

13. Tim Brennan, "Off the Gangsta Tip: A Rap Appreciation, or Forgetting about Los Angeles," *Critical Inquiry* 20 (winter 1994): 683.
14. See Jacquie Jones, "The New Ghetto Aesthetic," *Wide Angle* 13:3-4 (July-October 1991): 33.
15. Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (London: Flamingo/Fontana, 1984).
16. Walter Benjamin, "Some Motifs in Baudelaire," in *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn (London and New York: Verso, 1989).

## On Sound Atmospheres

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For more than a quarter of a century, members of the acoustic ecology movement have warned us about the significant noise-level increase in our immediate surroundings. They observe, not without some worry, that we not only live in an over-stimulated world, but also tend to become indifferent to vociferous sounds. Whereas in many public places an unpleasant smell prompts an immediate nauseated revulsion, disturbing and debilitating noise rarely arouses even a slight disapprobation.

Some eminent philosophers and sociologists of our time fare no better. To be sure, they publish noteworthy studies on the complex relations our body entertains with the urban environment, showing convincingly how, in our everyday life, technological devices gradually give way to a bodily disengagement and desensitization. They fail, however, to relate these deep-seated problems of modern geography and technology to our auditory experience of the world, forgetting that in a large city our body comes into repeated contact not only with stone and metal but also with sound. The acoustic consequences of the mechanized and rationalized city seem to be considered a secondary, negligible process. Or, we may add, they simply exchange their ear for a better eye.

True, there are some notable exceptions.<sup>1</sup> In his incisive and thought-provoking analysis of contemporary culture, George Steiner expatiates at some length on the psychological causes and effects of the all-pervasive "sound-capsule" that encloses us in almost every moment of our waking life.<sup>2</sup> How, he asks, does the new and staggering "decibel-culture" influence and shape our perception of the world, our contacts with others, and our own self-awareness? What are the underlying motives of such a widespread imposition of, and addiction to, a "perpetual sound-matrix"? What kind of values are promoted by the "musicalization of our culture"?

I would like to reflect on these central issues, focusing my attention on the human responsiveness to background music. I have chosen this particular form of auditory experience because, it seems to me, our whole being is nowadays immersed in music: we are unable to work, study, eat, ride a bus, or drive a car without music. We are no longer swimming but, almost literally, drowning in the grand sea of music. As a magazine editor recently remarked, "an obligatory orchestration cram[s] every inch of public space.... And it's not just in public spaces. Private life...is equally littered with dissociated musical fragments."<sup>3</sup>

## The Primacy of Atmosphere

We know how much sound, colour, and light can modify the way we experience living spaces. A cathedral appears handsomer when organ music is heard: we sense the music's harmonizing influence as the resonating tones of a chorale penetrate the transepts and the nave. Likewise, in a theatre we notice a change as the lights are turned off and people suddenly cease to talk with each other. To be sure, the sounds or lights do not modify the material aspects of these spaces; they merely evoke a momentary and latent significance that we experience as atmosphere.

What are, more precisely, these atmospheres that we consider as distinctive components of gardens, museums, or libraries? They are affective qualities that we detect in our immediate surroundings. Because they touch and move us, in the deepest senses of these terms, atmospheres are, in the words of Gernot Böhme, "stirring emotional powers (*ergreifende Gefühlskräfte*)."<sup>4</sup> We may resist these powers or yield to their compelling influence, but we cannot eliminate them. Wherever we are, in a small room or in the middle of an ocean, we are constantly exposed to a particular atmosphere. Although we do not always notice it, the contact with an atmosphere, according to Böhme, is just as much a fundamental feature of human existence as are consciousness or embodiment.

The nature and function of atmospheric emanations have been illustrated and analyzed with remarkable subtlety by Hubertus Tellenbach.<sup>5</sup> Just as it is for Böhme that the experience of atmosphere is pivotal in human life, similarly for Tellenbach, the "atmospheric mode of being human" is one of the most important fields of study for philosophical anthropology.

