McCartney-Moore, Alexander (2020) *Re-Cycling Toccate Re-*.
MPhil(R) thesis.

Re-Cycling Toccate Re-


Alexander McCartney-Moore

BMus(Hons)


Submitted in fulfilment of the requirements for the

Degree of MPhil


School of Culture and Creative Arts

College of Arts

University of Glasgow


September 2019

Word Count: 39,288

Abstract

Building on theories of the relationship between modernity and musical structure in the seventeenth and eighteenth centuries, how can analyses of the structure of *Finnegans Wake* illuminate the latent structural temporalities in the toccate of Frescobaldi and Kapsberger? This study explores the relationship between cyclical and linear structures in early seventeenth-century Italian toccata style. It utilises elements of modernism as a lens through which connections illustrated by 'modernity' can offer a retrospective reimagining of the toccata style and its contemporary reception; agitating current perceptions of temporality in toccata structure.

> We shall not cease from exploration
> And the end of all our exploring
> Will be to arrive where we started
> And know the place for the first time.[1]

---

[1] Eliot, T. S. *Collected Poems 1909-1962.* New York, USA: Harcourt, Brace & World, Inc., 1963. 208

Contents

## List of Tables

List of Figures

Declaration

I declare that, except where explicit reference is made to the contribution of others, that this dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow or any other institution.

Printed Name:  Alexander James McCartney-Moore

Signed:

Introduction

When conducting research into music history it is inevitable that, no matter what the question or subject proposed, the traditional method of 'shoring up' ideas about research in essay-construction is one which accepts the notion of a causal linear history. Whilst most researchers are undoubtedly aware that history is a kaleidoscope of interpretation without a unitary foundation, many begin their research with an acceptance that any assumed foundation provides a 'strong enough' foothold. This methodology has the encouraging effect of continually reducing instability to the point that what was previously considered unstable now appears, after years of research, more or less solid. In musicological terms this ossification of knowledge can perhaps be best exemplified by quoting categorisations originally guided by stylistic developments which in recent centuries have come to represent a historio-chronological surety which neglects other important factors such as the latent manifestation of mentalities. We often read such phrases as "Bach was a Baroque composer," and following this we could add, "before him came Byrd, the Renaissance composer, and after came Berg, the Twentieth-Century composer from the Second Viennese School". This periodisation and categorisation is tempting, as we would all rather have a selection of conceptual boxes in which to place everything we know, but inevitably historiographical categories also predispose us to certain interpretations. I barely feel the need to point out that the styles of Byrd and Berg are so different to Bach's that we could almost conceptualise them separately as individual events within a continuum as opposed to the usual method of thought — is it really possible to trace a direct line of influence from one to the other with contiguous 'blocks' of sub-influence? If what I'm meditating on appears absurd, it possibly only appears so because of how ingrained this method of thinking is in our society and in musicology. Despite advances in the way that we cognitise time, we perhaps are only beginning to realise how such theories can affect research approaches to music history. Other disciplines, such as art history, have

already made headway into this new mentality. Alexander Nagel's study, *Medieval Modern*, "looks above all for patterns and themes that structure the connection to medieval and early modern art in the twentieth century. If the story can be told at this level, then we are beyond individual encounters and are talking about a relationship that is woven into the texture of twentieth-century art."[1]

In this thesis I attempt to shore up a constructive mentality to the method by which we process the past and future as cycles hooked to a linear present — in order to provide a reflective reinterpretation of temporalities within cultural works. I will examine recent theories of how modernity may have related to or affected musical structure in the Baroque era, focusing on recent developments regarding the interaction of cyclic and linear forms. This will lead to the postulation that if modernism is the extreme extrapolation of modernity, then perhaps it is possible to retrace modernity's steps and re-examine earlier cultural works through the manifestation of devices or styles that we associate with modernism, such as a fragmented experience of temporality. If this is possible then it may lead to a stronger understanding and a deeper analytical insight into works that have previously, when considered within linear and causal histories, been thought of as unique — an extrapolation across many centuries to find various similarities that may otherwise have been considered ridiculous. In this particular thesis, I will utilise analyses of the cyclic and linear structure of *Finnegans Wake* by James Joyce to agitate and reveal the latent temporalities contained within the toccata form as developed by Frescobaldi and Kapsberger. To formulate this argument constructively, I will examine perceptions of temporality within cultural works from several perspectives,

---

[1] Nagel, Alexander. *Medieval Modern.* London, UK: Thames & Hudson Ltd., 2012. 16.

incorporating theories from high-modernism as well as post-modernism and those of the mid-eighteenth century. I have focused on high-modernist thought in this regard because this loosely-edged period appears to be a nodal moment where the reality and variation of time was heavily expressed in different forms of writing — particularly in relation to how one temporalises the past in the present.

I will not focus my attentions on pinning down a definition of toccata form (others have attempted this — see Hammond, Newcomb and Annabaldi) but rather, I will seek out how the sectional content of toccate creates temporal form and structure through the relationship between the mentalities of the performer/composer and audience.

My study begins with an overview of the toccata form composed by Frescobaldi and Kapsberger and the proximate historical performance contexts. I examine in detail the particular performance instructions that Frescobaldi published as a preface to his volumes of toccate and consider how this framing affects temporal interpretations. I will then offer my own theory regarding the mentality formulated when experiencing various temporalities in the performance of toccate, before delving into an examination of current musicological theories regarding the interplay of cyclic and linear temporalities in baroque music.

Next, I examine analyses of *Finnegans Wake*, with attention to the structural cyclic and linear narrative temporalities present in the work, alongside discussions regarding the various philosophies that inspired Joyce to develop the formation of these temporal structures. This exploration then is extrapolated to include contemporary theories, and creative imaginings, of time, history and temporality. These ideas are then condensed and used to frame some musical

analysis. I perform this musical analysis in order to extract suggestions of interacting temporalities in two toccate (one by each composer, Frescobaldi and Kapsberger).

Perhaps it is unnecessary for me to point out that the methodology for this thesis is unusual and possibly quite broadly experimental, and therefore it is my hope that it will be considered, not as an additional piece of research to further shore up foundations made a long time ago, but as a piece of work that provides a useful foil for others to work with — whether they consider it convincing or not.

