From Caspar David Friedrich's *Wanderer above the Sea of Fog* to the iCloud: A Comparative Analysis between the Romantic Concept of the Sublime and Cyberspace

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Abstract

The appearance of cyberspace in the 1960s and their ongoing development nowadays, has posed questions and theorisations of various types about its nature and future progression. This paper proposes the sublime as a crucial and valid concept to comprehend both the theoretical and aesthetic development of this phenomenon. In so doing, this research looks back at the origin of the sublime. Thus, Longinus, Burke and Kant's considerations about this concept are the main grounds upon which this investigation stands. Likewise, historic Romanticism and an iconic painting by Caspar David Friedrich serve to shed light on the aspects that cyberspace takes from a worldview that struggled with the surrounding in manners not so different from ours.

Keywords: sublime, cyberspace, Romanticism, technoromanticism

Introduction

The aesthetic concept of the sublime has been profusely employed to understand the romantic landscape painting of the nineteenth century. It is, in effect, a term customarily employed to expound Caspar David Friedrich's paintings and, in general, to refer to everything that is beyond the scope of beauty. The sublime entails powerful conceptual associations such as the infinite and the limitless, together with a series of overwhelming feelings that they can elicit in those who experience it.

It was Pseudo-Longinus, in the 1st century AD, who first coined the word that led to what today we understand as sublime: the *Hypsos* (*Peri Hypsous*).[1] Such a construct implied evocative ideas related to "the highest" and to a degree of spiritual "elevation", a feeling akin to "transcendence" (Doran 27). In the eighteenth century, Edmund Burke's *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) proposed, among other things, that the sublime can be suggested or even created by the succession of elements in the space. He called it "the artificial infinity" (Burke 119). Little after Kant added more components to the sublime by proclaiming the existence of two types of sublimity: one dynamic and the other one mathematical (Kant, *Critique of Judgment* 101). Likewise, Kant appealed to the "immaterial" and "formless" (*das Unform*) as conditions of the sublime (Kant, *Critique of Judgment* 105).

In the nineteenth century, Romanticism built its lines of reasoning on the sublime mostly backed on this triumvirate. Their influence steadily continued in the twentieth century. From the 1970s onwards, foremost philosophers such as J. F Lyotard, F. Jameson, Jean-

Luc Nancy, G. Deleuze, P. Lacoue-Labarthe, M. Deguy, S. Žižek, among others, wrote profusely about the sublime.[2] Most recently, informed publications such as the *Digital Sublime* by Vincent Mosco or *Virtual Geographies* by Sabine Heuser aboard this concept in the modern context of digitalisation, yet tangentially and anchored in postmodern theories and the cyberpunk aesthetic. Nonetheless, the correlation between the sublime and landscape paintings, and ultimately its inextricable connexion with the romantic spirit, is an aspect that current theorisations have tended to leave aside. As a result, the sublime's original meaning has tended to dilution disregarding that if the sublime became so relevant in philosophical debates, it was mostly because of its direct impact on landscape painting and its enthusiastic reception by romanticists.

In a certain way, this paper intends to return to the most "classic" understanding of the sublime, that is Longinus, Burke and Kant's reflections, to comprehend an ongoing phenomenon. Accordingly, this article will focus on how cyberspace fuses a series of elements formerly attributed to the sublime and the romantic spirit. Three main topics will be developed to reinforce the links between the romantic sublime and the so-called "third environment". The first one poses the similitudes among *Wanderer above the Sea of Fog*, the *Cloud Storage System* and the most widespread definitions of the sublime. The next one addresses the aesthetic characteristics of cyberspace to determine the extent to which they replicate some visual aspects traditionally attached to the sublime. The last section brings together cyberspace and the historic Romanticism through the figures of the Romantic hero, the *Wanderer*, and the hacker.
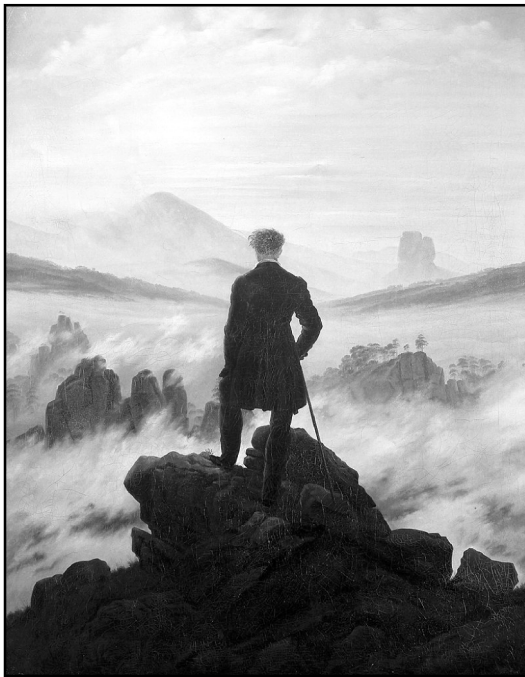
The Sea of Fog and the Cloud

