MUSIC, ARCHETYPE, AND THE WRITER

A Jungian View

Bettina L. Knapp

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BETTINA L. KNAPP

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Introduction

". . . Music should be an essential part of every analysis," C. G. Jung wrote. It "reaches deep archetypal material that we can only sometimes reach in our analytical work with patients."[1] So profoundly imbedded is music in the unconscious and in the dreams emerging from it that most people are unaware of its presence as image, tone, and cadence. "The musical movement of the unconscious" Jung compared to "a sort of symphony" whose dynamics are still a mystery.[2]

Indeed, the interaction between musical motifs, systems of intensity, patterns of tonality, contrapuntal schemes, multiple rhythms, and the writing process is obscure but fascinating. For some writers, sonorities flow archetypally from the unconscious, producing a nearly endless variety of resonant images and pulsations. As an author becomes aware of unknown elements infiltrating his body and psyche, he may become affected by stirrings and inner meanderings. Fresh feelings and innovative ideas are born. The creative writer uses to his advantage these paradoxically soundless and immobile rhythms, transliterating them into the written word. Like the poet Arthur Rimbaud, he, too, will be able to say: "And I sometimes saw what man believed he had seen!"

Archetypal music arises from the collective unconscious—the deepest of subliminal levels within the psyche, which is for the most part inaccessible to the conscious mind. In this suprapersonal sphere, where the *great* artist descends for inspiration, he is exposed to "a living system of reactions and aptitudes" that determine the path his work will take.[3] Tonal sequences, pitches, amplitudes, and movement catalyze him, begetting moods and arousing unsuspected contents within the folds of his unconscious. Like

Orpheus, whose lyre mesmerized animals and minerals by the beauty of its modulations, so the sensitive writer, endowed with an Orphic faculty to charm impulses and instincts, activates unknown and amorphous forces and their accompanying tonal waves. They are then transmuted by the novelist, poet, or dramatist into the *Word*, imbued with endlessly resounding harmonies and cacophonies.

Archetypal music expands consciousness in that it reveals the psyche's potential in distilled, proportioned, and measured tonal messages, disclosing to the creative artist ways of using energies which might otherwise have been diffused into oblivion.[4] Archetypes—and archetypal music as well—

> exist preconsciously, and presumably they form the structural dominants of the psyche in general. . . . As *a priori* conditioning factors they represent a special psychological instance of the biological "pattern of behavior," which gives all things their specific qualities. Just as the manifestations of this biological ground plan may change in the course of development, so also can those of the archetype.[5]

Energy charges are inherent in archetypal music, as they are in archetypes in general. Their impact on an author may determine the structure in which he places the creatures of his fantasy and the intensity which marks their interrelationships; they may help trace the course of the plot or antiplot and the governing rhythmic qualities of his fugal or orchestrated verbal patterns, regulating as well their intonations and cadences.

An archetype is an elusive concept that cannot really be fully defined. Jung, the creator of this seminal psychological notion, suggested that archetypes, perceived in the form of primordial images, are present in dreams, legends, fairy tales, myths, religious and cultural notions, and modes of behavior the world over.[6] They are elements in perpetually mobile psychic structures and, until manifested in events, patternings, and configurations, are nonperceptible, existing as potential energy in their dormant state in the depths of the collective unconscious. As distinguished from the personal unconscious, defined as containing "personal contents belonging to the individual himself which can and properly should be made conscious and integrated into the conscious personality or ego," the collective unconscious "is composed of transpersonal, universal contents which cannot be assimilated by the ego."[7]

Archetypal images, which arise spontaneously from the collective unconscious, are mysterious and undefinable; they are "energy centers," "magnetic fields," which not only influence but frequently dominate an

individual's thoughts, feelings, and behavioral patterns. They fascinate and frequently overpower the individual if they are not—and sometimes even if they are—consciously understood and integrated into the psyche or channeled into the work of art.[8]

