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The Sublime in Lutoslawski's *Three Poems of Henri Michaux* (1961-63)

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Abstract. The sublime in classical aesthetics arrived at a famous formulation with Kant (*CPJ*, Part I, Section 1, Book 2, §23–29) as a subjective quality more elevated than beauty, linked to commotion and respect followed by reaffirmation. However, a new interpretation of the Schopenhauerian sublime is necessary in its transforming appreciation of the importance of this feeling as a psychological state, which is not yet metaphysical as usually understood, when dealing with struggling situations without resolution (Vandenabeele [2015]: 128). Here the focus will be on a variety of the sonorous sublime in contemporary music, which finds resonances with Schopenhauer's sublime: Witold Lutoslawski's *Three Poems of Henri Michaux* (1961–63) for mixed chorus and orchestra focuses on unpredictability and form-contrariness, “picturing” surrealist texts of uncertainty in *Pensées*, violence in *Le Grand Combat*, and resignation in *Repos dans Malheur* (Michaux [1928], [1938]).

Keywords. Philosophical sublime, musical sublime, modern sublime, unpredictability, a-synchronicity.

Sublime is all that exceeds us and also that which is the source of obscurity, which both surpasses a threshold and the subliminal. The study of the sublime feeling dates back to Greek origins from the development of a *paideia* seeking for elevated values up to the sublime as a transcending force in discourse, deepening its roots in the Attic tragedy (Saint Girons [2006]: 27). A survey of the sublime in contemporary philosophical studies has links with modern visions of the concept placing emphasis on natural excessive scenarios and it has been specially revisited by environmental aesthetics (Brady [2013]: 200). Recently, it has also been reassessed in cognitive aesthetics as an epistemic feeling involving a special kind of knowledge by suspension of judgement (Dokic [2016]: 57). Approaches in experimental aesthetics insist on the old rhetorical aspect of *movere* or *being moved* as central to experiences of the sublime (Hanich [2014]: 2). We also find psychoanalytical readings of the Kantian «mathematical» and «dynamical» sublimes, interpreted as incommensurability of the different and the irresolvability of trauma

(Brillenbug [2009]: 139). Specifically speaking, the current work in empirical psychology applied to music focuses in its relationship with the expectation-resolution game in tonal music and musical synchronicity at various levels (Thompson and Quinto [2011]: 365-366).

Lutoslawski rehearsed a “tragic, performative, immanent” deflated version of the philosophical sublime through the work *Three Poems of Henri Michaux*. The key elements in this version are: an unresolved sense of tragedy, the absence of a feeling of arrival in the sense of restoring balance, as well as the main focus on aleatoric result of the matter of the performance itself, against the point of reference beyond the work i. e., any metaphysical point of disclosure.

A BRIEF HISTORICAL ACCOUNT OF THE IDEA OF THE SUBLIME IN PHILOSOPHY

The idea of the sublime, its primary history and its current legitimacy, as an aesthetic category until today is found in the origin of the Greek *hupsos*, which jointly with his Latin relative *sublimis*, refer to something superior, high. ‘Sub’, on the top of, ‘limen’, threshold, border. As applied to objects, it means they are noble, and support the highest ideals. It is also used to refer to the subjective reaction that these objects impress, which is qualified as elevated. A distinctive aspect of the modern sublime is the sensation of being totally overwhelmed by it, surpassed by its power, and feel tiny as a consequence. Also there are modalities of the sublime: a quieter and a more violent, a sedate sublime and one mixed with pathos: the vast and the threatening, the ungraspable and the uncontrolled.

A study of the sublime feeling sends us back to Greek origins, also from the development of a *paid-eia*, up to the sublime as great eloquence, in the writings of Longinus, *On the Sublime* (s. I a.D) (Saint Girons [2006]: 27–51). This primary notion of the sublime can be labelled as a *discursive sublime*.