Fig. 1. Friedrich, Caspar David. Wanderer Above the Sea of Fog, 1818
Oil-on-canvas, 94.8 cm × 74.8 cm, Kunsthalle Hamburg, Germany

The German painter Caspar David Friedrich rendered in 1818 one of his most famous canvases, *Wanderer above the Sea of Fog* (Fig. 1). Its protagonist, an anonymous figure seen from behind, also known as *Rückenfigur* [back-figure], conceals from us his identity. There has been much speculation about this character. According to some historians, the turned hiker was a high-ranking officer named Friedrich Gotthard von Brincken of the Saxon infantry. The man wears the green uniform of the volunteer rangers, which would make this painting a patriotic allegory (Koerner 210–11). There is consensus, however, on that this artwork conveys meanings that reflect a profound inner state of mind and spirit rather than nationalistic messages. Thereby, it became distinctive of the romantic feeling.

Friedrich's painting is about experiencing the surrounding from a subjective and emotional standpoint. To him, landscapes became "a backdrop subordinated to human drama, to a self-contained emotive subject" (Delphi Classics 107). In this way, viewers take this man's position in the world, seeing the landscape through his eyes. What can be seen are shapes barely suggested, though. For the fog veiled them, neither the peaks of the mountains in the background nor the murky trees in the remote forest on the right side of the painting are thoroughly defined. Thus, just the same that in the ocean we can only estimate the enormous richness of forms below the surface; in this painting, spectators glimpse only a little part of nature. From the man's posture, we can infer this *Wanderer* climbed the summit of this mountain just to experience a landscape submerged in the fog from the highest. It appears, thus, that Friedrich sought not merely to explore the blissful enjoyment of a beautiful view but rather to have an encounter with the spiritual *Self* through the contemplation of nature. Romantics regarded such state of introspection or "emotional reflection" as an essential part of the whole of human experience (Riou 31). Unlike beautiful objects, which are expressed by its formal features, that is, contours, shapes and a sort of unity (Bird 427), in this Friedrich's sublime landscape there are no clear boundaries which suggests the mysterious and inscrutable of life and the world.

The cloud storage system (hereafter CSS), on the other hand, is a massive and in appearance infinite sea of data. Researchers have described it as a "big, ill-defined, useful, fuzzy, expansive collection of computers strung across the Internet, which ostensibly allows users to store data at any time, of any size, and in various digital formats, and to access that data whenever they want" (DePietro 173). The CSS also possesses abstract qualities based on physical technologies which make it "as much theoretical as practical":

> It is theoretical in that users believe they can store as much data as they want without limitation. It is practical in that it is a collection of interconnected computers and computer systems that are real and finite in their ability to store and transfer data. It is theoretical in that users believe that big, commercial service providers like Google give storage for free. It is practical in that there is a fixed cost associated with using the cloud, but it may not be monetary. Like an atmospheric cloud is amorphous, free-floating, and without boundaries, so is the notion of the cloud in the world of computers and new media" (DePietro 173).

Cyberspace, on the other hand, the realm that hosts the *Cloud*, has been succinctly portrayed as a "limitless depository of information" (Brown and Turley 304). In view of this, what joins the CSS with Friedrich's painting is not only the evocative name coined for the virtual space where people upload and save their files but the underlying presence of the sublime in their conceptual foundations. It is patent that both the CSS and cyberspace combine various of the elements formerly attributed to the sublime and the Romantic worldview. Kant, for instance, claimed that the sublime is an issue detached of any shape so that it represented by itself the idea of no-limitation. Therefore, it is

magnitude what mostly defined the sublime: "sublime is the name given to what is absolutely great" (Kant, *Critique of Judgment* 238). Such immensity is a condition *sine qua non* for the sublime "must always be great" (Kant, *Observations on the Feeling of the Beautiful and Sublime* 48).