Arche means "beginning, origin, cause, primal source and principle." The word is also defined as "position of a leader, supreme rule and government." *Type* is interpreted as a "blow and what is produced by a blow, the imprint of a coin . . . form, image, copy, prototype, model, order, and norm": a primordial or underlying form.[9] Jung elucidates:

> The term [archetype] is not meant to denote an inherited idea, but rather an inherited mode of psychic functioning, corresponding to the inborn way in which the chick emerges from the egg, the bird builds its nest, a certain kind of wasp stings the motor ganglion of the caterpillar, and eels find their way to the Bermudas. In other words, it is a "pattern of behavior." This aspect of the archetype is the biological one. . . . But the picture changes at once when looked at from the inside, that is, from within the realm of the subjective psyche. Here the archetype presents itself as numinous, that is, it appears as an experience of fundamental importance.[10]

Archetypes may also be related to the notion of instincts. Edward Edinger writes in this regard:

> An archetype is to the psyche what an instinct is to the body. The existence of archetypes is inferred by the same process as that by which we infer the existence of instincts. Just as instincts common to a species are postulated by observing the uniformities in biological behavior, so archetypes are inferred by observing the uniformities in psychic phenomena. Just as instincts are unknown motivating dynamisms of biological behavior, archetypes are unknown motivating dynamisms of the psyche.[11]

Like the archetype, archetypal music is endowed with energy tones which decide repetitions, modulations, leitmotifs, associations, multiple variants, and combinations that underscore the emotional values or conditions of the novel, drama, or poem being composed. Each emanation becomes "an object with a voice of its own, that one does justice to . . . by letting it alone and allowing it to utter its own meaning."[12] In this way, new sources of creativity may be tapped and writing becomes music: the visual becomes a tactile, olfactory, tastable, *audible* experience.

Myths and fairy tales take shape from the *prima materia;* likewise,

archetypal music emanates from the "matrix of life experience."[13] A writer's predisposition to a musical archetype may govern the mood patterns of his literary creation and determine the course of certain inborn reactions to a specific unconscious stimulus. As custodians and channelers of creative energy, musical archetypes dictate the creative individual's verbal composition: the manner in which fantasy images are conveyed and laid out acoustically, the intensity of the feelings expressed, the sensations and behavioral trajectories of the characters, and the linguistical schemes of the prose or poetry used.

Archetypal music may be looked upon as a data processor—a way of coding and decoding what exists inchoate in a space-time continuum, or the fourth dimension, which is the collective unconscious. The writer, like the data processor, transforms the sound waves leaping up from within his collective unconscious into words endowed with their own auditory, rhythmical, and sensory motifs. If music is archetypal for the author, it is manifested as a complex of opposites: it is both concrete and abstract, causal and acausal, linear and mythical, visual and audible, alive in an *eternal present*, the now, the future, and an inherited past.[14]

Archetypal music reveals "inherited *possibilities* of presentation" while also exploring certain predispositions, potentials, and prefigurations—what Henri Bergson called the *éternels incrées*.[15] It embodies not only such figures as the Wise Old Man, the Child, the Great Mother, the Animus/Anima, the Shadow, and the Ego but situations as well: sacrifice, initiation, ascent, descent, contest, heroism, quest, rites of passage, and so forth.[16]

Just as the author responds to the sensations he experiences from within his depths, then mediates them by cognition, likewise the reader hears, sees, senses, feels, and intuits the drama or poem he is in the process of experiencing. If the reader is affected by the archetypal music picked up by his inner ear, whose rhythms are scanned by his senses, his heartbeat might accelerate, his muscles tense, his blood pressure increase, and his entire emotional system marvel at this collective power alive within him. As a suggestive power, archetypal music may summon up infinite musical resonances within the reader; sound waves of different lengths and traveling at a variety of speeds open up fresh causeways of feelings. Love, rage, hatred, violence, passivity, serenity, may be regarded as cathartic or abreactive, may stir, build, beguile, or repel a whole panoply of affinities within the reader, as archetypal music had done within the author when he was the recipient of this spellbinding force.[17]

