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The Work of Music as an Impression, Reflection, Relic and Echo of its External Reality. A Reconnaissance*

I shall begin by stating the thesis that is expressed in my title and that has been dictated by intuition: that meanings and senses in a work of music – and in music in general – are born as impressions, reflections, relics and echoes of a work's external reality: of a reality both intrinsic, or subjective, and extrinsic, or objective.

1. A work's external reality of i n t r i n s i c   sort may describe a complex of inspirations, suggestions and determinations that are directly derived from and dependent on the author of the work: his or her (1) sensual sensitivity, (2) mind type, (3) emotional character and (4) type of imagination. The emergence of the work is influenced by all of the above psychophysical powers but d o m i n a t e d   by a single one which determines its character one way or another.

While the variety of the characters of works of music seems inexhaustible, some basic classes of works may easily be differentiated. There are four of these. I presented them at our previous conference in Louvain; let me restate them here so that I can go on:[1]

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*   M. Tomaszewski, *The Work of Music as an Impression, Reflection, Relic and Echo of Its External Reality. A Reconnaissance* (*Das Musikwerk als Reflex, Abglanz, Relikt und Echo der außerwerklichen Wirklichkeit. Erkundung*), lecture during the *13th International Congress on Musical Signification. Sound and Subject through Ages: Musical Meanings in Narratives, Topics and Technologies*, Canterbury–London 2016

1   M. Tomaszewski, *Reading a Work of Music from the Perspective of Integral Interpretation* [in:] C. Maeder & M. Reybrouck (eds), *Music Analysis Experience. New Perspectives in Musical Semiotics*, Leuven University Press, Leuven 2015.

(1) The class of works of a *p h o n i c* character, where the dominating part is that of the works' very "material," its very sonic substance as the main point of reference. It may be exemplified by W. Kotoński's *Study on A Cymbal Stroke* or K. Penderecki's *De natura sonoris.*

(2) The class of works of a *s t r u c t u r a l* character, dominated by form that has been imparted on the work *a priori*, such as the fugue, the rondo, the variation or the sonata allegro.

(3) The class of works of an *e m o t i v e* (expressive) character, where the dominating and form-defining part is played by a given and *a priori* type of expression or mood. This would include such genres as psalms, threnodies, laments, elegies, nocturnes, scherzos, burlesques. Finally,

(4) the class of works of a *s e m a n t i c* character, where the form, expression and musical language is determined by a particular narration (*récit*) that serves as the point of departure for "programme" pieces, such as Tchaikovsky's *Romeo and Juliet* or *Till Eulenspiegel's Merry Pranks* by Strauss.

It must be emphasized at this point that domination is ***not*** equivalent to exclusivity. Each work in any of the four cases – and in any genre, tendency, or style – features a certain degree of a l l f o u r aspects (phonic, structural, expressive and semantic), except that they may appear in various functions. The aspects may be described as the work's inherent *l a y e r s* in Ingardenian sense.[2] Now each may perform a different f u n c t i o n in the work, one of the four. Above all,

(1) a *d o m i n a t i n g* function, which defines, in a primary way, the work's general character, be it structural in a structural piece, emotive in an emotive one, etc. But also,

(2) a *c o m p l e m e n t a r y* function that complements the basic character (of a work, genre, tendency or style) with other qualities. Thus, in Romanticism, the dominating emotive (expressive) character would be oft complemented by a semantic one;

(3) an *a n t i t h e t i c* function that may work as a "counterpoint" of the dominating one, such as the rococo tendency in the Baroque era; and

(4) a *r e s u l t a t i v e* function, the form and character of which have been only determined by the action of the other layers.[3]

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2   R. Ingarden, *Dzieło literackie jako twór wielowarstwowy* [in:] *O dziele literackim*, Warszawa 1960.
3   It is easy to see that the above four functions constitute a whole that is quite analogous to the entirety of means used in counterpoint: prime, retrograde, inverse and retrograde-inverse.

There is no work of music that would be deprived of the least trace of expression, of form, of all sonic features. Except that they might have appeared in the work also with no *a priori* intent; that they were an indirect result of *a priori* features of another layer, usually the dominating one.

It seems beyond any doubt that all aspects of culture follow a principle of c o m p l e t e n e s s , which is different in each work, genre or style, but completeness nevertheless. It can be easily noticed that the dominant function is performed by different genres in each era, phase or tendency. Thus classic and classicizing phases are dominated by structural genres, and those of expressive character are but complementary. And vice versa: romantic and romanticizing phases are dominated by expressive genres, while the complementary function is usually the work of semantic genres, etc.