Our sense of smell, Tellenbach points out, gives us primary access to an atmosphere. Hospitals, schools, churches, apartments: all give off a peculiar odour, endowing the whole spatial structure with a certain tonality. Odours, like sounds, detach themselves from their sources, permeate the lived space, and induce a reaction. There is, however, a difference in the way we are affected by odour and sound. Whereas the former encompasses us rather gently, discreetly, without inducing a shock or a significant resonance, the latter – sound – exerts a more compelling influence and elicits a more marked response.<sup>6</sup>

Newborn babies achieve a primary mode of contact with their mothers through their olfactory and gustatory senses. They sense not only the scent of a perfume and the taste of the breast, but also an "emotional essence," namely the specific atmospheric tone of their mother. "There is," writes Tellenbach, "in nearly all sensory experiences, a surplus which remains inexplicit."<sup>7</sup> To detect a particular atmospheric quality means to reach beyond the factual, the objectively given: to hear, beyond the sound, the timbre of a voice, and to see, beyond the shape, the glimmer of a colour.

The atmosphere of a city, Maurice Merleau-Ponty tells us, consists of a self-evident and specific "emotional essence" or "style," diffused throughout the streets, squares, and buildings.<sup>8</sup> As we arrive there for the first time, we instantly apprehend this essence, and each subsequent and explicit perception merely confirms the validity of our primary mode of communication.

Likewise, we are able to grasp, sometimes with great accuracy, the inner state and character of a person speaking or gesticulating. We "hear through" the voice or "see through" the movement, to use Nicolai Hartmann's expressions.<sup>9</sup> Our first impression of a man or a woman occurs by virtue of such an immediate experience of a distinctive atmospheric quality.

Indeed, a particular atmospheric nimbus permeates human beings and endows their movements, gestures, and words with a certain tonality. The personal atmosphere reminds us of the phenomenon of expression: a glance, a vibration of the voice, a gesture of the hand discloses a "breath," a "halo," or a "fine cloud" that constitutes, in the words of Eugène Minkowski, the "spiritual aspect of a personality."<sup>10</sup> All of us have encountered strong personalities who, in spite of their lack of striking physical traits, exert on us a distinctively vivid impression: they seem to radiate energy, dynamism, and conviction.

In fact, a personal atmosphere pervades the lived space around every encountered person. We sense a particular presence or aura and, with it, a certain tonality (joy, vitality, sincerity, sadness) that, like perfume, gradually infiltrates the whole surroundings. Children are keenly responsive to the atmosphere created, consciously or unconsciously, by their parents. As J. Rudert remarked, the parental atmospheric radiation is a "kind of spiritual food" that children need for healthy growth.<sup>11</sup> Their personality is considerably shaped by the atmosphere they "breathe in" at home. For the same reasons, students may resent or enjoy their learning experience in the classroom. In general, an atmosphere permeates every sector of our life-world and influences, to a greater or lesser degree, the characteristics and outcomes of human activities.

The atmosphere is neither identical with, nor totally independent from, some objectively given traits. In a sense, it is everywhere and nowhere. Therefore, we do not always feel able, nor do we need, to account for our ways of replying to situations. We may stroll through the streets of a foreign city without being able to pin down why we feel ill at ease. "In entering an apartment," says Merleau-Ponty, "we can perceive the character (*l'esprit*) of those who live there without being capable of justifying this impression by an enumeration of remarkable details, and certainly well before having noted the color of the furniture."<sup>12</sup> Clearly, we seem to receive two types of "messages" from our surroundings: while, and even before, apprehending the physical characteristics of a room, we sense the lifestyle of its inhabitant. Yet, notwithstanding its obviousness and specificity, the atmospheric quality may resist our efforts to explain it conceptually.

## The Power of Sound

To gain a better understanding of these atmospheric experiences, let us return to our perception of sounds. We do not necessarily have to hear music or ambient noise in order to detect a sound atmosphere. In our daily conversations, we hear not only words but also the tone of the voice and, not infrequently, we need to rely on the "musicality" of a sentence in order to apprehend its true meaning. As Erwin Straus pointed out, "a

conversation contains more than mere content; it contains something which cannot be expressed in writing."<sup>13</sup> The way in which we greet the other, begin a sentence, stress syllables, words, even whole sentences, the various bodily elements (eye contact, facial expression, distance) shape the whole context of the verbal communication and convey a particular atmosphere. Since we apprehend, often unconsciously, sounds with their affective meanings, the choice of certain phonetic elements already elicits a particular atmosphere. There is a rich and informative literature on the emotional quality of vowels and consonants and the tonal melody and rhythm of speech.<sup>14</sup> Pauses, coughs, stammers, hesitations, and silences are also integral and necessary parts of every "conversational music." David Abercrombie repeatedly emphasized the importance of silent stress in the spoken language: "This stress is felt by the speaker and (because he would do the same if he were speaking) 'empathized' by the hearer."<sup>15</sup> I would suggest that speakers' "phonetic empathy" is ultimately tied to their participation in a particular atmosphere and it is thanks to their ability to discriminate accurately an emotional quality that they come to a successful linguistic understanding. In other words, a genuine conversation, in which silence plays an important role, is rooted in, and constituted by, as Tellenbach would put it, a shared "atmospheric togetherness."<sup>16</sup>