The numinosity of archetypal music is apparent in the great world religions. It is audible as in the Word and the Breath; it is autonomous in that

it is a transpersonal force; it is creative when transforming chaos into cosmos. In the *Chandogya Upanishad*, we read:

> Prajapati, the Creator of all, rested in life-giving meditation over the worlds of his creation; and from them came the three *Vedas*. He rested in meditation and from those came the three sounds: BHUR, BHUVAS, SVAR, earth, air, and sky. He rested in meditation and from the three sounds came the sound OM. Even as all leaves come from a stem, all words come from the sound OM. OM is the whole universe. OM is in truth the whole universe.[18]

The OM referred to here is a Cosmic Sound or Primal Vibration—a basic natural force inherent in all phenomena. Because as a creative force it shapes and organizes primordial matter, everything emerges from it.

The Divine Voice is also looked upon as a creative force in Genesis: "And God said, Let there be light: and there was light" (1:3); "And God called the light day, and the darkness he called Night" (1:5). In the Gospel According to John, the Divine Word is also considered a generative power: "In the beginning was the Word, and the Word was with God, and the Word was God" (1:1). The *Popul Vuh*, the sacred book of the Quiché Maya, used audibility as the basis for the birth of the world: "Then came the word. Tepeu and Gucumatz came together in the darkness, in the night, and Tepeu and Gucumatz talked together. They talked then, discussing and deliberating; they agreed, they united their words and their thoughts."[19]

Not only was the primordial Voice identified with the Creation, but its infinite tonalities, rhythms, and volumes worked wonders for heroes and humans in the existential sphere. Because of its vibratory powers, feelings were channeled in such a way as to hurt or heal individuals, responding to their energy charges. Indeed, sonorities encoded entire movements in human life. In *The Iliad*, for example, Apollo stops a deadly plague from further ravaging the land when he hears the nation's youth sing sacred hymns and songs so sweetly. As recorded in *The Odyssey*, the pain Ulysses suffers from the wound in his knee is diminished by the chanting of certain lays. When, during the siege of Jericho, Joshua sounds his trumpet and all the people shout "with a great shout," the walls of the city come tumbling down (Josh. 6:5). David drives evil spirits from Saul as he plays his harp (1 Sam. 16:23). In the Finnish national epic, *The Kalevala*, the sage Vainamöinen sends a furious mob into a sleeplike trance by playing his kantela.

Pythagoras reduced the entire phenomenological sphere to numbers, mathematical ratios, and vibrations. For Pythagoras, music consisted in combining proper ratios and their corresponding pure intervals. Such

tonal arrangements created perfect harmony. He posited that certain melodies and rhythms had a healing and purifying effect on animate and inanimate bodies, thereby uniting what had been divided and cleansing what had turned putrescent. Music also received a high priority in Plato's *Republic:*

> . . . musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful, or of him who is ill-educated ungraceful; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and in nature. . . .[20]

Although scale, tone, and word are individual entities for Plato, they are indissolubly linked. As conveyers of ideas, they are important in molding people's characters, in conditioning their lives, and in revealing ultimate truths. Aristotle, differing from Pythagoras and Plato, did not look upon music as the organizing force of the universe, but rather as an imitative art imbued with emotional value, which manifested itself in people's actions.

In China, music was perceived as a cosmic force which replicated and prolonged harmony between heaven and earth, thereby balancing the dual forces of Yin and Yang. The foundation note, based on mathematical coordinates involved in the Chinese twelve-note musical system, was supposed to have mystical powers: it revealed the illness or well-being of the state. Each dynasty had its fundamental note and its absolute pitch. When the Emperor Chin-shish Huang-ti (Qin shiu Huang di, 221–210 B.C.), for example, surveyed his kingdom, he did not interview regional officials. Instead, he tested the pitches of the notes in the areas where he traveled. If they were in perfect correspondence, he knew the village was in tune with the kingdom. In *The Analects*, Confucius states that music has the power to alter affairs of state, that it can provoke good or evil, and that it is a tangible force which arouses human potential.