## The Toccata

The toccatas and partitas, together with similar compositions by Frescobaldi's followers, constitute one of the most eccentric and baffling repertories of Western music. With their Baroque extravagance of gesture and freedom of form, they are particularly uncongenial to listeners predisposed toward more regularly patterned works. One likely reason is that these compositions were not conceived as integral *works* for public performance in concert or recital; they were meant either for service in the liturgy or for the private delight and edification of students and musicians. Hence the composer's allowance in his prefaces for separate performance of individual sections of certain pieces; one or two compositions even include indications of the alternative cadences at which the music can be brought to a halt. Such designs cannot have been simply concessions to liturgical necessity or to the tendency of players to skim through collections, arbitrarily selecting brief portions of individual pieces for momentary playing. Rather they are an expression of a basic element in the aesthetic of composition and performance in Frescobaldi's time. [2]

Superficially, Toccate, as composed by Kapsberger and Frescobaldi, are difficult to define by lineage. Although the form holds similarities with both the recercare, fantasia and other preambulatory forms, it is structurally distinct. Kapsberger included six toccate in his first publication, *Libro primo d'intavolatura di chitarrone* (1604).[3] These early published toccate vary in structure; a particularly unusual example is that the second toccata, *Arpeggiata*, presents the performer with half-a-page of un-ornamented chordal progressions designed to be arpeggiated in the technical style Kapsberger outlines in the preface. Before discussing or analysing toccate further, I will set out some parameters for consideration.

---

[2] Schulenberg, David. "The Early Baroque Toccata and the Advent of Tonality." *Rivista italiana di musicologia* 27 (1992): 103-23. 1-2.
[3] Frescobaldi was to first publish a book of fantasias, *Il primo libro delle fantasie…*(1608): not publishing his first book of toccate, *Toccate e partite…*, until 1615.

When I analyse music using the scale degrees or 'key centre' I mean to use a deliberately vague term as Frescobaldi and Kapsberger were writing at a time where modes and hexachords were being superseded by new systems which eventually become the major and minor (etc.).

> From our vantage point we can discern certain symptoms of a transition toward tonality in theoretical thought, such as the emergence of what have been called "tonal types" in late renaissance polyphony, or of "pitch-key modes" in seventeenth-century keyboard music. But the apparently mixed or transitional types of tone organization employed in music around 1600 may appear to be so only as an artifact of our own view of history. [4]

In acknowledgment of Schulenberg's warning of retrospective bias, I will endeavour to analyse the tonal movement within these toccate with an awareness of this bias however, for analyses within this study I will utilise the modern system of majors and minors (nascent in this music) precisely because these pieces are so important to relate to later phenomena.

*Toccata V* of *Libro primo d'intavolatura di chitarrone* is formed using a structure we recognise in the later toccate of both Kapsberger and Frescobaldi. Briefly, the toccata begins with simple arpeggiated chordal progressions which (in this particular case) operate over a sustained pedal, first in the tonic and then in the sub-dominant before moving to the dominant. The following cadence back to the tonic inspires an imitative fugal section which eventually breaks down into a fantasy section which cadences to the supertonic. This move to the supertonic is then juxtaposed with an immediate change to triple-time beginning in the

---

[4] Schulenberg, *The Early Baroque Toccata and the Advent of Tonality,* 2-3.

subdominant. The original time proportion is then restored and the piece finishes with a perfect cadence back to the tonic.

What is generally common with regards to the structure of toccate composed by Frescobaldi and Kapsberger is that they loosely follow a formula that begins with a slow chordal section, moves through several fantasie-like sections (each often using separate or derived motifs in an imitative or quasi-fugal style) and finish in the 'home key' they started in. They may also include florid scalic passages and abrupt changes of time signature. Newcomb's definition follows a similar schematic:

> The Frescobaldi toccata, like its ancestors, is made up of melodic figuration wound around an armature of chordal changes. The nature of the figuration varies widely from section to section [...] The essential point here is that Frescobaldi gives shape and coherence to the individual section by the manipulation and modification of this figuration through such operations as imitation fragmentation, even something akin to what Schoenberg would later call developing variation. The distinctive features of his figuration lie not so much in the figuration itself as in what he does with it. Rhythmically, the Frescobaldi toccata, again like its ancestors, proceeds by alternating an almost a-metrical, only loosely pulsatile style with some sort of clearly pulsatile, metrically more structured style.[5]

---

[5] Newcomb, Anthony. "Frescobaldi's Toccatas and Their Stylistic Ancestry." *Proceedings of the Royal Musical Association* 111 (1984-1985): 28-44. 28 See footnote 2.

Although it may be helpful to use the formulas above as a guide, they require a disclaimer because the very nature of toccate is that they are contingent creations, heavily indebted to 'improvisatory' historical performance practices and have the potential to be far more whimsical than any categorisation would allow for. Newcomb also acknowledges that there is no failsafe format or description of a toccata by Frescobaldi but he nonetheless continues to attempt to categorise the form using only the, "first eleven of Book I and the first, second and seventh of Book II."[6] Alongside this categorisation, it should be stressed that it is not necessarily productive to attempt the limit the angles of analysis available by limiting the number of toccate studied to fourteen. Therefore, let us resist any definition that is not vague and accepting of all of the toccate Frescobaldi and Kapsberger published. Newcomb's refining of a 'normal toccata type' potentially leads us to lay foundations in the wrong places.

What is clear from Frescobaldi's published works for keyboard is that he was proficient in the composition of different forms that share compositional elements with toccate, such as the recercar, fantasia and other preambulatory forms. [7]

Whilst it is a difficult task to define this kind of toccata form by listing what it is not, there is some utility in pointing out the differences between forms, such as the recercare, fantasia and canzona which could otherwise be construed as similar.

---

[6] Newcomb, *Frescobaldi's Toccatas and Their Stylistic Ancestry*, 28, See footnote 1.
[7] See Appendix of Hammond, Frederick. *Girolamo Frescobaldi.* Cambridge, Mass. ; London: Harvard University Press, 1983.