We hear different sounds when we say goodbye to our conversational partner and find ourselves in a store, an office, or a factory. In all these places, perceptual information is tied to a communication with an atmosphere. We are linked to these spaces, says Tony Hiss, by both the "pin-point focus of ordinary perception" and the "broad-focus of simultaneous perception."<sup>17</sup> What are, then, the specific features of the more inclusive approach to sounds?

Tellenbach's expression "atmosphere as an envelopment" seems particularly appropriate to characterize our experience of sounds. Sounds, as I have said, detach themselves from their source and pursue us. We are able to turn away from visible objects, but unable to preserve a distance between ourselves and the sounds.<sup>18</sup> Colours "cling" to objects; sounds "move away" from them and "enjoy" an autonomous existence. We see clearly the red light in front of us, but are at a loss as we try to figure out from where the ambulance is coming. We can easily impose our will onto the visible, but not onto the audible; we can close our eyes at any time, but not our ears. In his phenomenological analysis of sounds, Erwin Straus has emphasized the semantic relationships among the German *hören* (to hear), *horchen* (to hearken), and *gehörchen* (to obey).<sup>19</sup> Indeed, when sounds emanate from a resonating body, we can't run away and, like schoolchildren in the classroom, must obey. The acoustic sphere entails an element of possessiveness; we are seized by sounds and delivered to their influence. No wonder that, since Ulysses encountered the sirens' chanting allurements, sound has always been considered a unique means of enticing, manipulating, and imposing one's own will on others, or breaking down a resistance.

Helmuth Plessner relates both the volume and impulse of rhythmically articulated sounds to the phenomenon of "insistence (*Eindringlichkeit*)."<sup>20</sup> No other sensory

element makes its way and soaks into us as does a sound: it provokes resonances at levels deeper than a colour or a tactile quality.<sup>21</sup> Not only strident sounds, such as a piercing cry, but also gentle melodies penetrate and reach the depths of our being. Sometimes their effect is indelible. A simple tune, heard many years earlier, can suddenly, in the most unexpected moment, come to our consciousness and assert its spell. "It is music," writes Steiner, "which can invade and rule the human psyche with a penetrative strength comparable, it may be, only to that of narcotics or of the trance reported by shamans, saints and ecstasies."<sup>22</sup> However important and thorough the recent studies on the physiological conditions of our senses may be, they are unable to tell us anything about the *sovereignty, invasion, penetration, and depth* of the sounds. These categories resist the narrow and exclusive demand for the quantifiable. Yet each of them is an essential element of our daily encounter with auditory atmospheres and central for our understanding of our immediate response to its particular meaning.

The decisive factor here is our ability to echo vivid or discreet effects, to resonate tonal impressions (pitches, intervals, chords, etc.) and to detect unexpected deviations. The words *echo* and *resonance* refer to the stirring intensity and penetration of sounds that either correspond to or contradict our auditory habits.

That is not all, however. Our auditory sensibility cannot be reduced to a unidirectional attunement. Certainly, sounds come to us, press upon us, and resonate in us. But, just as we like to approach flowers and smell their pleasant perfumes, so, in the same manner, we like to focus actively on some sounds and reinforce their effect.<sup>23</sup> Minkowski uses the French *aspirer* when he refers to the active aspect of our atmospheric experience.<sup>24</sup> With all our being, we are able to detect and "breathe in" a particular sensory or moral atmosphere without, of course, taking, literally, a larger quantity of air into our lungs. It is worth remarking that, for Minkowski, the act of *aspirer* – as well as that of seeing, tasting, or touching – is not only a distinctive mode of sensory contact with an object but, above all, a fundamental way of being in the world. Thanks to a phenomenological approach, we are truly able to grasp the function and significance of this vital and dynamic category of human life.