In the eighteenth century, Edmund Burke associated the sublime with psychological and

somatic experiences characterised by a sort of delightful terror, a new notion that can be understood as a *physical sublime of preservation*:

Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling [...]. When pain or danger press too nearly, they are incapable of giving any delight, and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are delightful. (Burke [1757]: I, sect. VII, 58)

Immanuel Kant developed a sense of the sublime in accordance with his major critical project: «The very inadequacy of our faculty (imagination) for estimating the magnitude of the things of the sensible world awakens the feeling of a supersensible faculty (reason provide the idea of infinite) in us» (Kant [1790]: §26, 150). The contemplation of sublime objects prepares us, invigorates us for the moral act. This new sense of the sublime became a famous interpretation and it has been understood as a *moral sublime of liberation*:

Therefore the feeling of the sublime in nature is respect for our own destination, which by a certain subreption we attribute to an Object of nature (conversion of respect for the idea of humanity in our own subject into respect for the Object). This makes intuitively evident the superiority of the rational determination of our cognitive faculties to the greatest faculty of Sensibility. (Kant [1790]: §27, 154)

In the nineteenth century, Arthur Schopenhauer also referred to the sublime as an aesthetic feeling with more profound resonances than beauty: «He may comprehend only their Idea that is foreign to all relation, gladly linger over its contemplation, and consequently be elevated precisely in this way above himself, his person, his willing, and all willing. In that case, he is then filled with the feeling of the sublime» (Schopenhauer [1859]: III, §39, 359). His version of the sublime hanged

on the domination of uneasy feelings, as a *sublime of elevation by frustration*: «For just as at the sight of the sublime in nature we turn away from the interest of the will (disinterestedness), in order to behave in a purely perceptive way, so in the tragic catastrophe we turn away from the will-to-live itself» (§51, 439). However, this sense of the tragic does not necessarily coincide with a pessimistic understanding; instead, frustration derives in an uplifting experience, but different from Kant, in a more universal one, transcending even the moral and the individual self. Schopenhauer also insists on the perceptive-charge of the sublime experience in comparison with the Kantian cognitive proposal.

In the last century, Jean-François Lyotard, when writing about pictorial avant-gardes gave a notion of the postmodern sublime: «(T)hey do not try to find the unrepresentable at a great distance, as a lost origin or end, to be represented in the subject of the picture, but in what is closest, in the very matter of the artistic work» (Lyotard [1991]: 126). Lyotard proposed what can be called a *performative sublime of inspiration*.

The gathering of the main notions of the sublime invites us to exercises of comparison. Beauty, for Kant involved the free play of the imagination and understanding. Whereas the sublime surpasses these limits requiring the intervention of the power of reason:

Thus the Beautiful seems to be regarded as the presentation of an indefinite concept of Understanding; the Sublime as that of a like concept of Reason. Therefore the satisfaction in the one case is bound up with the representation of quality, in the other with that of quantity. And the latter satisfaction is quite different in kind from the former, for this [the Beautiful] directly brings with it a feeling of the furtherance of life, and thus is compatible with charms and with the play of the Imagination. But the other [the feeling of the Sublime] is a pleasure that arises only indirectly; viz. it is produced by the feeling of a momentary checking of the vital powers and a consequent stronger outflow of them, so that it seems to be regarded as emotion,— not play, but earnest in the exercise of the Imagination. (Kant [1790]: II, §23, 138)

For Schopenhauer, there are also two-stages that can be deduced from the experience of the sublime: the disinterestedness (which is shared with the contemplation of beauty), and also the recognition of final helplessness, opening a more universal sense of the sublime transcending self and morality:

If we loose ourselves in contemplation of the infinite greatness of the universe in space and time, meditate on the past millennia and on those to come; or if the heavens at night actually bring innumerable worlds before our eyes, and so impress on our consciousness the immensity of the universe, we feel ourselves reduced to nothing. (Schopenhauer [1859] III, §39, 366).

It becomes clear and apparent that a comparison between a Kantian and a Schopenhauerian notion of the sublime emphasises different aspects: that of narrativity in the first one, an arrival version of the sublime; and a version of the sublime hanging on uneasy feelings, embracing contradiction and frustration in the second one.

Another way of contrasting them is that of transcendent and immanent interpretations of the sublime. The first, transcendent interpretation implies a narrative movement, as mentioned in Kant. It requires depression to effectuate transcendence. The second, the immanent interpretation, involving the sphere of sensitivity instead of reason, has firstly been noticed by Schopenhauer and it is characterised instead by an experience of intermittent access and withdrawal leading to indeterminacy.

Lately, Lyotard keeps on the narrative movement although in the performative realm, the unpredictable and uncontrollable occurrence: the wonder of the here happening in actual performances.

