

## **Visualisation of synaesthetic experience during the early 20th century – an analytic approach**

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conferences and various publications of the "Farbe-Ton-Forschung", being more a  
movement than only a new, specialised scientific and artistic discipline.

The first sources mentioning synaesthesia came up for discussion. Wellek (1930,  
S.328f) notes that the English eye specialist John Thomas Woolhouse gave the  
ader (1969) and Wanner-

Meyer (1998). Compared to the long-lasting research on the period of romanticism,  
the question, whether literary synaesthesia has also been present during antiquity  
and the middle age or not, is quite new and a topic of today's discussions (e.g.  
Jahrestagung der Gesellschaft für Musikforschung, Düsseldorf 2002; Catrein 2003).

The first approaches to comprehensively analyse the phenomena of synaesthesia  
where made during the last quarter of the 19th century by Bleuler and Lehmann  
(1881), Théodore Flournoy (1893) and Suarez de Mendoza (1890). Their publications  
tried to find principle laws of cross-modal perception and gave proposals of terminol-  
ogy. Although various definitions were made to specify the phenomena in order to  
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With the basic simplifications included and the assumption of fixed borders the model provides a clear determination of functions. Each level contains sublevels used to classify the various phenomena

understood. Ch. Ruths (1898) proposed a bold theory assuming that in principle a composer refers to his own visual imagination, then systematically transforms it into music, which during performance enables the

attributes. In this manner a complete musical composition can cause a complex image including colours, various shapes, movement, variability in time, spatial properties and further attributes.

For analysis of synaesthetic visualisations, various sub-categories are taken into









resolution of auditory and visual perception: frequency resolution of hearing is high compared with vision, whereas spatial resolution of the eye is much higher than that of the ear. A complex spectrum of sound can simultaneously lead to various perceptions like tones with pitch and timbre independent from each other, while every light spectrum only induces sensation of a single colour. Therefore a polyphonic

Only poor material was published regarding the other congresses: A report with

- Farbe-Ton-Forschungen\*. vol.2, 1936

**Voss, Wilhelm:** Das Farbenhören bei Erblindeten. 1930 & 1936 („Farbe-Ton-Forschungen“, vol.2.)

**Rainer, Oskar:** Musikalische Graphik. 1925

**Alexander Wallace Rimington:** Colour Music, The Art of Mobil Colour. 1911

**László, Alexander**







## **9. Literatur**

Adam, Kamilla: Farbklänge zu Klangfarben in Bewegungsspuren. Neuorientierung in der

Baron-Cohen, Simon und John E. Harrison (Hrsg.): Synaesthesia. Classic and Contemporary Readings. Oxford und Cambridge: Blackwell Publishers, 1997

Behne, Klaus-Ernst: Über die Untauglichkeit der Synästhesie als ästhetisches Paradigma. In:

Dvn laus-Ernst: ehne, KGünhetrlaeineund CHelgader la Motte-Haer BgCu 8. Wilhelmshver:  
DNoetzel 19972 Si.194-120







# Synaesthesia meetings/conferences and books with visual approaches (1924 - 1936)

chronological overview

year	congresses / meetings	books: Farbe-Ton-Forschungen	other books with visual approaches
1924			Rainer: <i>Musikalische Graphik</i> (preface dated Autumn 1924)
1925			László: <i>Die Farblichtmusik</i> (preface dated Summer 1925)
1926	Presentations of the psychological-aesthetic workgroup 1925-1927	I: 1 (preface dated January 1926)	
1927			
1928			
1929			
1930			
1931			
1932			
1933			
1934			
1935			
1936			


