It was also Kant who relocated the sublime from the natural elements of the landscape to the viewer's aesthetic experience (Prettejohn 44). In this way, we could liken the experience of Friedrich's *Wanderer* and that of the user/dweller of cyberspace. Both experiences suggest the idea of limitless and, consequently, both might potentially overwhelm the human condition and our capacity to estimate distances, measurements and data. Moreover, both the CSS and Friedrich's landscape are ill-defined, amorphous, and as much theoretical as practical.

It seems apparent too that the CSS through a synthesised image of a cloud, and Friedrich's painting through the suggestive image of clouds, mountains and size-reduced objects in the landscape, symbolically appeal to the highest, to a metaphorical location beyond our place on earth. This, in turn, recalls Longinus' cogitation of the sublime. For Longinus, the sublime interconnects to a state of abstraction. The *Hypsos*, the sublime's linguistic root, entails an elevation of the hearer toward "the highest". The word itself refers to height, and it implies motion of mind in a state of ecstasy. Such rapture involves a combination of fear, horror, and fascination. Longinus portrays it like a thunderbolt, a lightning flash incited by the orator through a discourse whose "violence, rapidity, strength, and vehemence" can overwhelm the audience (Longinus 48).

Burke and Kant's contributions to the sublime are also critical to deepening in its connections with the emergence of cyberspace, the Internet, and the CSS. Edmund Burke's *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* proposes that the sublime can be intentionally induced. In the ninth section of the second part of the text, Burke reflects about the infinite, allegorical, literal, and conceptual sustenance of the sublime. In this chapter, Burke suggests a ground-breaking idea which consists in that the sublime could be created by the succession and uniform locating of elements in the space, so revealing the existence of a simulated sublimity. He grounds his argument in what he names "the artificial infinite" (Burke 119). According to him, the succession of the parts continued in a specific direction is required to impregnate in the imagination "an idea of their progress beyond their actual limits" (Burke 119). In other words, the progression of aligned elements on a surface might create the impression of endlessness, and therefore, sublimity.

Similarly, Kant asserts the existence of two types of sublimity: one dynamic and another one mathematical. The latter one appeals to three elements as conditions for the sublime: "limitlessness", "formlessness" and the idea of totality. Consequently, the judgment of the sublime "is to be found in a formless object insofar as limitlessness is represented in it, or at least at its instance, and yet it is also thought as a totality" (Doran 211). From that onwards, the sublime relates to a "greatness beyond all possibility of calculation, measurement, or imitation" (Lauring and Nadal 394).

The Third Environment

The central notions behind Longinus, Burke and Kant's definition of the sublime are limitless, the highest, immateriality, absence of boundaries, formlessness, nature, and artificiality. Based on this, we could characterise most of the constituents of our daily life as sublimes. Hence, for example, the money that banks keep in the *Cloud* is immaterial,

virtual, and formless. It could hardly be assured that it even exists as such. Money, nowadays, is abstract numbers transferred from one account to another. Similarly, modern metropolises, unlike walled medieval cities, are virtually infinite and amorphous.

Nevertheless, the propensity to the unmeasurable is probably more perceptible in the expansion of a virtual world interlaced with the real one. In this regard, it is worth remembering that until recently, the main spheres of human development were restricted to two environments: nature (*physis*) and city (*polis*) (Echeverria, 55). At present, a new social scenario based on information technologies and telecommunications has come to complement the former two. This new setting is in a state of constant definition mostly because of its principles of artificiality and immateriality. Javier Echeverria has coined the name "third environment" for it. The third environment came out in the last sixty years. Eight factors of everyday use manipulated remotely and in a network by a large part of the world's population sustain this third environment: telephone, television, electronic money, telematics systems, multimedia technologies, video games, virtual reality and telecommunications satellites (Echeverria 15).

The sublime has historically proceeded in surroundings that are familiar for all of us, that is to say, nature, landscapes, cities and towns. Effectively, elements that one could identify either as sublime or as triggering of it were either created or already existed in those two settings. Thus, for instance, "the sight of a mountain whose snow-covered peaks arise above the clouds" or "the description of a raging storm", might arouse the feeling of the sublime (Kant, *Observations on the Feeling of the Beautiful and Sublime* 14). And so might do it too "the noise of vast cataracts, raging storms, thunder, or artillery" (Burke 138).