In revealing itself to the writer, archetypal music conveys vibratory activity and frequencies in audible mental sounds, words, images, and colorations, variously paced and pitched. As organized sequences which release their energy charges, archetypal music affects blood vessels, stimulating the writer internally and externally, consciously and unconsciously, individually and collectively. Mirroring an inner climate, it discloses a world replete with shadowy contents: concord or discord, depression or joy, fervor or despondency, strength or weakness. As Boethius wrote in *De*

Institutione Musica (sixth century): "Music is a part of us, and either ennobles or degrades our behavior." Shakespeare's characters are disturbed or elated by archetypal music, depending upon how the tone presents itself to them. Music, for Caliban, is a healing device:

> The isle is full of noises,
> Sounds and sweet airs, that give delight, and hurt not.
> Sometimes a thousand twangling instruments
> Will hum about mine ears; and sometimes voices,
> That, if I had then wak'd after long sleep,
> Will hum about mine ears; and sometimes voices,
> That, if I had then wak'd after long sleep,
> Will make me sleep again: and then, in dreaming,
> The clouds me thought would open and show riches
> Ready to drop upon me; that when I wak'd
> I cried to dream again. (*The Tempest*, III, 2)

Etienne Dolet, the sixteenth-century humanist who was burned at the stake, confessed to the importance of music in his writings: "To music I owe my life and the whole success of my literary labors. . . . I should never have been able to endure my gigantic, unremitting exertions, if music had not refreshed me."[21]

In *The Anatomy of Melancholy* (1621), Robert Burton attributes moods to melody and timbrel: "Many men are melancholy by hearing music, but it is a pleasing melancholy that it causeth; and therefore to such as are discontent, in woe, fear, sorrow, or dejected, it is a most present remedy." So, too, is morality affected by music. In *Don Quixote* (1605), Cervantes writes: "Where there's music there can be no evil." William Congreve, in *The Mourning Bride* (1697), suggests that "Music hath charms to soothe the savage breast, / To soften rocks, or bend a knotted oak."

Basho, the seventeenth-century Japanese writer of haiku, opened himself up to the dominant quality of music in his verses:

> Has the cascade shaken with rushing sound?
> These yellow kerria petals toward the ground?

Another writer of haiku, Kokaku, cleansed and broadened by nature's musicalities and structured forms, conveyed his feelings as follows:

> The little nightingale of buff and brown
> Singing its first spring quaver—upside down!

Carlyle maintained that if you "see deep enough . . . you see musically; the heart of nature being everywhere musical, if you can only reach it."[22] In *Hero-Worship and the Heroic in History*, Carlyle wrote: "Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the Infinite, and lets us for moments gaze into that!"

Words for Heinrich von Kleist were tones. His short stories are comparable to orchestrated compositions. "Saint Cecilia," or "The Power of Music," tells of four young men who break into a convent at Aachen. No sooner do they hear the nun, Saint Cecilia, play an ancient hymn on the church organ than they are transfixed, completely won over; but in the process, they become insane. As religious fanatics, they are forced to live out the remainder of their lives in a mental institution.

Emerson tells us in his *Journals* (1836) that music "takes us out of the actual and whispers to us dim secrets that startle our wonders as to who we are, and for what, whence, and whereto." In *Balaustion's Adventure* (1871), Robert Browning remarked: "Who hears music, feels his solitude / Peopled at once."