I have already alluded to the various responses to atmospheres: streaming traffic on a busy street induces a different reaction than a peaceful meadow. In general, a natural environment seems to arouse in us a higher degree of sensory and atmospheric alertness than does the ambient noise of a large city. As Hiss observes, "A quiet place that offers no threat seems to invite people to redistribute their attention, and any number of subtle perceptual cues can then come into play."<sup>25</sup> The possible affect of an atmospheric quality on our behaviour and mood cannot be ignored by all those who consciously create or modify our immediate surroundings. Architects, city planners, landscape designers, artistic managers, or party hosts must be well aware of the correlation between an atmosphere and the way we respond, act, and feel. Likewise, performers and lecturers must learn to correctly apprehend and modify a prevailing atmosphere.<sup>26</sup> They all should know that atmospheres can exercise a significant power over human

sensibility that, as Paul Valéry observed, is not only a "faculty of sensing" but also a "mode of reaction," "mode of transmission."<sup>27</sup> Yet responses to atmospheres are neither automatic nor consistent. Music tends to unite the listener with the singer and thus create a "community of consonance," as Strauss describes it. But a particular song, instead of inducing a vivacious participation and an experience of intimacy, can sometimes produce adverse effects. The character and intensity of our responsiveness depend on a great variety of factors, such as taste, culture, and living habits, as well as our will, awareness, desire, and momentary mood. These determine the way we react to music, whether we display an attitude of enthusiastic acceptance or one of strained resistance.

### The Din Around Us

Our active response to our surroundings, claims Tony Hiss in his valuable book *The Experience of Place*, goes together with a "sort of unhurried feeling," a "feeling there is time enough to savor all the sights and sounds and other sensations coming in."<sup>28</sup> Once again, here the act of savouring denotes more than just a particular mode of sensory contact; it also implies a fundamental human attitude in which intimacy, calmness, presence, serenity, and liveability predominate. Thus, when we savour the charm and mystery of fog, or the sadness and melancholy of the requiem, we respond, with relaxed or rapt attentiveness, to a singular event. The intensity of our experience notwithstanding, these "objects" do not appear obtrusive or disturbing. Although the music of a requiem is carefully studied and rehearsed, we do not have the impression of being subjected to a constrained or artificial atmosphere. In spite of our sorrow, we may find a deep satisfaction in the markedly suggestive and enriching music that discloses a specific atmospheric colouration.

We come to an altogether different awareness of the atmosphere when, in a state of passive reception, we hear music not as a unique aesthetic event, but as a background and *in* the background. If I single out this kind of atmospheric experience, it is due to its ubiquity and to the widespread tendency to use it for the attainment of specific objectives. Indeed, in most public spaces, background music is played in order to create an atmosphere and, thereby, induce the appropriate mood and behaviour. There is a deliberate effort to envelop people almost everywhere with an artificial "acoustic bell," to use Rüdiger Liedtke's expression.<sup>29</sup>

Entering into this kind of packaged and inescapable atmosphere, we do not perceive it as a surplus, which we might actively welcome, but as an imposed and passively apprehended medium. Whether good or bad, classical or popular, music is forced on us, reducing us to a state of receptivity. Of course, there is no question here of attending to an artistic form, of making a creative response to an organized and meaningful musical movement. In this case, the aesthetic content (both cognitive and emotive) of a musical work is either devalued or distorted. The background-music atmosphere is independent of the active and conscious dimension of our auditory sensibility; it is apprehended semi-consciously and passively as a flow of dispersed and, for many of

us, annoying sounds. Hanns-Werner Heister therefore considers background music a "disturbance," a "form of noise" that, despite some claims about its positive affects, results in a lack of concentration, nervousness and even exhaustion.<sup>30</sup> Music in the background, adds Heister, is an obtrusive and irritating "expropriation of our senses" and a sort of "undefinable 'terror' that operates through 'pleasant' means." Of course, one could object that there is no "terror" whatsoever when an aural tapestry is voluntarily introduced into a workplace or a private living room. But unless sounds are actively attended, the self-chosen background music still appears as a highly disturbing and distracting element and, obviously, weakens the human ability to feel, understand, and discriminate the rightness and beauty of tonal forms.