Manuel Castells explains that the historical concurrence of three independent processes that occurred between the late sixties and mid-seventies originated this new world. Castells specifically mentions the information-technology revolution, the economic crisis of both statism and capitalism, and the growth of social and cultural movements such as anti-authoritarianism, human rights, feminism, and environmentalism. According to him, the interaction of these processes and their reactions created a new dominant social structure: "the network society", a new economy: "the global informational", and a new culture: "the culture of real virtuality" (Castells, 372).

The first stage of expansion of the third environment was tangible and supported by technological equipment. The space exploration prompted the development of technologies that helped overstep the limits of humankind. That stage was entirely scientific and focused on pushing physical boundaries. It based on distance calculations, equipment resistance, propulsion capacity, the handling of an enormous amount of data, etcetera. In this respect, the Apollo's journey to the moon epitomises the emergence of the technological sublime in the twentieth century. It is meaningful that sublime in Latin means "below the limits" (*sub-limes*) (Parret 114).[3] There were no more limits after the conquest of the outer space. Humanity reached the "highest", the *Hypsos*. Since that event, the planet as a symbolic frontier does not exist anymore.

Once humanity conquered that limit, the development of this scientific-military expansion returned to focus on the earth and the political crises of that time. The Internet, a network of connection points without central authority "designed from scratch to operate even broken down" (Sterling 17), as well as a compressive array of virtual worlds were by far the main upshots of the space race. Now, it is valid to interrogate the degree to which the sublime illustrates the virtual realm developed from that clash of powers and ideologies.

Infinite Zeros and Ones, the Virtual and the Sublime

The linguistic root of the word *virtual* is rather conclusive in order to champion the sublime as a valid concept to define the current scenario of human development. Pierre Lévy asserts that "virtual" comes from the Latin medieval "*virtualis*", itself derived from *virtus*, force, power (Lévy 13). This definition of the virtual is strongly tied to Kant's definition of the dynamic sublime for both entail the idea of overwhelming power. To Kant, the dynamic sublime surfaces when the immeasurable force "make our power of resistance of trifling moment in comparison with their might" (Kant, *Critique of judgment* 261). Kant gives as examples the feeling in front of a gigantic mountain or the sea on a stormy day.

The power of cyberspace lies in its capacity to colonise almost every field of the human progression while it builds a perception of the infinite. It evolves in a virtual environment which lacks a shape. The mathematical sublime is extremely useful to construe this new metaphysic built upon bytes, zeros, and ones. This Kantian concept involves a breakdown of our minds when seeking logical measurements. The concept itself has to do with vast magnitudes and numbers. According to Kant, we are in front of the mathematical sublime when our mind collapses while pursuing to establish a measurement of certain natural elements. This occurs because of our intellect is "incapable of affording us any absolute concept of a magnitude, and can, instead, only afford one that is always based on comparison" (Kant, *Critique of judgment* 248).

At the end of 1969, Arpanet, the primitive Internet, was just a small network made up of no more than four connection points. In 2020, experts estimate there are 50 billions of devices connected to the web (Nordrum). Likewise, the number of websites has been reckoned in over 1.5 billion. Even though those might sound like precise numbers, our minds cannot visualise them. There is an undetermined point where our minds fail estimating quantities like those. That happens because the mathematical sublime cannot be intellectually apprehended. Moreover, these numbers might be easily increased by adding new servers so that the Internet becomes practically infinite. This represents a relocation of Kant's mathematical sublime and Burke's claim regarding the succession of parts to access the artificial sublime. In this respect, the Internet is converging with other technological developments such as biotechnology, nanotechnology and neurosciences which has led modern thinkers to consider it as an "instrument that can infinitely enable humans to coexist and merge with machines" (Winter et al. 86). Likewise, some authors predict the existence of an interconnected global mind, the main characteristic of which will be to progressively incorporate organic and inorganic elements in order to create a power of calculation and interpretation that "will be out of control and beyond our understanding" (Kelly 260). The Internet, as far as it is the sublime energy that connects the virtual and the real, possesses all the attributes of divinity. The central characteristics of the Internet are, indeed, its "ubiquity, instantaneity, and immediacy; the total vision and the total power" (Armitage 36).