As a conclusion, different versions of the sublime are obtained: Moral-transcendent (Kant), Tragic-immanent (Schopenhauer), and Performative-transcendent (Lyotard). Can we think on a *Tragic-immanent and performative sublime*, as a feeling of equally encountered tendencies of pain and delight, in a Burkean fashion, with a non-

narrative end, i.e. avoiding any transcendent fulfilment, and keeping at the level of the sensitivity and materiality of the work of art? This complex version of the sublime is the most adequate when interpreting Lutoslawski's singular treatment of the musical sublime in *Three Poems*.

VARIETIES OF THE MUSICAL SUBLIME

Before entering into the topic of the musical sublime, a genuine place for the artistic sublime or the power of art to convey sublime experiences in relation to that provided by nature needs to be cleared. Emily Brady, from environmental aesthetics, is against the understanding of arts and nature as equally important to elicit those experiences in the audience. Sublime natural scenarios are characterised by important dimensions not comparable to art experiences:

[V]astness (the starry sky, the great deserts, the ocean), massiveness (towering mountains and cliffs), immense magnitude and great force (massive waterfalls, raging seas, torrents, lightning, thunder, exploding volcanoes, hurricanes, earthquakes), threatening qualities (deep ravines, deep oceans, stormy skies, 'deeply shadowed wastelands'). (Brady [2013]: 80)

In this sense, she is of the idea that comparable experiences cannot be found when facing with the artistic sublime:

Paradigm cases of the sublime involve qualities related to overwhelming vastness or power coupled with a strong emotional reaction of excitement and delight tinged with anxiety. Most works of art lack the combination of these qualities and accompanying responses, and therefore they cannot be sublime in the paradigmatic sense. (Brady [2013]:119)

Specifically, she gave an opinion about the musical sublime, which is discussed below in the light of the repertoire proposed here: «Thus, while we may be able to bracket much of the artefactuality of music while we listen, it will always lack the *unpredictability* and *indeterminate* character of the natural sublime» (Brady [2013]: 134, italics mine).

The differences between the artistic and natural sublime obey to the distinctions in magnitude, in terms of contrasting levels of commotion, but also in relation to the different levels of unexpectedness. In comparison to a seaquake, the musical piece is perceived in a lesser degree as sublime. Notwithstanding, its power or final impression could be argued as equally devastating in psychological terms. On the other hand, the unexpectedness created by forceful energies of nature can be seen in a similar way for the case of music. In Lutoslawski's work, high levels of instability and irresolvability are guaranteed, from the a-synchronic and dodecaphonic techniques respectively, which are both reinforced by the resigned and intense content of the poems.

Kiene Brillenburg Wurth, from the aesthetics of music, proposes instead that from the mid-eighteenth century onward, sublime feeling is in interaction with musicality. She analyses the sublime *of*, rather than *in*, music. This double perspective is sustained here: the musically sublime and the sublime in music. For the first, she elaborates on resonant concepts such as musicality in terms of empty signs and indeterminacy. About the second perspective, the sublime in music is obtained by special tricks and effects. There is a long tradition of the sublime in music: Handel, Haydn, Mozart and Beethoven. The musical sublime is obtained by massiveness, force and volume; the chaotic, the amorphous and the tuning into harmony, stability; dynamic contrasts, majesty by grand sounds; tonal disruptions, carefully staged climax; cognitive exhaustion, overload of fragments listening at once; shock, surprise, adventurousness, modulations and digressions. Brillenburg reads the sublime in Romanticism and experimental music from a psychoanalytic point of view: experiences with chromaticism in terms of «dynamical sublime», i.e. irresolvable breakings and the traumatic, and in earlier repetitive music in terms of «mathematical sublime», i.e. infiniteness and repetition compulsion.

The varieties of the musical sublime are in principle, roughly three: the classical, the modern and the postmodern one. Witold Lutoslawski's (1913–1994) *Poems* go over the extremes, either

tonal narrative works or pervasive experimental ones, which will be excluded in the present treatment. He searched for a sublime through indeterminacy, vastness, and also violence and struggle, formally by limited aleatorism and at the content level by surrealist texts. A good example of a tragic-immanent sublime in music is found, since it replies to the scheme of contradictory feelings, in terms of content and in musical treatment.