For the French symbolist poets, among them Baudelaire, Verlaine, and Mallarmé, archetypal music played a key role in the creative process. Tone, melody, diapason, and rhythm triggered Baudelaire's creative impulses and opened up his imagination to infinite analogies, dreams, and the synesthetic experience. He likened tonal sequences to the sea in his poem "Music"; and in "Correspondances," he wrote that "Perfumes, colors, and sounds respond to each other." In Verlaine's "Formerly and Not Long Ago," he placed "Music before all else . . . / Music again and always!" His special use of meter, feminine rhyme, assonance, alliteration, repetition, and enjambement, which prolonged and unified the melodic line, attests to the profound influence music had on his work. Mallarmé considered music the most abstract of presences. In a letter to Charles Morice (1893), he wrote that "Song bursts forth from an innate source, anterior to concept." In *Divagations*, he noted that "Soul is melody." Music haunted him; it spoke to him as if through transparent antennae; it helped him bring forth his verses, with their complex and innovative syntactical and rhythmic devices, lending a musical framework to such poems as "Afternoon of a Faun." For Mallarmé, the old distinction between Music and Letters no longer existed.

Nietzsche remarked, in "Maxims and Missiles," that "[w]ithout music, life would be an error. The German imagines even God singing songs." In George Santayana's *Little Essays* (1920), "music is a means of giving form to our inner feelings without attaching them to events or objects in the

world." In *The Magic Mountain* (1924), Thomas Mann wrote: "Music quickens time, she quickens us to the finest enjoyment of time."

The list of writers whose works were written under the influence of archetypal music is extensive. In *Music, Archetype, and the Writer*, I limit my analyses to twelve authors (others could have been chosen), studying their reactions to personal and transpersonal voices emanating from their collective unconscious, and to the manner in which they used choric and rhythmic sequences to heighten their art. Drawn from ancient and contemporary Western and Eastern literatures, the works included here have one element in common: the musical archetype governs the attitude and approach of each author to his literary work and is the prime mover of its syntax, speech, pace, pitch, and diapasons.

It is hoped that the readers of this book will also be affected by these analyses—emotionally and intellectually, consciously and unconsciously—that the tones, rhythms, and diapasons will work on their soma and psyche; that infinite reverberations will not only expand their understanding and enjoyment of the verbal experience but will stimulate their own creative urge, encouraging them to peruse the work in question directly or listen to their own inner soundings and pulsations. Then the reader becomes a musician, a producer.

The works analyzed here are purposely varied in an attempt to reveal the universality and timelessness of the interaction between archetypal music and the written word.

Archetypal music is the prime mover in E. T. A. Hoffmann's "Kreisleriana" (1814–15). A composite work made up of memoirs, letters, vignettes, and analyses of symphonic and lyrical outpourings, "Kreisleriana" is one of the earliest examples of the *synesthetic* experience in literature. The simultaneity of sense impressions experienced by Hoffmann's protagonist, Kreisler, when under the spell of the musical archetype, enables him to articulate his thoughts and feelings in a new language replete with preformal tonalities and archaic rhythms. The manner in which Hoffmann performed such a feat will be examined.

Archetypal music is also the key to Balzac's short story "Gambara" (1837). Because music is both a science and an art, obeying the laws of physics and mathematics, it was, for this nineteenth-century French writer, the highest form of creative expression. For Balzac, music also nourished the imagination, stimulated memories and feelings, and thereby expanded consciousness. The value of dissonance and the broadening of the notions of polyphony and the interrelationships between minor and major modes are also explored in "Gambara," at a time when harmonious interludes were

highly esteemed. The reader is thereby made aware of new sounds, amplitudes, and frequencies, which foreshadow contemporary atonal and concrete music.

Baudelaire was electrified by Wagner's *Flying Dutchman, Tannhäuser,* and *Lohengrin.* The amplitude and dynamic nature of these operas swept him into spaceless and timeless dimensions and into the voluptuous but harrowing world of the dream. In Baudelaire's essay "Richard Wagner and *Tannhäuser*" (1861), archetypal music is characterized as that force which led the French poet to express feelings and sensations aroused by the pace, volume, and pitch of Wagner's primordial sounds. So powerful was their impact upon him that music not only acquired color, shape, taste, and scent but also generated subliminal levels of emotional intensity, leading directly to the religious experience of *redemption.*