I will restrict the use of the term, 'forms' in this analysis, which implies a retrospective categorisation, and focus instead on the term, 'styles'. The primary issue in separating toccata form with the recercar, fantasia and others is that, like a Venn diagram, all of the latter 'forms' may exist within the prior. That is to say, because the toccata is a fractured piece that skips between sections and styles, we could form an argument that proposed that the toccata is only the fragmented assimilation of recercari, fantasie and other preambles. However, if I discuss these in terms of 'styles of composition' then this impasse is overcome.

Therefore, what is the difference between the styles of recercare, fantasia and other preambles as written by Frescobaldi?[8] Hammond shows how the term 'fantasia' was used sporadically in Italian keyboard sources and references a diverse selection of pieces. Forming a theory of descent, Hammond draws on the twelve fantasias Frescobaldi published in 1608 to show that Frescobaldi considered the ricercar to be the forerunner of the fantasia.[9] He goes on:

> Like the ricecars of *Il Transilvano*, Cima, and the Neopolitans, they were printed in keyboard *partitura*. Like the ricercars of Merulo, Andrea Gabrieli, Macque, Trabaci, and Antegnati, they are arranged by modes. Like Trabaci's ricercars, they are based on varying numbers of simultaneous subjects indicated in their titles, but here the arrangement is systematic: a set of three ricercars each, on one, two, three and four subjects. In seven of the twelve fantasias Frescobaldi includes at least one triple section, like Andrea Gabrieli, Trabaci, and Antegnati, resulting in a clear three- or five-part structure. The consistent employment of augmentation and diminution suggests the influence of Andrea Gabrieli's

---

[8] Kapsberger predominantly published toccate, however there are also two canzone and sixteen short preludes in book 4 (*Libro quarto d'intavolatura di chitarrone*(1640)).

[9] Hammond, *Girolamo Frescobaldi*, 125.

ricercars, but unlike Andrea, Frescobaldi sometimes defines entire subsections by one device.[10]

What is curious is the presence of sections with contrasting time proportions within fantasie — which is a formula present in the earlier works of other composers.

If Frescobaldi's fantasie can be clearly shown to be inspired by earlier recercari, as ably shown in Hammond's study, then it begs the question: How do Frescobaldi's published recercari, such as the *Recercari, et canzoni* (1615) differ from his published fantasie? Hammond shows that Frescobaldi's recercari are "dominated by preexisting compositional requirements" or 'oblighi' — which are generally thought to be structures necessary to canzone — which Frescobaldi realises in diverse ways. [11]

What seems to formally separate Frescobaldi's recercari from his fantasie is that the latter are not so strictly formed around a compositional rubric and develop throughout the work at the composer's whim — an idea Hammond confirms, in describing how Frescobaldi considered his musical subjects as gestures rather than a particular "fixed interval series".[12] Although the recercari were ostensibly composed around a structure, both on a sectional level and a harmonic one (if we regard the use of the hexachord as controlling harmonic development), the fantasie follow no such formula and simply aim to resolve or follow the development of a

---

[10] Hammond, *Girolamo Frescobaldi*, 125.
[11] Hammond, *Girolamo Frescobaldi*, 133-134.
[12] Hammond, *Girolamo Frescobaldi*, 128.

musical subject[13] — making the composition of each a unique process. Whilst these two ideas present in recercari and fantasie, of both rule-based counterpoint and the discovery and manipulation of a musical subject are also present in toccate, neither fully characterises the compositional function of the structure of Frescobaldi's and Kapsberger's toccate.

What we find in Frescobaldi's toccate are short sections that whimsically develop a motif, or explore a subject for imitation, or are simply virtuosic scalic passages that suddenly stop and start again in a contrasting fashion.

> The historical development and compositional problems of the toccata, ostinato variation, and dance were in many respects diametrically opposed to those of the contrapuntal tradition. To begin with, they had developed as the province of the performer/improviser rather than the skilled contrapuntist. Their parameters of composition were not horizontal motives defining vertical structures but harmonic armatures—given in the variation and in some dances, contrived in the toccata—expressed by chords and by figuration in which motivic development played a negligible role. [14]

I feel I must dispute Hammond's apparent contrasting of 'performer/improviser' with 'skilled contrapuntist' as the two are often coterminous.

---

[13] "As one might expect from the appearance of four solmization subjects, ostinato techniques play a large part in the *Recercari.*" Hammond, *Girolamo Frescobaldi*, 134.
[14] Hammond, *Girolamo Frescobaldi*. 141.

If we were to order these three compositional structures by their use of contrasting sections we may order them like so: recercare (subtle contrasts between very few sections), fantasia (often include a triple section creating three or five-section structures), toccata (often multiple sections separated by changes in time proportion and motivic devices). Rather than focusing on structural sections, Hammond defines the difference between these earlier forms and toccata by their treatment of motivic development: showing that structural articulations were themselves contingent on thematic development. Hammond does, however, describe those structural articulations as 'unstressed' in the fantasia, 'elided' in the ricercar and 'emphasized' in the canzona. [15]

If the emphasis of the toccata form was averted from motivic or thematic development, it poses the question: what is their emphasis and difference? Newcomb affords some explanation:

> In Frescobaldi's toccatas a series of simple and clear functional progressions often underlies and gives direction to a group of ornamental motives of the greatest surface variety. Both harmonic rhythm and degree of harmonic direction are cannily manipulated to lend shape to the phrase as a whole, building toward its cadence. In addition, the weight of each local cadence — as determined by preparation, voicing, scale step, and rhythmic positioning — varies widely and is delicately calibrated to the occasion. [16]

Newcomb and Hammond's definitions of what comprises toccata form do not endeavour to focus on the sectional appearance of toccata structures. Viewing toccata form as either the

---

[15] Hammond, *Girolamo Frescobaldi*, 141.
[16] Newcomb, *Frescobaldi's Toccatas and Their Stylistic Ancestry*, 29.

absence of motivic development or a set of 'clear functional progressions' underpinning ornamental motives gives a sense of the texture of the form but does not recognise common structural elements. This approach to toccata analysis contains assumptions relating to the form's relationship with improvisatory practices — the assumption being that improvisation does not emphasise a coherent structure. Newcomb points out that many of the toccate available in manuscripts, such as those by Macque and Pasquini, appear to be collections of musical ideas or riffs to be then used for reference, whereas the published toccate by Frescobaldi should be considered a different type of piece — if we take into account the effort of engraving the pieces to be printed.[17]

In choosing to contrast the methods of musical distribution in such a way, Newcomb separates the connection between improvisation-ready, 'riff-like' elements in Frescobaldi's published toccate and any kind of improvisatory performance practice Frescobaldi pursued. As is acknowledged by both Hammond and Newcomb, the presence of an 'improvisatory' performance practice in the toccata form — and that the nature of the fractured form encourages and draws on such fleeting methods of creation — is abundantly clear. Therefore, it is difficult to find Newcomb's personal differentiation between the presence of an improvisatory performance practice in manuscript and published work convincing. What we might compromise on is that the improvisatory elements within published toccate (via engraving) are more formalised. Therefore, these formal toccata elements are different from 'collections of riffs' to be reproduced and re-ordered in the moment, however, the influence of an evanescent performance practice is present within both forms.