The drive towards completeness is visible in more than just one aspect. It can be also seen in vocal genres. Almost each phase of the history of music features a duet of character-contrasted genres: one recitative-narrative, speech-like, and one that is song-like and lyrical; the two seem to complement one another. Thus the chorale comes *accentus* and *concentus*; medieval songs may be *chansons de geste* or *chansons de toile*; the minstrels' vocal repertoire has its *sirventes* and its *canzo*; the Baroque features the genres of *recitativo* and *aria*; and Romanticism saw the narrative *ballad* and the lyrical *Lied*.

From this perspective, the development of musical culture seems a veritable i n t e r w e a v e a n d c o e x i s t e n c e of works, genres, tendencies and styles based, one may think, on hardly accidental changeability of their characters assuming a certain completeness exists at any moment in history. This completeness is endowed with a fundamental dichotomic structure of a d i a l o g u i n g nature. All kinds of dialogue come into play here, from the simplest complementing or contrasting (antithetical) encounter "at close quarters" to the particularly interesting oxymoronic dialogues.

In the history of music, an eminently constitutive part has been played by several "dialoguing" characters: (1) *the static* with *the dynamic,* (2) *the discrete* with *the continuous,* (3) *the strict* with *the free*, and (4) *the autotelic* with *the symbiotic*.

To illustrate: a relative ascendance of the static over the dynamic, the discrete over the continuous, the strict over the free and the autotelic over the symbiotic is characteristic and determinant for classical and classicizing styles; conversely, for romantic and romanticizing styles, the characteristic function is that of a relatively stronger dynamic than the static, the continuous than the discrete, the free than the strict and the symbiotic (favourable for all combination, especially those of word and tone) than the autotelic that shuts itself in its sonicity.

2. The differentiations presented so far concern the first of the two kinds of relationship between the work of music and its external reality, the one that I like to call intrinsic (subjective).

A work's external reality of *e x t r i n s i c* (objective) nature is constituted by the empirical world that serves as the particular work's *c o n t e x t*. This includes all impressions, reflections, relics and echoes of that world – discovered and readable in the work in its perception and reception – that have been recently termed *r e p r e s e n t a t i o n* :[4] a presence of that external world in the work.

Attempts at discussing this term and at a comprehensive definition of the field have become more and more numerous in music theory. For some (e.g. for E. Auerbach[5]), „representation" is almost synonymous with the Aristotelian category of *mimesis*, for others (e.g. for W. Iser[6]), it seems in fact an opposition of the latter concept. The various systems feature such qualities as similarity, faithfulness to the original model, truthfulness, adequacy, acceptability.

The attempt at classification undertaken in this text differentiates the relationships of representation into relatively most basic categories: into relationships of (1) *i m i t a t i o n*, (2) *t r a n s f o r m a t i o n*, (3) *p a r a l l e l* and (4) *o p p o s i t i o n*.

(1) The relationship of *i m i t a t i o n*. As understood here, it is synonymous with the category of *mimesis* inherited from the tradition of Antiquity. A work of art is seen as a reflection, as an imitation of the phenomenological aspect of nature with the greatest possible

4   C.f. : M.P. Markowski, *O reprezentacji* [in:] M.P. Markowski & R. Nycz (eds), *Kulturowa teoria literatury*, Kraków 2006.
5   E. Auerbach, *Mimesis: The Representation of Reality in Western Literature. Fiftieth Anniversary Edition*, trans. W. Trask, Princeton: Princeton University Press, 2003.
6   W. Iser, *Representation. A Performative Act* [in:] M. Krieger (ed.), *The Aims of Representation*, Stanford 1987.

faithfulness. And the faithfulness of the presented copy to the "copied" original determines the value of the work.

The mimetic tendencies appeared with particular force in certain instants of the history of music. At first they manifested themselves *d i r e c t l y ,* as a simple and direct projection: sound with sound, motion with motion. This may be exemplified by the *chansons* of the Renaissance that present a battle's mayhem, the tumult of a fair or wild birds' song; by Baroque harpsichord miniatures on similar themes; or by some moments in the works of the classicist era, such as Haydn's *Seasons* or Beethoven's *Pastoral* Symphony, where the autotelic narration is interrupted by a part of onomatopoeic music to illustrate a storm or a rural feast. In Romanticism and Modernism, tendencies of direct mimesis were readily enriched with second-degree mimesis (*ekphrasis*), which consisted in taking the models for imitation or illustration from literature and the arts. Mussorgsky's *Pictures at an Exhibition* or Ducas's *Sorcerer's Apprentice* famously provide innumerable examples.