Tolstoy's short novel *The Kreutzer Sonata* (1891), named after Beethoven's violin sonata (opus 47), dramatizes the destructive influence of archetypal music. Working subliminally on Tolstoy's protagonist, its melody, amplitude, and rhythms unleash repressed instincts, opening the floodgates of the irrational sphere and leading him to the shadow world, which, for the author of this strange tale, represents carnal love—his nemesis. The protagonist, who longs to remain chaste and yearns for rejection of all physical contact, fails in his endeavor, because archetypal music, for him, is a tantalizing and overwhelming *demonic* power.

Kandinsky's *Sounds* (1912), a volume containing thirty-eight poems and fifty-six woodcuts, fuses various art forms: written, pictorial, and aural. By uniting different disciplines, Kandinsky believed he not only enhanced and deepened the creative experience but reached that *soul force* alluded to by mystics as the *Creative Point:* that space from which all life emanates. What is considered as empty space—void—is in reality filled with waves, signals, auditory intensities, and shapes, each generating new life and unknown potential. "Music," Kandinsky wrote, is "the best Teacher." It is archetypal—that is, both objective and subjective—and is a conveyor of spiritual essences through vibrating and alternating rhythmic patterns and frequencies.

"Eveline," one of the tales from Joyce's *Dubliners* (1914), reveals both structurally and thematically this Irishman's early use of music as metaphor and as organizing agent. The auditory experience contained in "Eveline" is accentuated by Joyce's complex figures of speech and by his system of stressed and unstressed phonemes, which are beguiling because of their sonorities, choric elements, intonations, meters, resolutions, and harmonic progressions. Archetypal music, as used by Joyce in his linguistic structures, helps convey feeling, mood, drama, and character.

Marcel Proust used archetypal music as a literary device throughout *Remembrance of Things Past*. An autonomous power, it acted as a stimulant arousing involuntary recall, a vehicle to provoke interludes of active imagination, and a power capable of paving the way for periods of transcendence. The musical interludes transliterated by Proust into verbal and, paradoxically, auditive images and motifs sweep readers into new dimensions, inviting them to experience deeper levels of reality and altered states of consciousness.

The protagonist in Jean-Paul Sartre's novel *Nausea* (1938) reacts so powerfully to the jazz song "Some of These Days" that it takes on archetypal dimension in his psyche. The energy contained in the commanding voice intoning this song is instrumental in awakening him to *existence*, thereby enabling him to discover the source of his creative élan.

The violin in Yizhar Smilansky's short story "Habakuk" (1960) is the medium used to create the archetypal music which transmutes a literary work into an emotionally charged event. The biblical Habakkuk, after whom Yizhar named his protagonist, was a prophet who attempted to understand the mysteries behind God's acts by intoning his anguish in melodious incantations that reverberated throughout the cosmos. Yizhar's Habakuk likewise relates his poignant story in archetypal musical language, which, like a mantra, overflows its human limitations in preparation for the prophetic experience.

The last three chapters deal with Indian, Chinese, and Japanese archetypal musical concepts in the written work. In Bhasa's play *The Dream of Vasavadatta* (c. first century B.C.), a convention in Sanskrit drama, the union of music, song, dance, iconography, and the spoken word becomes an earthly replica for spiritual Oneness. Archetypal music is one aspect of a whole gestic, visual, and rhythmic language aimed at arousing feelings of aesthetic delight (*rasa*), which is the goal of Sanskrit theatre.

Archetypal music in the Chinese play *The Jade Mirror-Stand*, by Guan Hanqing (1280–1368), also illustrates a metaphysical concept: multiplicity in Oneness. In that tones, frequencies, vibrations, and acoustical qualities are considered as crystallized emotions and distilled feelings, they are knit together in thoughtfully coordinated and rigorously disciplined sequences, accounting to a great extent for the infinite reverberations they create in the reader and critic.