---

[17] Newcomb, *Frescobaldi's Toccatas and Their Stylistic Ancestry*, 35-6.

Whilst Kapsberger's toccate show influence from the north Italian keyboard tradition (*Libro primo d'intavolatura di chitarrone,* was published in Venice in 1604) it is difficult to show particular historical influences within a tradition of chitarrone playing and publishing as the instrument was still relatively new by 1604.[18] Kapsberger's first book was, in fact, the first published work that contained music for the chitarrone as a solo instrument. The relationship between the earlier mentions of toccate within lute sources is often one of nomenclature and not of similarity in content. We can only see structural similarities when contrasting the works of keyboard composers such as Gabrieli and Merulo with Kapsberger's toccate (particularly considering the Venetian connection) and it is for this reason that it is necessary to place Kapsberger and Frescobaldi within the same sphere of early influence.

According to Hammond, both Gabrieli and Merulo heavily influenced Frescobaldi. Hammond proposes that Gabrieli's toccate contain the 'embryo' of the principal components of Frescobaldi's toccate but Merulo's articulate a greater depth of expressiveness; replacing the 'mechanical scales' of Gabrieli with more diverse and controlled figurations. Hammond also notes that Merulo's toccate 'retain the external features of the Venetian toccata—chordal openings, figurally decorated harmonic successions, and contrasting contrapuntal sections[.]'[19]

---

[18] The first published work that fully acknowledges the tuning of the chitarrone is by Salamone Rossi: *Il primo libro de madrigali a cinque voci . . . con alcuni di detti madrigali per cantar nel **chittarrone, con la sua intavolatura***, *posta nel soprano* (Venice 1600, Ricciardo Amadino), in which the chitarrone accompaniment parts are intabulated.

[19] Hammond, *Girolamo Frescobaldi*, 142-3.

The line of influence is simple to trace if we consider Gabrieli's toccatas were published in 1593 (Venice) with Merulo's following in 1598, 1604 (Rome).[20] We can also see the beginnings of the geographical displacement of the publication and development of Italian toccate from northern Italy to Rome over the turn of the century. Whilst Newcomb suggests Pasquini and Macque[21] as Frescobaldi's most likely influencers, both Hammond and Newcomb recognise Merulo[22] — whom Newcomb claims was the first to consider the toccata as an "independent genre".[23]

This sense of the toccate as a genre and not a kind of preamble is a crucial distinction that Frescobaldi and Kapsberger capitalised on. Bonds points out that 'form' can be an obscuratory term and, "[i]n  its most extreme manifestations, the generative idea of form makes no essential distinction between the form and content of a given work."[24] Nonetheless, Frescobaldi and Kapsberger's approach to the composition of toccate created a sense of design that recercari and fantasie rarely show.

What is clear is that in the hands of Frescobaldi and Kaspberger the toccata form developed dramatically:

---

[20] For a table of publications see: Hammond, *Girolamo Frescobaldi*, 120.

[21] Newcomb*, Frescobaldi's Toccatas and Their Stylistic Ancestry*, 32.

[22] Hammond, *Girolamo Frescobaldi*, 144.

[23] Newcomb, *Frescobaldi's Toccatas and Their Stylistic Ancestry*, 43.

[24] Bonds, Mark Evan. *Wordless Rhetoric.* London, UK: Harvard University Press, 1991. 14.

Frescobaldi himself added the new central section in toccata style, taking from the traditional imitative vocal style and its instrumental derivative the ricercar a highly developed technique of gradual motivic evolution, and transferring this technique to a fundamentally different kind of motive, no longer vocal in conception. The result was an instrumental style combining the extroverted virtuosity and the capricious, variegated surface of the Pasquini and Macque toccata with the grandeur and sweep of the Merulo toccata, and imbuing both with the intellectual weight of the Luzzaschi-Macque ricercar, but without stepping outside the generic bounds of the toccata proper.[25]

It is not particularly clear what Newcomb means by the 'toccata proper' however, he puts his finger on the nature of the change between earlier toccate and those of Frescobaldi and Kaspberger: they were 'no longer vocal in conception.' We might find cause to argue that this is due to the inevitable effect of micro-structures borne of varied short sections of music which are idiomatic in an 'improvised' instrumental work and the complete opposite when performed by a vocal consort.

Hammond summarises that "[a]ll of these elements—chordal structures in a personal harmonic and chromatic idiom, expressive figuration, variety of texture, large sectional organization—combine to produce some general idea of the Frescobaldian toccata.[26]"

Whilst I am unable to configure a secure definition of toccata form (which would only offer a restrictive and retrospective conditioning) I can conclude that by writing in their similar toccata style, Frescobaldi and Kaspberger incorporated a mass of other stylised (some more-so

---

[25] Newcomb, *Frescobaldi's Toccatas and Their Stylistic Ancestry*, 44.
[26] Hammond, *Girolamo Frescobaldi*, 154.

than others) forms in miniature internal sections which, although contiguous and often sharing motivic development, were intentionally contrasting and short. These multi-styled internal sections create suggestions of separate temporalities through both the articulated motifs that develop progressively throughout the piece — ignoring the various genres that make subdivisions — and the genres and styles of different forms which simulate contrast (seemingly whimsically) and conjure internal sections and sub-sections.