Henri Michaux (1889-1984) places emphasis on his poetical (but also pictorial) work as a whole on uncertainty via travel experiencing: geographically, by drugs and imaginary travels. His aesthetic endeavor follows thoughts dissolved, the «I» dissolved; also his style, his efforts to rush from style as a model to conform. Topics such as the instantaneous, and also distraction as method with its seemingly opposite but parallel of obsessive dedication, elaborate on the characteristic indeterminacy of the sublime feeling.

In order to understand the contrast, there is a discussion of a result from experimental psychology that serves as support for a classical sublime in music:

The unfolding patterns of violations and fulfillments of expectations that occur while listening to music can account for powerful and complex emotional responses, especially when multiple levels of expectancy are considered simultaneously. As an example, the experience of 'awe' may be evoked when low-level violations of expectancy, which generate arousal responses, combine with high-level fulfillments of expectancy, which generate feelings of reassurance. (Thompson & Quinto [2011]: 372)

Three Poems is an example of a modern account of the sublime in music. Expectancy, synchronicity and dramatic tendencies are peculiarly treated; expectancy obtained by other means than the conventional tonal system, i.e. by series, the play with de-synchronicity is obtained by arithmetical procedures, and the dramatic tendency is not pursuing a final rest.

Philosophical accounts of the sublime such as those developed by Burke and Schopenhauer help within this context.

In the II Part of the *Enquiry*, Burke introduces particularly the topic of sound and the sublime. Typically sublime experiences with sounds involve massiveness, as when hearing the shouts of a multitude, strident sudden sounds, and subtle intermissions, such as the rumor of the clocks at night. In addition, noises coming from animals such as roars or groans, comparable to human shouts, murmurings and whispers are of an unrecognizable nature making them sublime. Lutoslawski has specially mastered those precise resources: shouts, sudden strident sounds, speaking, whisperings voices.

The mediation between this philosophical conception about the sublime in Burke and Lutoslawski's music also found a further refinement in the philosophy of Schopenhauer. When Schopenhauer defines the sublime as continuation of the experience of beauty, he observes, that whereas in beauty we pleasantly free ourselves from the conditions of representation, obtaining a pure knowledge and contemplation above the necessities of the will, in the sublime, this implies a second movement: an elevation above the hostilities presented in the object of contemplation.

Schopenhauer includes allusions to sounds in a famous passage from his third book in *The World as Will and Representation*. There he exemplifies his theory of the sublime based on degrees. He mentions five degrees total, but we will limit just to those cases where sounds intervene. In the third example, he alludes to the sounds of a desert. Threatening winds and clouds agitate our will in such a way that we do not contemplate more than Ideas. In the fourth of the examples, louder noises, the tempest and hurricanes block us the possibility of hearing our own voices. In these moments, he concludes that we feel our double nature: at the same time of having facing annihilation we are, but momentarily, uplifted.

The conjugation of these two philosophical accounts allows for a tragic-immanent interpretation of the sublime pursued here and can be resumed again as a combination of a sublime of terror and delight by preservation, and a sublime which emphasizes uneasy feelings and a state of

elevation, all obtained in the formal (and content) indeterminacy of the work itself.

Carlo Serra's study on the rhythmic dissonance or play with intermittences in Stravinsky's *Oedipus Rex* (1927), as exemplary of the category of the modern sublime, serves as a leading example for introducing an analysis of the musical sublime in the work of Lutoslawski. According to the aesthetic filiation of the Polish composer with the Russian one, Stravinsky worked on the rhythmic dissonance, breaking the temporal continuity, while Lutoslawski developed a new technique called aleatoric counterpoint¹. Stravinsky selected Latin as a dead language, while Lutoslawski found in Michaux a violent one (mov. II) or a minimal, quasi ascetic language, by dispersal syllables or silent events (movs. I y III). The participation of the public in Stravinsky's *Oedipus* is also present in Lutoslawski's work in the feminine voices commenting, as a Greek chorus, the brutal fight between two men (mov. II). However, differences can be also signaled. Stravinsky worked on contrasts, while in Lutoslawski there is no opposition between a continuum and a parallel level breaking it. Finally, Stravinsky places emphasize on the syllabic sound, on the phonetic treatment; instead, Lutoslawski preferred musical painting: to paint the message, the sense hidden in words, employing shouts or murmurings (Serra [2016]: 474-475).