As the virtual space is unlimited, artificial, and in no small degree abstract, its graphic representation has always been a problematic issue. In effect, any effort to project a shape of this space is, in principle, speculative for it does not actually have any form, it is *die Formlosigkeit*. The nomenclature used to label this new reality is symbolic, alluding to its eventual existence in a physical plane: "cyberspace", "metaverse", "matrix" or "global village". In this matter, Virilio, following Pascal, maintains that we live in a meta-city "whose centre is everywhere and whose circumference nowhere" (Virilio 11), so that

today, this "village" has become a de-territorialised ground. Like if it were a "sublime meta-reality", cyberspace lacks physical borders, precise location and shape: "The dimensions of globalisation are close to immeasurable. In any case, the world no longer has an outside" (Negri and Henninger 53). Borders, however, never disappear but relocate to blossom in the guise of new aesthetic languages.

From the Darkness to the Light

The Internet and the myriad of virtual worlds that it connects are infinite areas without defined limits. This means it cannot be mapped as if it were a physical terrain which can be geographically or topographically represented. Nevertheless, in the social imaginary, some representations have tried to show this meta-reality as a black labyrinth wherein all its edges are either neon green or glowing blue and red. In general, users still see it as a dark parallel cosmos, where the diaphanous light of Apollo cannot penetrate. Thereby, the only way to project it is through reflective lines, leather and latex suits, much like the cyberpunk and the cyber underground aesthetics have displayed it throughout the years (Fig. 2).
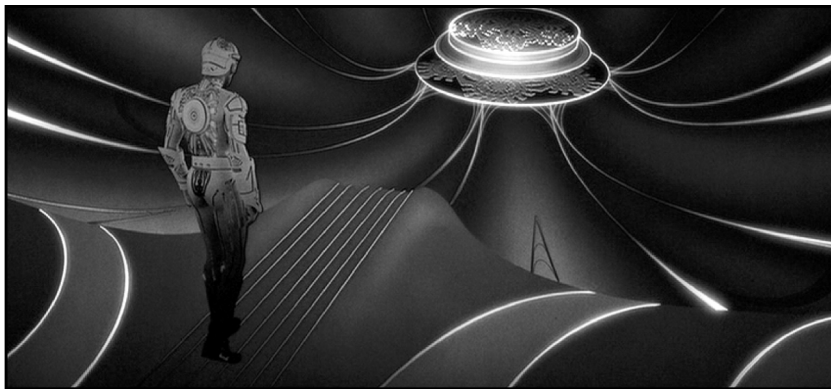

Fig. 2. Steven Lisberger. Tron. Television and film series. 1982

During the last decades, however, representations of cyberspace have shifted from dark atmospheres towards lighter ones. Such phenomenon coincides with the massification of devices that allow us to connect to this metaverse. As the range of potential clients widened from the hackers hidden in the basement of a university college to children, young, adults, and older people; publicity, in response to the market requirements, has opted to purify the aesthetics of cyberspace. Technological brands appeal nowadays to the luminous whiteness of the blue, white, silver and sky blue of the Christian altars. The sharp vertices and edges that predominated in the cyber aesthetic have become softer and curved edges taking the features of the heaven, the highest, the *Hypsos*.

In the metaverse, Judeo-Christian notions of heaven and hell have acquired new meanings and characteristics. The white and immaculate *Cloud* has become the space of the legal and consecrated social communications as well as the area for corporate transparency. Here, the apple of Adam redeems itself from its millenary negativity. Its aesthetic is pleasant to the senses (Fig. 3). The purified aesthetic of the *Hypsos* reflects a central aspect of Thomas Aquinas' legacy: *Pulchra enim dicitur quae visa placent* ("Beauty

is what pleases the eye") (Beardsley 101). Insofar as cyberspace became a virtual representation of the *Hypsos*, it began progressively to integrate elements of beauty. Thereby, the trinity of conditions of beauty reign in there: "integrity and perfection", "proportion or harmony" and most importantly "luminosity and clarity" (Beardsley 102).

Fig. 3. iCloud. Apple Inc. Steve Jobs and Steve Wozniak.

Techno Romanticism and the New Hero

The sublime meta-reality has proved to be a fertile ground for the development of an adapted Romanticism. Scholars who have investigated the permanence of Romanticism in our days have coined the term *Techno-Romanticism* to explain such influence (Coyne).