Parallel to *d i r e c t m i m e s i s* – with, perhaps, just a little delay – history of music witnessed *i n d i r e c t m i m e s i s* – based on the principles of Ancient *rhetoric* that taken over by music theory and soon-to-be supported by the theory of imitation (*Nachahmungs-Theorie*). The tendency has been coming and going, only to resurface recently as a manifestation of *New Rhetoric.*

(2) The next dependence between the work and its external reality has been called here the relationship of *t r a n s f o r m a t i o n .* Since it is based on contiguity, its character is akin to *metonymy.* Yet it differs from metonymic imitation in that the original or the model derived from the empirical world is consciously transformed in a work of music.

It must be first realized that the music referred to as artistic has been born over centuries of "wild" and "untamed" sound; it has been born of a transformation that was the result of subjecting that "wild" music to *c u l t u r a l f i l t e r s ,* or transformational systems[7].

One of such filters transforms plain voice to harmonic voice; another, a "continuous" voice line into a "discrete" one that moves over scales as a melody. And more: the course of a work in time is regulated by

7   Preliminary reflections on the cultural "filters" [in:] M. Tomaszewski, *Wprowadzenie do teorii utworu słowno-muzycznego* [in:] *Muzyka w kontekście kultury. Spotkania muzyczne w Baranowie*, 1976, ed. L. Polony, Kraków 1978, p. 171-173.

rhythm and metre; the free form of spontaneous utterance is subjected to rigours of periodic structure (*Periodenbau*). Thus the transformation of a "natural" original that subjects it to a series of "filters" is tantamount to transforming the phonic into the musical; natural phenomena into an object of culture.

Shouting, crying, and laughter had first existed in the empirical world before their "filtered" transpositions made their existence in culture. This may be exemplified by laughter in its "discrete" form in a scene from Haydn's *Seasons* [sound example – excerpt from Haydn's *The Seasons*]. Or by weeping "discretely" filtered in Verdi's *Traviata* [sound example – *Piango, piango* from Verdi's *La Traviata*].

The coexistence of a more natural music that had not been modified by all those possible filters – such as folk music, exotic, popular – with artistic, or "classical" music would become, at certain periods in the history of culture, an element of a given tendency or style; that is well-known. Without this coexistence there would have been no Chopin, Grieg or Mussorgsky, no early Stravinsky or late Szymanowski. In the latter two, the clash, in a single piece, of artistic music with the "untamed" one in its unfiltered shape played a particularly significant part. This is what happens in Szymanowski's ballet *Harnasie*: its final part must be sung in a "wild" Podhale voice [sound example – fragment from Szymanowski's *Harnasie*].

A closer glance at the music of various eras and genres allows to observe a tendency that could be described as a "removal" of filters previously applied by the cultural on the natural. This has been the case quite early on whenever required by "high-tension" expression. In Mozart's *Don Giovanni*, all the main protagonists, Donna Anna, Donna Elvira and Zerlina, and eventually the main hero himself *extremamente lizencioso* exclaim rather than sing in ultimate moments. While listening to a Wagnerian masterpiece in Beyreuth, Debussy heard Isolde's "wild screams" rather than her singing. Expressionist opera would have been unthinkable without removing the filter that had shaped the traditionally operatic *bel canto*.

Jettisoning all possible "filters" off the musical work to make it revert to nature as its point of departure became one of the tendencies in what is referred to as contemporary music. This can be seen as quite natural: it is quite natural, on reaching the summit, to climb down again, or even

continue upwards again onto that summit's opposition. In this sense, the trend of *minimal-music* is a response to extreme *complication*; *aleatoric music* is a reaction to extreme *exactness* in the shape and the sound of a work of music. The *aleatorism* of Cage may be read as an answer to the *serialism*.