THE SUBLIME IN LUTOSLAWSKI

Three Poems of Henri Michaux for mixed chorus and orchestra of winds and percussion, consists of three movements: I *Thoughts*, II *The Great Fight*, and III *Rest in Misfortune*. Each poem work on uneasy feelings and experiences charged with ambivalence without resolution: vastness of thoughts vs. concentration (I); violent beating vs. festive atmosphere (II); misfortune vs. pleasant rest (III). From the classical division of a sublime by vastness and a sublime by power, the mathematical and dynamical versions, this whole work

¹ Aleatoric counterpoint as a special system of notation created by Lutoslawski is referred below.

explores the mathematical one in Movs. I and III, while a dynamical sublime is mastered in mov. II. The composer works on «text-painting» as mentioned, he prefers sound-images technique instead of careful phonetic reproduction of literary text. The specific musical techniques of «text-painting» reinforcing this are: indistinction-precision by specific harmonic-colouristic treatment (I); density-pointillism by the polychronic technique of limited aleatorism (II); a play with unresolvable pair of tension-relaxation, in the design of a dramatic curve at a macrostructural level (III).

The first movement of the work, I *Thoughts*, is characterised by opening textures and harmonies. The indistinct texture is based on twelve-note chords. The treatment of uninteresting micro rhythms is also significant. In the middle section of the poem, when thoughts «wonderfully swimming», is painted by *staccatos* creating a busy texture. At the end, disperse syllables coincide with the resignation atmosphere of the poem as a whole.

*To think, to live, sea less clear;
I –the id- trembles
ceaseless infinite that shudders.
Shadows of worlds minute
shadows of shadows,
ashes of wings.
Thoughts wonderfully swimming,
who glide in us, between us, far from us,
far from enlightening us, far from understanding;
Strangers in our houses,
always peddling
dust to distract us and to disperse life.*

(Michaux H., *Plume*, 1938, transl. by Anderson K., in Lutoslawski [1996])

The second movement, II *The Great Fight*, consists of four moments:

1. Speaking and shouting chorus and orchestra dominated by battery, painting a gathering crowd, all its excitement and strident exhortations. The women recite different lines simultaneously, while men read it in order. There is a ferocious battle of percussion.

2. A second moment in the piece is characterised by coarse brasses depicting agitation and unexpectedness. They bring the "ending" climate for the victim of the poem.

3. A third moment, inspired in the macabre, is worked by arithmetic process and arrives at the climax of the movement, when dynamic reaches its peak. This is an uncontrolled *ad libitum* section without director.

4. At the end, a simultaneous reading of the first 16 lines of the poem, based on vocal techniques of whispering, murmuring, working with unrecognisable sounds, creating an atmosphere of morbid curiosity, and final dispersal.

*He embowerates and enbacks him on the ground,
He raggs him and rumpets him up to his drale;
He praggles him and libucks him and berifles his testeries;
He tricards him and morones him,
He grobels him rasp by rip and risp by rap.
Finally he enschorchizes him.
The other hesitates, esputates himself, unbrines himself,
twisses
and ruins himself.
He'll soon be done for.
He mends and immarginates himself...but in vain
The hoop which has rolled so far falls.
Abrah! Abrah! Abrah!
The foot's collapsed!
The arm's broken!
The blood's run out!
Dig, dig, dig,
In the pot of his belly there's a big secret
You neighborhood schrews who cry into your handkerchiefs;
We're amazed, we're amazed, we're amazed
And we watch you
We others, we're looking for the Big Secret too.*

(Michaux H., *Qui je suis*, 1928, transl. by Ellman R., in Stucky [1981]: 144-145)

A special mention deserves the polychronic techniques in the third stage of *The Great Fight*. Arithmetic process for creating micro rhythmic complexity. For example after m. 48, the following rhythmic patterns, and its shortening or lengthening schemes are:

Piccolo 1	15, 12, 9, 6	(-3)
Piccolo 2	6, 8, 10, 12	(+2)
Flute	9, 8, 7, 6, 5, 4	(-1)
Clarinet 1	6, 9, 12, 15	(+3)
Clarinet 2	12, 10, 8, 6	(-2)
Clarinet 3	4, 5, 6, 7, 8, 9	(+1)
Glockenspiel	4, 8, 12, 16	(+4)
Xylophone	16, 12, 8, 4	(-4)
Piano 1	7, 14, 21	(+7)
Piano 2	21, 14, 7	(-7)