There are indeed strong links between some practices carried out in the third environment and the Romantic thought. The most conspicuous of them is the principle of participation in digital media which was somehow advanced by a Romantic thinker as Jean-Jacques Rousseau. In his *Letter to d'Alembert* published in 1758 it is read:

> Plant a stake crowned with flowers in the middle of a square; gather the people together there, and you will have a festival. Do better yet; let the spectators become an entertainment to themselves; make them actors themselves; do it so that each sees and loves himself in the others so that all will be better united. (Friedlander 201)

Theories on technological humanism have also embraced the possibility of explaining several of the features of our context on the base of the romantic understanding of the world. Thus, we might regard the current longing for a primitive and pure nature, widely exploited by capitalism and the tourism industry as the upshot of the schism between man and nature, an essential subject for romantics. In the same vein, we could explain our experiencing of nature as one grounded in a distorted idea of its limits. The industrial revolution boosted indeed, the notion of nature as an obstacle to progress. If mountains, storms, the ocean, or a sea of fog elicited the feeling of the sublime in Romantic spirits, now what provokes astonishment is the sublime effect of technology on the environment and the generation of artificial realms.

Modernity has disclosed the weaknesses of man amidst overpowering forces. Such forces are not exclusively natural but also technological. In both scenarios, humans occupy the position of misfit and melancholic dwellers. Techno-Romanticism claims the recognition of man not only as a sensitive being but as a supra-sensitive. According to Jose Luis Molinuevo, if the first historic Romanticism, was a humanism of the misery of

man, the second is a humanism of power that discovers a teleology in nature whose rational foundation is a theological belief (Molinuevo 88). Such a position has enabled humans to create multiple versions of the world, most of them artificial, limitless, and sublimes.

The hero, a central figure for historic Romanticism, has also evolved.[4] In Romantic literature, art and politics, the hero stood as a liberating figure of both the oppressed and himself. Aristocrat, individualist, hermetic and arrogant, exasperatingly self-pitying, romantics showed themselves as heroes and saviours through their creations. Nevertheless, in the sublime meta-reality, there is another character that claims such status. It is an enigmatic figure, attacked by the media: the hacker. This character is not the tragic Werther, nor it is who moves masses to defeat governments. But neither is the computer criminal that we have been led to believe (Himanen viii). In the sublime meta-reality, hackers reveal as the silent heirs of the new perspectives of Romanticism.

Likewise, the new hero takes much of his ideological inspiration from Marxism. Marx nurtured from the romantic dialectic to give shape to his discourse in such a way that "the terms that Marx uses to characterise the commodity are drawn from the lexicon of Romantic aesthetics and hermeneutics" (Mitchell 188). Furthermore, most of global capitalism's features replicate aspects of the theory of the sublime. Terry Eagleton, for instance, demonstrates that Marx appealed to traditional images of the sublime to speak about capitalism. He claims that for Marx, the exchange and excessive accumulation of money and commodities would provoke a sort of anguish and terror, both feelings that define the sublime. Eagleton believes that "Money for Marx is a kind of monstrous sublimity, an infinitely generating signifier which has severed all relation with the real, a fantastical idealism which blots out specific value as surely as those more conventional figures of sublimity engulf all particular identities in their unbounded excess. Therefore, the sublime, for Marx as for Kant, is *Das Unform*, the formless or monstrous." (Eagleton 212)

There is a paradox in the comparison between the hacker with the romantic hero, however. The hacker, unlike the romantic protagonist, does not pursue to experience the sublime as the *Wanderer above the Sea of Fog* did. The hacker fights the limitless and monstrous sublimity in the prevalent socio-economical system. Furthermore, many of the hacker's actions seek the reintegration of the collective in an environment that prioritises the cult of the *Self*. Capitalism has indeed transformed this meta city in a social factory that requires the submission of a connected multitude to exist. The definition of sublimity also fits in the description of this phenomenon. Experiencing the sublime in effect involves an amount of masochism, so does our relationship with the economic machinery behind the third environment: "at certain distances, and with certain modifications" danger or pain "may be delightful, as we every day experience" (Burke 138).

Conclusion

The sublime, as reviewed in this paper, pervades the majority of the ambits of our daily lives. In principle, we can expound pivotal phenomena of our time, such as the emergence of cyberspace and the third environment through the prism of Longinus, Burke and Kant's towering reflections on the sublime.