## Kapsberger and Frescobaldi

Any researcher or performer of Kapsberger should be grateful to Coelho, for making some valuable headway into the sparse information about Kapsberger's life.[27] Aside from what Kapsberger himself wrote in the prefaces to his publications, most of what we now know comes from snippets such as this description from his associate Kircher:[28]

> Noble musician Hieronymus Kapsberger Germanus, author of innumerable writings and distinguished musical publications, who with his superb genius and other scientific skills in which he was expert, successfully penetrated the secrets of music. He is the one to whom posterity owes all those elegant graces, which are called *strascini*, *mordenti*, and *gruppi*, to speak unclassically, applied to the *tiorba* and lute[.][29]

Kapsberger died in January 1651 in Rome at the age of about seventy-one.[30] He arrived in Rome after 1604 and, with the exception of occasional excursions and travel, remained there for the rest of his life. [31] It is extremely difficult to trace Kapsberger's musical influences; this is partly down to the lack of information regarding his early life and presumed musical tuition. Nothing was known about him until the publication of *Libro primo d'intavolatura di*

---

[27] Coelho, Victor. "G. G. Kapsberger in Rome, 1604-1645: New Biographical Data." *Journal of the Lute Society of America, Inc.* XVI (1983). 105.

[28] On page 25, footnote 54 Annabaldi suggests Kapsberger acted as Kircher's consultant for "Mursurgia Universalis". Full reference: Annibaldi, Claudio. "Froberger in Rome: From Frescobaldi's Craftsmanship to Kircher's Compositional Secrets." *Current Musicology* (1995): 5-27.

[29] Kircher, Athanasuis. "Musurgia Universalis." Translated by Victor Coelho. In *Musurgia Universalis*, 586. Rome, 1650.

[30] Coelho, *G. G. Kapsberger in Rome, 1604-1645: New Biographical Data*, 103.

[31] Coelho, *G. G. Kapsberger in Rome, 1604-1645: New Biographical Data*, 103.

*chitarrone* in 1604[32] — his fame throughout his career makes it disturbing that we know so little about him now. However, we can easily construct a narrative for Kapsberger's life once he arrives in, the then thriving, city of Rome.

Wealthy Roman families, such as the Bentivolgio, the Aldobrandini and the Barberini had a great deal of influence on the musical scene in Rome and it was in this environment of patronised experimentalism that Kapsberger's compositional style would flourish. [33]

By 1623, Kapsberger was indisputably one of Rome's premier musicians. He was certainly one of the busiest, having published fourteen works since his arrival in the city. Within another year Kapsberger's status would be augmented even further, for in August of 1623 the Pope's crown changed heads for the second time in only three years, and Maffeo Barberini was crowned Pope Urban VIII.[34]

Kapsberger was lucky, or talented enough to be patronised by the Barberini household and he was officially given a salary with payments dating from December 1624.[35] Kapsberger and Frescobaldi were non-resident musicians in Francesco Barberini's household.[36] We know that Kapsberger's name is not present on the records of the Barberini operas and therefore he does not appear to have been active as a continuo player for these performances. This limits his

---

[32] Coelho, *G. G. Kapsberger in Rome, 1604-1645: New Biographical Data*, 104.
[33] Coelho, *G. G. Kapsberger in Rome, 1604-1645: New Biographical Data*, 110.
[34] Coelho, *G. G. Kapsberger in Rome, 1604-1645: New Biographical Data*, 117.
[35] Coelho, *G. G. Kapsberger in Rome, 1604-1645: New Biographical Data*, 118.
[36] Coelho, *G. G. Kapsberger in Rome, 1604-1645: New Biographical Data*, 127.

appearances to the academies that met inside and outside the Barberini Palace[37] — sadly, there are no records of these.

Many musicologists consider Frescobaldi to be the founder of a long standing keyboard tradition[38] — some go so far as to describe him as: "exasperating and captivating as a musical personality."[39] After training with Luzzasco Luzzaschi in Ferrara as part of the household of Alfonso II d'Este, Frescobaldi moved to Rome.[40] Claudio Annibaldi has undertaken extensive research into Frescobaldi's arrival in Rome which has flourished with the examination of Frescobaldi's marriage licence — suggesting his arrival year as 1601.[41]

According to Claudio Annibaldi, the chance of Frescobaldi's involvement in 'musical gatherings' in Rome is high but worth not overstating in every scenario:

> As to Cavicchi's hypothesis, which implies that Guido Bentivoglio hosted well-attended musical gatherings in Rome, it is contradicted by the very fact that music was not the dominant passion of a writer and a historian like Guido Bentivoglio. It is no coincidence that in the forty-five years of his ecclesiastic career Guido can be credited with musical interests just at the beginning of his nine-year stay in Flanders, when Frescobaldi's and Girolamo Piccinini's performances as composers and virtuoso players contributed to win him the favour of the brilliant court of Brussels.

---

[37] Coelho, *G. G. Kapsberger in Rome, 1604-1645: New Biographical Data*, 127-128.
[38] Silbiger, Alexander. "The Roman Frescobaldi Tradition C. 1640-1670." *Journal of the American Musicological Society* 33 (1980): 42-87.
[39] Harper, John. "New Perspectives after 400 Years." *The Musical Times* 124, no. 1688 (1983): 613+15.
[40] Hammond, *Girolamo Frescobaldi*, 8
[41] Annibaldi, Claudio. "Frescobaldi's Early Stay in Rome (1601-1607)." *Recercare* 13 (2001): 97-124. 101

> On the contrary, my hypothesis that Frescobaldi played many of his *fantasie* at *accademie* held in the palace of Pope Paul V's elder brother [Francesco Borghese] encounters no obstacles as to when or where this might have happened. The *accademie* of Francesco Borghese hitherto documented date to the very months when "Girolimo organista" served at Santa Maria in Trastevere and there is evidence that they were gatherings which offered a chance to perform before a very competent audience not only to musicians of repute but also to unknown ones.[42]

'Musical gatherings', or 'academies' as they are often called, suggests salon-style performances – far more intimate than the typical concert-hall experience of today. The nature of performance in these close circumstances must have elevated the delicate interplay between performer and audience to a communicative level beyond passive reception. The idea that a listener can be a passive receiver of music imbued with rhetoric and affect in those circumstances is unthinkable and therefore the potential for a dialogue between musical rhetorician and listener is overwhelming. Tarling notes in *Weapons of Rhetoric*, that the audience during this period was forever more 'in the know' and proposes we should consider these listeners to be have been active participants rather than what we might expect from a passive, modern, classical-music audience.[43]

In Rome, amongst other notable jobs, Frescobaldi received a pension from Cardinal Francesco Barberini.