However conjectural, and even questionable, these observations on the self-chosen music's debilitating affects may appear, there is a general consensus concerning one point: the constant, indiscriminate, and widespread exposure, nay addiction, to music, from morning to night, at home and in the workplace, leads to a gradual decay and atrophy of our sensibilities. Not only our ear but all our senses lose their susceptibility to subtle qualities, forms, and nuances. It is our sensibility that, according to Louis Lavelle, "reacts to the subtlest and most remote happenings" and "distinguishes their finest differences."<sup>31</sup> The astute and quick communication between ourselves and the world requires gaps and contrasts, namely those existing between sound and silence. But the nonstop stream of sounds, the permanent "acoustic bell" hanging over our heads, leaves no room for silence, which has become a "matter of the greatest luxury," Valéry contends, and spreads in space a noisy and restless vulgarity.<sup>32</sup>

It may be argued that the relentless and undue quest for fierce auditory impressions is also linked to this obtuseness or atrophy of our sensibility for fine distinctions. When our ear is no longer bound to sounds with delicate fibres, only coarse impressions penetrate its thick and opaque tissues. In Western societies, there is a tendency to crave forceful and even violent sensory impressions: we yearn for loudness, vividness, and shrillness in order to feel and find some pleasures in our otherwise dull life.<sup>33</sup>

I am inclined to share the views of Liedtke, who discusses these problems in some detail. "The uncontrolled exposure to music," writes Liedtke, "whether voluntary or not - leads to alienation, dehumanization, apathy, stereotyped thinking, collapse of cultural-ethical values, uniformity of taste."<sup>34</sup> Let us pause for a little to examine the phenomenon of apathy. There seems to be a symmetry between the ongoing contact with sounds and a general state of passivity. The impulse towards action requires not only sensory alertness but also the wealth and unity of feelings, thoughts, and fantasies, and these can hardly emerge and flourish in the midst of a constant and all-pervasive sound-matrix. Doubtless, the alarming passivity of many can be, in part, provoked by a loss of immediate bodily contact with the world. But beyond the scarcity of bodily engagements and the rapid rise of abstractness, the constant exposure to intense sensory impressions appears to be a non-negligible cause of a widespread passive behaviour.

In this context, Harry Heft has observed that a high noise level in the home environment hinders the proper development of children's perceptual and motor skills.<sup>35</sup> Important aspects of cognitive development in infancy, such as verbal and motor imitations, are significantly impaired when children are exposed to constant noise in their home. Television and radio, for example, not only reduce the frequency and intensity of common activities (meals, games, walks) but also create such an auditory and visual confusion that children stop paying attention to their parents' words and gestures. A prolonged exposure to noise also affects children's ability to discriminate and learn, and distracts them from the playful exploration of their immediate environment. In a word, the inability to escape from noise at home brings about the general reduction of motor activity and exploration.

In a remarkable lecture, delivered in 1937 at the Ferenc Liszt Academy of Music of Budapest, Béla Bartók had already tied "machine music," as he put it, to some obnoxious effects. He noticed that, for many people, listening to music on the radio had become "nothing more than a caress of a kind of tepid bath, a kind of coffee-house music, a droning in the background so that one can perform other tasks with less boredom and with hardly any attention to music."<sup>36</sup> According to Bartók, radio broadcasting had unfortunately created a superficial and inconsistent approach to musical forms. As a result of doing many things at the same time, he argued, people had become accustomed to hearing sounds without serious concentration and commitment.

I have no space here to adequately discuss the cardinal problem of distraction. I will merely point out that background music appears to be a striking example of the general tendency to place entertainment and amusement above serious and concentrated awareness, and to make suggestibility and gullibility more important than independent thinking and self-determination. The flow of scattered images presented by television and the unending stream of sound blaring from radios, Walkmans or CD players sacrifice coherence and continuity for a shallow familiarity with a fragmented world. Background music is more than just a particular form of entertainment; it represents a comprehensive alienation both from our concrete surroundings and from some natural and vital human activities, such as reading, singing, and engaging in conversations. It also conveys a judgment on the quality, occupation, and purpose of everyday life. Heister is not far from the truth when he views it as a specific kind of manipulation, "vital to a system of domination."<sup>37</sup>

It would be worthwhile to disclose and analyze, in more depth, the motives and interests of all those who, by creating a sound-culture everywhere and by nurturing a widespread addiction to music, seek to seduce, manipulate, and control. By doing this, we could perhaps encourage people to become more aware of the psychological and social influence of sound atmospheres, and of the necessity of consciously selecting them.