The last movement of the work, III *Rest in Misfortune*, concludes in a (complete) relaxation of tension, although with one crucial exception. The structural pitch line is: D-flat, E-flat, F, F-sharp, elaborated in retrogressions. Each pitch generates one section of the form, as pivot notes, announced at the beginning by the harp. But the exception is found in m. 26: the arrival to F-sharp in the harp coinciding with «into your horror». After this, the final detail: Hexachord G, G-sharp, A, B-flat, B, C, arriving to a profound calm. This end-accented form is however in counterbalance with the content of the text.

*Misfortune, my great toiler,
Misfortune, sit down,
Rest,
Let us rest a little, you and I,
Rest
You find me, you try me, you prove me it.
I am your downfall.
My great theatre, my book, my hearth
My cave of gold,
My future, my true mother, my horizon,
Into your light, into your fullness, into your horror,
I abandon myself.*

(Michaux H., *Plume*, 1938, transl. by Anderson K., in Lutoslawski [1996])

Lutoslawski's notation contributes in a practical way to obtaining the result of this a-synchronic music. Aleatory notation alleviates from having to notate with metric precision the frenzy sensation and sonorous exacerbation wanted. For these cases Lutoslawski recommended *ad libitum*. His special

type of notation exhibits undulate lines indicating the instruments entrance in a staggered way. The effect pursued is that all instruments reach their final at different moments. In the *ad libitum* section all the rhythmic values are approximate. In consequence, the placing of notes one above the other in the score does not necessarily mean that they are played simultaneously. The idea behind of a collective *ad libitum* is the search for a sonorous result without sacrificing individualities. At the same time, a more creative position against extremely complicated (fixed) scores for instrumentists, although a more controlled one, compared to a total free one.

CONCLUSIONS

The special power displayed by Lutoslawski's work could reside in its rich assemblage and integration of diverse sublimes: a sublime of preservation, and a tragic-immanent sublime. It is performative in a lyotardian sense, from the perspective of the unpredictable inspiration of the interpreters. Regarding the work – content itself, Michaux's poems are telling of a Schopenhauerian conception. But here it is necessary to attend to the final appreciation that the aesthetic contemplation in Schopenhauer becomes mainly a way of dealing with struggling situations, a recent perspective developed by Vandenabeele (2015). It also contributes to the sonorous sublime as an intermediate case between tonal and pervasive experimental repertoires. Lutoslawski takes romantic procedures to an extreme, but his informality is moderate in comparison to postmodern experiments: a-synchronicity by arithmetical procedures, indeterminacy by controlled aleatoric techniques, and a notion of color through noises, whispers, and shouts (Stucky [1981]: 141-147).

At the philosophical level, the aim of this paper is to argument both on the *sublime in music*, interpreted now under the «text painting» technique, drawing on the content level of the poems, and the *musically sublime*, by indeterminate harmonic-colouristic, polychronic and dra-

matic tendencies. This double situation clarifies the objection whether the text alone would elicit sublime feelings without taking into consideration the music.

In the context of a major project on the sublime within an extended theory of reason, this is one among other cases for future research. This example arrived at the topic of uneasy feelings; other examples contribute to the argument of the cognitive-perceptual relevance of music, for example, by widening our perception of infinite spatial dimension, by mimicking profound existential questions, by increasing comprehension through minimal ascetic gestures, or via «de-composing».

The remaining tasks and ideas contained in these reflections are: to restate the idea of the sublime present in philosophies from XVIII century according to which the experience of the sublime becomes an exercise in mental self-expansion (Baillie [1747]: I, 4), i.e. to emphasize primarily not the obtaining of a final pleasure, neither moral edification, nor cathartic goal, but «thought-stimulation». In this sense, it is compatible with the latest results in experimental psychology (Hanich *et. al.* [2014]: 3). Last, in the line of a pragmatic understanding of aesthetic behaviour, this is an exemplary case of the role by which master works help in resuming our everyday lives (Ibarlucía [2014]: 62, 72).

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