---

[42] Annibaldi, *Frescobaldi's Early Stay in Rome (1601-1607)*, 115-16.
[43] Tarling, Judy. *The Weapons of Rhetoric.* St Albans, UK: Corda Music Publications, 2004. 11

Girolamo's receipt of a pension from Cardinal Barberini did not necessarily require regular personal attendance on the Cardinal; his status as a *straordinario* in Francesco's household resembled the *servitù particolare* of a painter or sculptor, who in return for his pension was expected only to offer his patron the first refusal of completed works. Nonetheless, although there is no direct evidence to link Girolamo's service with Cardinal Francesco's household music, Frescobaldi's history as a performing musician — his keyboard performances for the Francesco Borghese, Ferdinando Gonzaga, and the guests of Cardinal d'Este, his service in the *musiche* of the Bentivoglio, the Aldobrandini, and the Medici — suggests the small aristocratic concert as a preferred milieu.[44]

If we assume Frescobaldi was regularly performing as part of the Barberini household (or similar circumstances) then we can be almost certain he knew Kapsberger. Kapsberger was also a 'household musician' and a key part of what Hammond describes as 'the nucleus' of Cardinal Francesco Barberini's private *musica*.[45] Aside from this key fact, the compositional styles of Kapsberger and Frescobaldi are so alike in places that it would be astonishing for them not to have been acquainted.

---

[44] Hammond, *Girolamo Frescobaldi*, 84
[45] Hammond, *Girolamo Frescobaldi*, 84

Paratexts

A paratext is, by name, a text that is situated outside the main text. In musical terms, an introduction or preface written by a composer, in addition to whatever notes and markings may be in the score, can provide valuable information to those who seek a contextual understanding of the work.

Frescobaldi's publications that include toccate all include an instructional paratext in the form of a preface.[46] The preface gives performance instructions that are unique to the toccata style that Frescobaldi employs. Performance indications as thorough as Frescobaldi's are rare in early 17th century publications; Caccini's preface to *Le nuove musiche*, 1602, would be another obvious example.[47] These prefaces seem to have been used in conjunction with a new style of playing and singing. Whilst it may be too early to ascribe the use of prefaces as instructional paratexts to the growing sense of a modern mindset which, in turn, affects musical structure, it is perhaps worth keeping these nascent connections in mind. Aside from the fact that, particularly in Caccini's case, the music is considered and described as 'new' — in the sense of subverting the older prima prattica and 'throwing out' the assumptions and styles of the previous generation of composers — the inclusion of such a preface would inherently imply that should a musician of the time open the score and begin playing, they would accidentally go about it in a way the composer did not intend. This informs us that the

---

[46] Frescobaldi, Girolamo. "From Toccate E Partite D'intavolatura ", Edited and Translated by Carol MacClintock. In *Readings in the History of Music in Performance*. Indiana, USA: Indiana University Press, 1979. 133-134.
[47] Caccini, Giulio. "From the Preface to Le Nuove Musiche." Edited and Translated by Oliver Strunk. In *Source Readings in Music History*. London, UK: Norton & Company, Inc., 1978. 100-109.

new performance style was radical and different enough from contemporary performance practice to require explanation and also that the score could not be realised as originally intended without the paratextual material.

Frescobaldi's preface to *Toccate e partite d'intavolatura, Libro Primo (Rome, 1614, 1637)* is the most detailed paratext he provides:

> 1. The manner of playing, just as in the performance of modern madrigals, should not be subjected to strict time. Although such madrigals are difficult, they are facilitated if one takes the beat now languidly, now lively, or holding back, according to the affection of the music or the meaning of the word.[48]

The fact that Frescobaldi feels the need to compare the manner of playing toccate with that of modern madrigals suggests immediately that performers of instrumental music were not customarily imitating the clearly changeable tempo employed by madrigalists. It is unclear how often Frescobaldi would change the tempo within a piece but if we consider the rate at which madrigals generally paint text, the possibilities may range from one sentiment or affect per phrase to a change every two or three words. Frescobaldi also suggests that the performer may change the tempo abruptly: 'now languidly, now lively, or holding back' — a suggestive list that alternates by a large degree between tempo choices.

---

[48] Frescobaldi, *Toccate E Partite D'intavolatura*, 133-134.

> 2. In the Toccatas I have attempted to offer not only a variety of passagework and expressive ornaments but also to make the various sections such that they can be played independently, so that the performer may stop wherever he wishes and not have to play the entire toccata.[49]

Frescobaldi, therefore, allows the performer agency in the formation of the toccata. To give the performer permission to edit and reform a toccata raises questions with regard to the interpretation and realisation of these pieces.[50] Frescobaldi also notes that the sections have been constructed in such a way that they may be considered and played independently of each other.[51] The 'independence' of the sections is achieved through variety and contrast and, although they are contiguous, Frescobaldi considers them as having plasticity.

> 3. The beginning of the toccatas should be played slowly and *arpeggiando*; similarly, syncopations and tied notes in the middle of the piece. Chordal harmonies should be broken with both hands so that the instrument may not sound hollow.[52]

Here is a clear suggestion about a starting tempo, which if you take into account Frescobaldi's first instruction regarding the contrasting of tempos tells us that the difference between the first two sections of a toccata may well be a formulation of 'slow' then 'faster'. The technical instruction of '*arpeggiando*' would also cause the initial notated rhythmic movement of the toccata to be obscured. As a method of starting pieces, these arpeggiations of chords would

---

[49] Frescobaldi, *Toccate E Partite D'intavolatura*, 133-134.
[50] On this note, I have never heard a performance, or perhaps more polemically a recording, of Frescobaldi's toccate where the performer dared to follow this instruction and change the structure of the published toccate.
[51] Note that he writes 'can' and not 'are' or 'should'.
[52] Frescobaldi, *Toccate E Partite D'intavolatura*, 133-134.

perhaps act as a sort of micro preamble or prelude for the sections to come — or perhaps they were simply to draw attention to the performer and their toccata. This bubbling beginning may create an impression for the listener of structure rising from a kind of chaos suggested by the arpeggiations.