(3) The relationship of the *p a r a l l e l* is of a metaphorical character. The similarity or even the sameness of a work with its nature-derived model or original only concerns the very abstract structure of the phenomenon it "represents," reproduced in an entirely and often unexpectedly different material.[8]

A better look at the relationships that exist, say, in the song, shows that the diversification of its genres runs parallel to certain natural phenomena. It is true, for instance, in the case of such a phenomenon as "the time of day:" morning (or dawn), noon, evening (or dusk) and midnight. This is a structure that has the Sun as its point of reference: its rise, its full glow, its setting and its absence. This is but a step away from other structures that are parallel to the initial one, such as the corresponding directions of the compass, East and West, North and South, or the seasons: Spring, Summer, Autumn and Winter. The properties of each group – those related to the parts of day and of the year, the position of the sun and the directions – all "rhyme (see. tab. 1, p. 562)."

It would be impossible to put them in the wrong order: full sun "rhymes" with Summer, with noon, and with the South. They can be easily replaced one with the other in the cultural sphere, in symbolic space – as metaphors. It is quite understandable to say "Spring of Nations," "The Twilight of the Gods" or "The Autumn of the Middle Ages." The space of the culture we live in, that of Europe, can be also subdivided into cultural spheres: that of the Mediterranean South, the Nordic, the Roman West and the Slavic East.

To return to the foreshadowed parallel between nature and culture in song: it is no coincidence that the *i d y l l* genre was conceived in the South, in the Mediterranean sphere. All major pieces of the genre: idylls, sicilianas, pastorals and bucolics are set in full daylight [sound example – Rossini's *La Pastorella*].

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8   C.f. Aristotle: "to make good metaphors implies an eye for resemblances." *Poetics 22, l. 1459*.

Tab. 1. The diversification of genres of the song parallel to natural phenomena.

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                        midnight
                     absence of sun
                         North
                         winter
                       the ballad


    evening                                    morning
    sunset                                     sunrise
     West                                       East
    autumn                                      spring
  the romance                                  the song


                          noon
                     full glow of sun
                         South
                        summer
                       the idyll
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By contrast, the song genre of the r o m a n c e emerged from the Roman West, since it rhymes well with the moody time of evening or dusk. Poland's most popular romance, the Western-derived one on Laura and Philo, begins with the line "The moon hath risen, the dogs are asleep…" The most typical romances are of French extraction [sound example – Debussy's *Romance*].

The Romantic b a l l a d is a Northern breed and it is often set at night.[9] Perhaps the most celebrated song of the genre, *Erlkönig*, opens with „Who rides there so late through the night dark and drear?" in a very emphatic representation of the variety [sound example – Schubert: *Erlkönig*].

Finally, the vocal-lyric genre of the s o n g , particularly often inspired by folklore, seems to have had its strongest roots in the traditions of the Slavic East. The very quantity of songs that can boast a Slavic origin is telling and significant – they all seem to begin with something like: „Grass glitters by morn" (Chopin), „Droplets of dew sparkle" (Chopin,

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9   E.g. all major ballads by Mickiewicz are set at night, and this includes those that were to inspire Chopin: *Świtezianka* ("…by the light of the moon"), *Świteź* ("…in the night-time"), *Lilie* ("…'tis dark, dim, dismal"), *To lubię* ("in the midnight hour").

Moniuszko), „It was early spring" (Tchaikovsky), or „Spring Streams" (Rachmaninoff). [Sound example – Chopin's *Spring*].

(4) Finally: the fourth of the relationships between a work and its external reality is that of *o p p o s i t i o n* . It is antithetical in character. The work becomes an expression of protest and rebellion against the hegemony of a model that functions in culture. Yet it is dependent on the model as the negative of a structure or character.

For instance: two modes of utterance have obviously and naturally emerged through the ages: through informative *speech* and through expressive *song*. When Schönberg composed his *Pierrot lunaire* cycle, he tried to overcome this traditional dichotomy by using, in opposition, an "unnatural" *Sprechgesang* [sound example – Schönberg: *Gebet an Pierrot*].

Alban Berg put to music (*vertönt*) the text by Theodor Storm, *Schliesse mir die Augen beide* – twice. He did it for the first time in accord with the intonations of the poem. But, the second time around, the singing line was drawn by the laws of dodecaphony that oppose the "naturalness" of a song [sound examples – Berg: *Schliessen mir die Augen beide*, in two variants: a and b].

Ironic and satirical devices can also be considered as antithetical to a work's external reality.