Yukio Mishima's Noh drama *The Damask Drum* (1955) reveals how non-sound is conveyed onstage by a mysterious drum, how tones issuing forth from this theatrical accessory during the ritualistic beatings create a network of silent as well as rhythmified patterns, leading protagonists and viewers into a fourth dimension: an undifferentiated aesthetic continuum. The archetypal drum beat in Mishima's play *is* power and energy. It *is*

concrete phenomenon. As such, it shapes events and fantasy images, while also removing the veil which separates visible from invisible domains.

In the twelve works examined in *Music, Archetype, and the Writer*, tone, rhythm, amplitude, and melody fulfill a different function for each writer, both aesthetically and psychologically. Activating feeling, thinking, intuition, or sensation, they may produce a mystical, prophetic, scientific, philosophical, or literary episode. During their trajectory through soma and psyche, they may arouse disturbing, upsetting, or joyful moods in the reader, elevating him to rapturous heights or plunging him into dismal depths. The incantatory quality of archetypal music restores to language one of its earliest functions: to link humans with the cosmos and, most important, with their own inner being. As Schopenhauer wrote:

> [Music] never expresses the phenomenon, but only the inner nature, the in-itself, of every phenomenon, the will itself. Therefore music does not express this or that particular and definite pleasure, this or that affliction, pain, sorrow, horror, gaiety . . . but joy, sorrow, horror, gaiety . . . peace of mind *themselves*, to a certain extent in the abstract; their essential nature . . . we understand them perfectly in this extracted quintessence.[23]

Archetypal music exists in the psyche, as do harmonic series, underscoring the fundaments of a personality and personifying the dominant elements within it. It *deconcretizes* and thereby *remythologizes* a literary work, taking it out of its individual and conventional context and relating it to humankind in general. It lifts readers out of their specific and, perhaps, isolated worlds, allowing them to expand their vision and thus to relate more easily to events and to understand them as part of an ongoing and cyclical reality.

Music is that autonomous power and that generative force which streams out of the collective unconscious into the work of art. It is that element that gives it both its specific and its cultural stamp, its fundamental frequency, and its audible and mental sound pattern. As Jung remarked to the concert pianist Margaret Tilly, who was experimenting with the therapeutic value of music: "Don't just tell me, *show* me—*show* me. . . . I begin to see what you are doing—show me more. . . . This opens up whole new avenues of research I'd never even dreamed of. . . . This is most remarkable."[24]

1 E. T. A. Hoffmann's "Kreisleriana": Archetypal Music and Active Imagination

E. T. A. Hoffmann (1776–1822), composer, pianist, writer, critic, painter, set designer, director, jurist, teacher, and civil servant, was one of the earliest authors to use the *synesthetic* experience in his writings. Ushered into existence by archetypal music in compositions, improvisations on the piano and other instruments, and in song, synesthesia encouraged Hoffmann to explore new levels of consciousness. The perceptual images he apprehended during these moments of heightened awareness led to a psychological operation which today we call *active imagination*. Hoffmann's literary and musical exploratory forays nourished his creative spirit and disclosed insights into his psychological condition as well.

"Kreisleriana" (1814–15), made up of memoirs, letters, vignettes, confidences, and analyses of symphonic and lyrical works, was written to a great extent by the music master Johannes Kreisler, who was none other than Hoffmann. Kreisler/Hoffmann's goal was to impose a new poetico-musical language on an unfeeling society, to which his sensitivity, imagination, and values were foreign.

The synesthetic technique Hoffmann articulated in "Kreisleriana" was so innovative that it influenced the course of much of nineteenth- and twentieth-century writing. The notion of synesthesia stems from a metaphysical concept: a monistic condition which existed in the universe prior to the Fall from the Garden of Eden. The Romantics named this paradisiacal, undifferentiated realm the *All*. As a literary device, synesthesia attempts a reunification of primordial oneness by fusing the senses, which had become divided on earth. The synesthetic experience in music, a poem, a painting, or any other art form sweeps into being an image,