> 4. In trills and passages (either stepwise or by leaps) the last note should be held, even when these notes are eighths, sixteenths, or different from the following ones. This pause eliminates confusion of the different sections.[53]

With this instruction Frescobaldi is seeking to further separate the sections of his toccate by inserting more time between them. This temporal gap may have the effect of making the toccate feel fragmented.

> 5. In the cadences, even though written in notes of small values, one must sustain them. As the performer approaches the end of a passage, he must slow the tempo.[54]

Slowing down towards the end of sections and then widening the cadences by sustaining has the effect of further separation. Presumably even if one section slowed down towards the end and the next section began in a slow tempo there would be some obscuring of definition between the sections.

---

[53] Frescobaldi, *Toccate E Partite D'intavolatura*, 133-134.
[54] Frescobaldi, *Toccate E Partite D'intavolatura*, 133-134.

6. A passage should be separated, and marked off from another one, when one encounters a consonance that is written for both hands in quarter notes.

If there is a trill for the right or left hand, and the other plays a passage simultaneously, the trill must not be played note for note but rapidly, the accompanying passage being played less rapidly and expressively; otherwise there will be confusion.[55]

We get a sense of Frescobaldi's pre-occupation with division and separation between sections in toccate. The second half of this instruction confirms the difference between what is presented in the score and what Frescobaldi expects a performer to do.

9. In the Partitas, where runs and expressive passages occur, it will be advisable to play them broadly. The same applies to the Toccatas. On the other hand, in the Partitas without passagework, one may play rather fast. It is left to the good taste and fine judgment of the performer to decide the tempo that best suits the spirit and perfection of the manner and style of interpretation.[56]

Frescobaldi ends his list of instructions with a final gesture to the authority and agency of the performer. This performer agency is a particular quality present in toccate that is hard to find in many other works of the period. In this instruction Frescobaldi requests that 'runs and expressive passages' are played broadly, which he implies means 'slower' by contrasting it with 'fast' in the next sentence.

---

[55] Frescobaldi, *Toccate E Partite D'intavolatura*, 133-134.
[56] Frescobaldi, *Toccate E Partite D'intavolatura*, 133-134.

Frescobaldi appears to value separation of the fragment-like sections above all. Several of his instructions refer to this separation process and he also conceptualises them as independent and interchangeable. Contrast between the sections appears important and the performer is encouraged to utilise their agency to create such contrast and rhetorically communicate to the listener.

Aside from the sectional tempo changes, the varying sense of tempo and constant change suggested by Frescobaldi is indicative of a fluxing temporality throughout the performance of toccate. There is a sense that, if the affectation is well received by the listener, the performer will actively and whimsically control the listener's sense of temporality.

A Theory

I postulate that the sectionalisation of toccate, as both suggested in Frescobaldi's prefaces and inherent in the compositional structure can have the effect of conjuring temporal zones in the minds of the performer and audience. These temporalities have the potential to slide between circular and linear experience and therefore upon completion of one or more of these temporal experiences, the performer and listener may experience a flash of multiple temporalities. A 'flash of multiple temporalities' in this instance is considered to be the time when the performer or audience member has the ability to comprehend more than one temporal layer within an experience taking place in the present.

Using this theory, I aim to nurture a new performing and listening mentality when approaching works from the past. Whilst there is overwhelming evidence to suggest that any potential 'bundle of mindsets' has changed a great deal between the onset of modernity and now, we should also acknowledge that the same effects of temporal experience may well have occurred in both — despite all of our various conditionings.[57] Hence, whilst Frescobaldi and Kapsberger may not have understood, or had the vocabulary, for assessing interpretations of temporalities within a piece of music, this does not necessarily undermine the validity of making such suggestions — particularly if there is the potential for further exploration in a corollary study, providing new methods of interpretation in listening and performance.

---

[57] Butt, John. *Bach's Dialogue with Modernity.* Cambridge, UK: Cambridge University Press, 2010. 6. See footnote 13.

Ultimately, what I attempt to demonstrate here is that the mindsets of modernity, exaggerated in the modernist style, can be utilised to reformulate ideas and mentalities with regard to earlier cultural works that contain nascent elements of those exaggerations. In this particular case, I show how similarities between structural formations in *Finnegans Wake* and toccate can create similar expressions of multiple temporalities that are dominated by the cyclical type.

Cyclicity and Modernity

The idea of perceiving structure as cyclic in baroque music is still a recent phenomenon. Although we are inundated with musical forms such as the strophic song with a returning chorus, and the rondeau form, we might not look too closely into the nature of such repetitive forms other than to note that what might be considered the best/most-tuneful/memorable excerpt of the music often conveniently presents itself repeatedly — structuring musical form in this manner appears to be common-sense. A repetitive musical form does some of the work for the listener: predictably returning the same passage of music. The sole responsibility of the listener in this model is to appreciate once again the music they now re-appreciate or even crave. Whilst cycles are abundantly present in everyday life, there is an argument to be made that they were more dominant in pre-industrial times. It is pertinent to consider the conditioning of cycles in every-day historical life — such as the agrarian year forming around repetitive seasonal changes. What is surprising is that the acknowledgment of our natural love of cyclic music within the field of musicology is somewhat scarce — a situation that may well be caused by organicism, or a preoccupation with the view of the whole.[58] It is perhaps assumed that our acquaintance with any subject, musical or otherwise, is improved in direct proportion with the number of times we are exposed to it. This may seem an obvious point, but the value of recognising the cultural ubiquity of repeated elements of music has not yet been overstated. Cyclicity, as a recognised form and mode of musical operation that permeates culture and society should be recognised in a wider vein than is currently encouraged within the study of classical music.

---

[58] Musicological research was also historically overwhelmingly conducted by men, which inherently does not provide a full viewpoint.