3. The real world, the external world of a work of music that is given through *mimetic imitation, metonymic transformation, metaphoric parallel* and *antithetical opposition* – manifests itself in the work neither fully nor *in crudo*. Its manifestation is fragmentary: as an impression, reflection, relic or echo of that world. Reading meaning and sense is only possible because individual meanings become part of a general, primary and logically coherent structure of sense that has been fixed in culture but, above all, one that has its foundation in an eternally stable and unchanging nature. This has already been exemplified by the constellation that includes the time of day, the seasons and directions as its *arché*, its point of reference, its upper-level *point d'appui*. Its components are not interchangeable. Sun does not rise in the West, nor does it achieve its completeness in the North. However, basing on that *primary structure* that constitutes the point of reference, entire complexes of qualities, indeed *s y n d r o m e s* – of genre, tendency, style, cultural sphere –

come together in the memory and the consciousness of the beholder of a work of art.

So when the dominating features of the song genre examples that have been discussed here are isolated from their context, there will be no doubt that, for instance, a typical ballad is indeed associated with a Northern aura, an aura of the night, dismal and uncanny; that an idyll ushers in an aura of the South, a naturalness and a *sérénité*; that a Slavic song, often folklorized, has a "morning" character, youthful and spontaneous; and that with the Western romance comes the mood of an evening, contemplation, nostalgia for things gone. And thus, for each of the four cultural spheres, a syndrome of constitutive qualities may be constructed as an *invariant model*, as a comparative point of reference.

Yet it must be said that while every era, genre or style possess all four qualities that make up the cultural completeness, the construction of a syndrome only calls for those that *dominate*. Also, no syndrome functions for its own sake. They work together as a whole: the Southern syndrome is opposed by that of the North, the Eastern syndrome faces that of the West.

The differentiations discussed here have not been made for the benefit of this presentation. They have already functioned in culture. This becomes evident when one thinks of Goethe and of his view of the European situation: subjected, as he saw it, to inspirations from exactly the same sources:

> *Gottes ist der Orient!*
> *Gottes ist der Occident!*
> *Nord- und Südliches Gelände*
> *Ruht im Frieden seiner Hände.*[10]

(1) Let me begin my comparative analysis with the dichotomy E a s t – W e s t. The above-mentioned differences are followed by more of their derivatives.[11] Thus the culture of the European East is *dominated* by rural landscape (as the setting); that of the European West by that of the city. The songs of the Slavic East are *more concerned* with feelings than with senses, more with love than with possession and wealth. Plans and designs *matter more* than balance sheets and examination of conscience;

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10   J. W. Goethe, *West-Őstliches Divan*, 1819.
11   C.f. N. Davies, *Europe East and West: A Collection of Essays on European History.* Jonathan Cape 2006.

modernisms and futurisms more than mannerisms and various, like secessions.

Any collection of literary, musical and graphic works can be subjected to critical analysis, but let us try to assess its adequacy by turning the situation around: let us imagine that a series of works typical for the West as *Songs of the Half Light / Chants de crépuscule* (by Hugo), *The Flowers of Evil / Fleurs du mal* (by Baudelaire) or *In Search for Lost Time / À la recherche du temps perdu* (by Proust) have been written in the East. Or, conversely, that works such as *Pan Tadeusz* (by Mickiewicz), *Eugene Onegin* (by Pushkin) or *The Peasants* (by Reymont) could have been written in the West. A similar exchange of musical works is equally unthinkable; pieces such as Glinka's *Ruslan and Lyudmila*, Mussorgsky's *Fair at Sorochyntsi,* Rimsky-Korsakov's *Golden Cockerel*, Noskowski's *The Steppe*, Smetana's *My Country*, Skriabin's *Prometheus: The Poem of Fire,* Stravinsky's *Rite of Spring* or Szymanowski's *Słopiewnie* and *Harnasie* are all imbued with an inescapable idiom of the Slavic East. In turn, works such as Berlioz's *Les nuits d'été*, Bizet's *Carmen*, Debussy's *Peleas and Mélisanda*, Ravel's *Gaspard de la nuit*, Wagner's *Tristan und Isolde* or *Twilight of the Gods*, or Schönberg's *Pierrot lunaire* seem to emanate with the idiom of the Roman-Germanic West.

