebraic function of two or more variables, in general containing only positive integral powers of the variables, and called quadric, cubic, quartic, etc., according as it is of the second, third, fourth, fifth, or a higher degree. These are further called binary.

Quantum [Mechanics] -

The theoretical basis of modern physics that describes the behavior of photons, electrons, and other particles. In relation to this essay, protestors, gatherers, and other subjects as a result of civil disorder are the particles being studied. Quantum physics clearly shows that the results of any observation are altered by the mere presence of the observer.

Realism -

The comprehensive direction towards everyday aspects, in the case of this essay, subjects that fall within hyper-realistic settings and situations. Occurrences that could happen, shone through photographic imagery.

Rebirth -

In relation to this work, rebirth is directly represented as an egg and new beginnings. Becoming purer as a result of a shared experience that impacted the observer and similar to a Phoenix, obtains new life by arising from the ashes of its predecessor. A process in many religions seen as One obtaining divinity or newly perceived qualities.

Romanticism -

The Romantic movement of the time was aimed primarily at emphasising the elevated "beauty" of a scene, and painters often worked to provide a represented feeling through a body of art. This led to distorted colours or exaggerated details that made the scene appear more pleasurable to the viewer than it may have actually been.

Romanticised Realism -

Edmund Burke was among the first to argue that aesthetic quality in nature is distinct from beauty, and goes on to explain how light and darkness are imperative to identifying the sublime in the absence of identifiable beauty. To differentiate the two, Arthur Schopenhauer asserts that beauty is pleasure from the perception of an object that cannot hurt the observer.

The Wave painting by Ivan Aivazovsky represents an exaggerated beauty through the representation of vibrant colours and soft detailing that draws the viewer's attention from the hyper-real danger of a ship and its crew going down in a treacherous sea.

Stoicism -

Stoic logic included rhetoric, dialectic, grammar, epistemology and a philosophy of language. They developed theories of concepts, propositions, perception, and thought. Their logic was propositional, rather than the Aristotelian logic of syllogisms and predicates.

To the Stoic, virtue is an inherent feature of the world, no less inexorable in relation to humans than are the laws of nature and they believed that perception is the basis of true knowledge. In logic, their comprehensive presentation of the topic is derived from perception, yielding not only the judgment that knowledge is possible but also that certainty is possible, on the analogy of the incorrigibility of perceptual experience.

Much of what the Stoics believe, the fact that the world has "growth and decay", also known as *pneuma* (the shape of a material object, in plants "*phusis*", or nature, and in rational animals, *psyche*), as well as "generation and destruction" (material changes) are in a one way or another, connected to the Sublime.

Sublime -

Objects, whether physical, moral, intellectual, metaphysical, spiritual, or aesthetic that enters the territory of the infinite or 'iridescent chaos' contains elements of the sublime.

The term is associated with, "ideas of awe, intensity ruggedness, terror, and vastness emphasizing Man's relative insignificance in the face of Nature, arousing emotions, and

stimulating the imagination ... of profound importance in relation to an appreciation of the grandeur and violence of natural phenomena.

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