#### NOTES

1. Among the happy few, R. Murray Schafer is doubtless one of the most important. See his *The Tuning of the World* (Toronto: McClelland & Stewart, 1977) and *The Thinking Ear* (Toronto: Arcana Editions, 1986).
2. George Steiner, in *Bluebeard's Castle: Some Notes Towards the Re-definition of Culture* (London: Faber & Faber, 1971), 89-95.
3. J. Bottum, "The Soundtracking of America," *Atlantic Monthly* (March 2000): 56-57.
4. Gernot Böhme, *Anthropologie in pragmatischer Hinsicht: Darmstädter Vorlesungen* (Frankfurt am Main: Suhrkamp Verlag, 1985), 199.
5. Hubertus Tellenbach, *Goût et Atmosphère*, trans. Jean Amsler (Paris: Presses Universitaires de France, 1983); "Die Begründung psychiatrischer Erfahrung und psychiatrischer Methoden in philosophischen Konzeptionen vom Wesen des Menschen," in *Philosophische Anthropologie: Erster Teil*, eds. Hans-Georg Gadamer and Paul Vogler (Stuttgart: Georg Thieme Verlag, 1974), 175-179.
6. See Eugène Minkowski, *Vers une cosmologie: Fragments philosophiques* (Paris: Aubier-Montaigne, 1967), 116.
7. Tellenbach, *Goût et Atmosphère*, 40.
8. Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (London: Routledge & Kegan Paul, 1962), 281. See also Jean Ladrière, "La ville, inducteur existentiel," *Vie sociale et destinée* (Gembloux: Duculot, 1973), 139-160.
9. Nicolai Hartmann views the acts of "seeing through" (*Hindurchsehen*) and "hearing through" (*Hindurchhören*) and their correlates, the "affective tones" (*Gefühlstöne*), as constitutive elements of human perception. *Ästhetik* (Berlin: W. De Gruyter, 1953), 42-49.
10. Minkowski, 119.
11. J. Rudert, "Die persönliche Atmosphäre," *Archiv für die gesamte Psychologie* 116 (1964): 295. See also Otto Friedrich Bollnow, "The Pedagogical Atmosphere," *Phenomenology + Pedagogy* 7 (1989): 5-76.
12. Maurice Merleau-Ponty, *The Structure of Behavior*, trans. Alden L. Fisher (Boston: Beacon Press, 1967), 173.
13. Erwin W. Straus, *The Primary World of Senses: A Vindication of Sensory Experience*, trans. Jacob Needleman (New York: Free Press of Glencoe, 1963), 196.
14. See, for instance, Ivan Fónagy, *La vive voix: Essais de psycho-phonétique* (Paris: Payot, 1983), 57-151.
15. David Abercrombie, "A Phonetician's View of Verse Structure," *Studies in Phonetics and Linguistics* (London: Oxford University Press, 1965), 21. For example, the meaning of a quibble like "A sound atmosphere is not always a sound atmosphere" can be accurately understood from the tone of the voice and the felt silent stress.
16. Tellenbach, *Goût et Atmosphère*. There are, of course, situations in which the participation in an atmosphere does not guarantee a successful communication. When people are inclined to distort their atmospheric experience, or are unable to comment upon the contrast between various orders of messages, their entire communicational behaviour is doomed to failure. See Gregory Bateson, "Toward a Theory of Schizophrenia," in *Steps to an Ecology of Mind* (Northvale, NJ: Jason Aronson Inc., 1987), 201-227.
17. Tony Hiss, *The Experience of Place* (New York: Vintage Books, 1991), 3-26.
18. On the relation between the visible and audible, see Straus, *The Primary World of Senses*, 367-379.
19. Erwin W. Straus, "The Forms of Spatiality," in *Phenomenological Psychology*, trans. Erling Eng (New York: Basic Books, 1966), 16.
20. Helmuth Plessner, "Anthropologie der Sinne," in *Philosophische Anthropologie: Zweiter Teil*, eds. Hans-Georg Gadamer and Paul Vogler (Stuttgart: Georg Thieme Verlag, 1974), 22-23.
21. There is a difference, says Anthony Storr, between seeing and hearing a suffering person: "At an emotional level, there is something 'deeper' about hearing than seeing; and something about hearing other people which fosters human relationships even more than seeing them." *Music and the Mind* (New York: The Free Press, 1992), 26. See also Vladimir Jankélévitch, *La musique et l'ineffable* (Paris: Seuil, 1983), 7-9.
22. George Steiner, *Errata: An Examined Life* (London: Weidenfeld & Nicolson, 1997), 72-73.
23. See Schafer, *The Tuning of the World*, 212-213.
24. Minkowski, 118.