(2) A comparison of the syndromes of the N o r t h and the S o u t h brings about a confrontation of complexes of qualities that is perhaps even more evident. It is a commonplace that it has appeared in the European consciousness with Herder's *Stimmen der Völker*, and perhaps even more forcefully with the publication of the celebrated essay by Madame de Staël – *De la Littérature*.[12] Let me quote her thesis:

There appear to be two distinct kinds of literature still extant, one derived from the south, the other from the north; the origin of the first may be traced to Homer, that of the last to Ossian (…) that succeeded the Scot bards, Icelandic legends and Scandinavian poetry.

From that moment on the two names – which have become symbols of the two opposing areas of literature – of Homer and of (the non-existent) Ossian – have been there together, yet in opposition, on

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12 G. de Staël, *De la littérature dans ses rapports avec les institutions sociales*, 1799: "Il existe, ce me semble, deux littératures tout à fait distinctes, celle qui vient du Midi et celle qui descend du Nord; celle dont Homère est la première source, celle dont Ossian est l'origine, (…) qui a commencé par les bardes écossais, les fables islandaises et les poésies Scandinaves."

everyone's lips. Beethoven asks his publisher to pay him with works by Ossian and by Homer.[13] Goethe was somewhat precocious: already his *Sorrows of Young Werther* contain the sentence "Ossian has superseded Homer in my heart."[14] This determination was in fact just around the corner and constituted a betrayal of the classical ideals for Romanticism, or the North.

Two diverse complexes of qualities stood face to face, broader than those that separated the sphere of the ballad with the sphere of the idyll. To synthesize:

T h e s y n d r o m e o f t h e S o u t h is a joint product of the Mediterranean features of landscape, climate and aura, the "Arcadian" theme, a classicism of style, a daytime setting, a more or less realistic character of the situation and a heartening message, expression subservient to form, Catholic-inspired spirituality, musical thinking dominated by homophony and vocality of texture, while the cultural sphere has its roots – to say in the most general and emblematic way – in a *Homeric* world.

T h e s y n d r o m e o f t h e N o r t h comes with a Scandinavian character of landscape, climate and aura, a "Faustian" theme, a romantic style, a night-time setting, a fantastic situation, a rebellious or libertarian message, form subjected to expression and imagination, spirituality mostly inspired by Protestantism, musical thinking dominated by polyphony and instrumental texture, while the cultural sphere has its roots – to say in the most general and emblematic way – in an O s s i a n i c world.

Charles Baudelaire in his guise of the art critic has left an interesting comment on the divergence between the two universes in the arts. He found "a naturalness" and "sensitivity to colour" in the way Southern painters perceived the world, and "fantasy and inventive inspiration" in that of the painters of the North.[15]

In this perspective, the history of modern European culture presents itself in two dialogues: between the North and South, and between the East and West.

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13   Beethoven to Breitkopf und Härtel, Aug 8th, 1809.
14   J.W. Goethe, *Die Leiden des jungen Werthers,* 1774.
15   Ch. Baudelaire, *Salon de 1846*, Paris 1846.

The dialogue between N o r t h and S o u t h was in fact an argument on the ascendency or the inferiority of the *R o m a n t i c   i m a g i n a t i o n* and *c l a s s i c a l   r e a s o n* , the Romantic „ *I   w a n t* ” („I desire”) over the classicist „ *I   c a n* ” , the Romantic idea *of i n d e p e n d e n c e   a n d   f r e e d o m* – and the classical idea of *p e a c e   a n d   o r d e r* .

The dialogue between *E a s t* and *W e s t* was about the ascendency or the inferiority of the *e m o t i o n a l* and the *s e n s u a l* spheres, the idea of *l o v e* over *p o s s e s s i o n* ; or, as stated by some, of „ *t o   b e* ” and „ *t o   h a v e* .”[16]

There has been good reason to describe this text for what it is: a *reconnaissance*. It is an attempt to see, an invitation to think and to test. It is little more than a proposition of an *invariant model* that could serve as a starting point for future deliberation.

Every work of art worthy of the name consists in its individual variation or departure from its archetypical model. Full compliance with its principle condemns the work to mediocrity and convention. A masterpiece is the result of the clash between the invariant model and the author's individuality. This is what makes a work unique. It is unique because it is an expression of a *unique personality*.

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Translated by Jan Rybicki

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16 C.f. G. Marcel, *Être et avoir*. Paris 1960, B. Staehlin, *Haben und Sein*, Zürich 1969, E. Fromm, *To Have or to Be?* New York 1976.