Cyberspace builds itself upon several components which correspond to the romantic idea of the sublime. The CSS is, in this sense, axiomatic and illuminating. Among its characteristics, "the artificial infinite" and "its greatness beyond all possibility of calculation, measurement, or imitation" are the most relevant. Likewise, cyberspace's

visual representations reveal the extent to which it is powerfully fastened to the "limitlessness" and "formlessness". As a whole, its aesthetic and philosophy congregate features from Longinus' *Hypsos*, Burke's artificial infinite as well as Kant's dynamic and mathematical sublime.

Friedrich's *Wanderer above the Sea of Fog*, on the other hand, is a masterpiece of the German Romanticism which utterly embodies the aesthetic of the sublime in the nineteenth century and a prevalent feeling of uncertainty toward the world. From a broader and contemporary perspective, it is also representative of the magnitude of the new setting that humankind face. Arguably, we are, like the *Wanderer* watching pensively to a blurred and sublime world, in a continual struggle with the reconfiguration of its limits. Cyberspace and the third environment have indeed restructured the old *Imago Mundi* which came to be replaced by vague and nonphysical margins.

Cyberspace and the romantic spirit also seem to be inexorably bonded. A range of its foundational claims came from historic Romanticism. New heroes and characters have come to supersede the romantic, melancholic and sufferer roamer. Users of the CSS and digital heroes have taken the place of dwellers of the highest, the *Hypsos*. Thus, in the same fashion that the sublime mediated human relations to nature and landscape in the nineteenth century, it settles nowadays as the main *force* that channels the current interactions with the digital realm.

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Notes

[1] On the different translations of the sublime: van Eck et. Al 11.

[2] *Of the Sublime: Presence in Question* originally published in 1988 compiles many of these authors. See also: Lyotard, *Lessons on the Analytic of the Sublime/: Kant's Critique of Judgment, [Sections] 23-29*. F. Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism*, Žižek, *The Sublime Object of Ideology*, T. Rachwal & T. Slawek (eds.), *The Most Sublime Act: Essays on the Sublime*. Most recently: P. Shaw, *The Sublime*, and T. Costelloe (ed), *The Sublime: From Antiquity to the Present.* A thorough compilation on publications about the sublime: Holmqvist, Kenneth, and Jaroslaw Pluciennik. "A Short Guide to the Theory of the Sublime." *Style*, vol. 36, no. 4, 2002, pp. 718–736. JSTOR, www.jstor.org/stable/10.5325/style.36.4.718. Accessed 4 Aug. 2020.

[3] There are, naturally, more translations of the sublime which anyway differ little among them. Philip Shaw (119), for instance, explains: "Derived from the Latin *sublimis*, a combination of *sub* (up to) and *limen* (lintel, literally the top piece of a door). The sublime is defined by the *Oxford English Dictionary* as 'Set or raised aloft, high up'." George Quasha and Charles Stein deepen in its liminal condition: "A limen in Latin is a threshold. While its current usage is principally behavioural with respect to the threshold of a physiological or psychological response, in fact, liminal or borderline states are anywhere that something is about to undergo a phase transition or turn into something else" (in Morley, 214). Johnson's *Dictionary of the English Language* provides five meanings for the sublime: 1."high in place; exalted alof". 2. "High in excellence"; "exalted by nature". 3. "High in sentiment"; "lofty"; "grand". 4. "Elevated by joy". 5. "haughty"; "proud".

"Page View, Page 1969." *A Dictionary of the English Language: A Digital Edition of the 1755 Classic by Samuel Johnson*. Edited by Brandi Besalke. Last modified: December 6, 2012. https://johnsonsdictionaryonline.com/page-view/&i=1969.

[4] On this topic: Thorslev, Peter L. *The Byronic Hero: Types and Prototypes*. Minneapolis: University of Minnesota Press, 1962. Williams, Simon. *Wagner and the Romantic Hero*. Cambridge: Cambridge University Press, 2010. Argullol, R. *El heìroe y el uìnico, el espiìritu traìgico del Romanticismo.* Madrid: Taurus, 1984. Ridge, George R. *The Hero in French Romantic Literature*. Athens: University of Georgia Press, 1959. Also, Gish, Theodore. "'Wanderlust' and 'Wanderleid': The Motif of the Wandering Hero in German Romanticism." *Studies in Romanticism*, vol. 3, no. 4, 1964, pp. 225–239.

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