A keen exponent of cyclicity in baroque music in recent years is Karol Berger with his book, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*.[59]

Berger links a change in the nature of musical composition with the onset of modernity (roughly; latent elements of modernism, many in the early stages of development). Modernity is difficult to define, although John Butt makes headway:

> Modernity is perhaps better defined as a bundle of attitudes or mindsets that are only secondarily associated with specific eras and places. We might be able to recognize that elements of it might well appear in periods long before any putative 'Modern' age.[60]

To consider modernity as a kind of web-like structure that underpins and pervades history has the effect of unravelling a linear, progressive notion of history and opening the collection of events out into something with non-chronological potentiality. Within this image, modernity itself can be considered the links between the crossings inside the web — the very element that causes the crossings. For Julian Johnson, modernity is more than a state of mind and he goes on to show how his study, *Out of Time,* conjoins ideas in music both within and outside the usual analytic approach:[61]

---

[59] Berger, Karol. *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity.* London, England: University of California Press, 2007.

[60] Butt, *Bach's Dialogue with Modernity*, 6, See footnote 13.

[61] Johnson, Julian. *Out of Time : Music and the Making of Modernity.* Oxford, UK: Oxford University Press, 2015. 3.

> My point is rather to right an imbalance, to suggest that music history might be understood better as a kind of variation form rather than solely in terms of linear development. My approach does not ignore the chronology of events […] but tries to draw out commonalities and continuities obscured by the usual divisions of historical succession and periodization.[62]

Johnson therefore shows that his study transcends historical notions of chronology without abandoning them altogether. This rejection of linear history as the governing factor in the observance of musical ideas and elements allows such ideas to become connected in ways that were previously not considered acceptable. For example, one could consider exploring parallels between the basso continuo group and a rhythm section in popular music.

Many theorists have tried to pin down the beginnings of modernity by drawing attention to the treatment of temporality in cultural works. Reinhart Koselleck in *Futures Past* chooses to utilise the example of the painting *Alexanderschalcht* by Albrecht Altdorfer in which he argues that temporal difference was sublated by the fact the painting managed to simultaneously represent the Battle of Issus (333 B.C.) and a (then recent) Turkish siege on Vienna (1529). For Koselleck, this renders the painting both contemporary and timeless — creating a zone in which temporalities are merged and therefore coincidental to the point that neither can be fully perceived without the distraction of the other.[63]

---

[62] Johnson, *Out of Time : Music and the Making of Modernity*, 4.
[63] Koselleck, Reinhart. *Futures Past.* New York, USA: Columbia University Press, 2004. 9-10.

Whilst modernity may be recognised in different cultural practices as presenting at different times, Berger suggests modernity has a fairly defined beginning that co-ordinates with The Enlightenment.[64] Placing the beginnings of 'our modernity' in the late eighteenth century rather than beginning of the seventeenth century (or even sixteenth) is a potentially contentious stance. Berger predicts opposition will come from two directions; those who consider musical modernism to have come into being in the twentieth century, and those who consider musical modernity to have been incepted around 1600.[65]

Subotnik draws the connection noticeable in the development of language usage and its reflection in, and imitation of, music after 1600 — with particular regard to music's relationship with rhetoric, displacing an earlier relationship with cosmology.[66] The representation of rhetoric in musical composition from the seventeenth and early eighteenth century is not to be underrated and poses another angle from which to approach the analysis of historical works through their anticipation of modernism.[67] The focus on rhetoric is interesting to observe over this changing period, particularly with regard to the study of modernity — principally because rhetoric can be conceived as a highly complex system of affectual persuasion. This system requires structures which are designed to control the listener (reducing their agency) whereas, as Subotnik hints, when the breakdown of this system begins, it allows listeners to start participating in a form of dialogue with the music rather than simply being affected by it. Subotnik's idea complies with Butt's notion of changing 'mindsets' despite the fact she does not directly associate it with modernity. When I consider the toccata

---

[64] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 5.
[65] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 5.
[66] Subotnik, Rose Rosengard. *Developing Variations*. Minnesota, USA: University of Minnesota Press, 1991. 173-4.
[67] See Bartel, Dietrich. *Musica Poetica*. London, UK: University of Nebraska Press, 1997.

style, nascent around 1600 in Italy, then this poses questions of how music's relationship with rhetoric and the various elements of this new modern mindset are present (or latent) in the toccata style – which may well contain the dissonance of the modern and the premodern mindsets interacting during the dismantling of conventional rhetoric.

With regard to the study of music history, Johnson also agrees with Butt's position:

> One of the most glaring misreadings of music history has been the over-marking of the division implied by Modernism, making it oppositional to earlier phases of modernity whereas, in fact, Modernism is largely an exaggeration and exacerbation of the defining tensions of much earlier music.[68]

From the retrospective position Johnson takes, we could take away the impression that modernism was an end point of the accumulation of modernity. He also places the onset of modernity and its nuances in musical composition around 1600.[69]

There are inherent issues with analysing an era by looking at what came directly before it. Any examination of modernism, for example, will seek to find evidence for its elements in the near-history, before working back into what Johnson describes as the 'long view'. In other words, this approach can only result in a causal analysis by which we consider elements of modernism to have been developed over time that led to the result of 'full' modernism. These

---

[68] Johnson, *Out of Time : Music and the Making of Modernity*, 7.
[69] Johnson, *Out of Time : Music and the Making of Modernity*, 8, See footnotes 31, 32, 33.

elements we may tag 'elements or factors of modernity', but this could create temporal problems if we find the essence of these elements of modernity outside the period of modernism (for example, before the period we assume as the beginning and after modernism, and post-modernism, and post-modernity). Essentially, elements of modernity could become temporally displaced from modernism if modernism is considered the final accumulation of these elements.

Koselleck associates the modern age (or Neuzeit) with "a temporalization of history, at the end of which there is the peculiar form of acceleration which characterizes modernity."[70] One might go on to associate an acceleration in the perceptions of temporalities with the increased availability of linear motion — whether in thought or physical experience.

Johnson formulates the role of music in modernity from an internal perspective vouching for its expression of humanity's being and experience.[71] He begins with the idea that music may ontologically contain latent elements of modernity through recorded experience. This presents us with numerous possible corollaries with regard to what music may latently contain and how it contains it. Johnson expands on his idea and shows how the musical manifestations of modernity in his study can be treated:

> The result of the approach explored here looks less like a historical timeline, a graph to be read from left to right or some evolutionary chart of the rise of modern music, and rather

---

[70] Koselleck, *Futures Past*, 11.
[71] Johnson, *Out of Time : Music and the Making of Modernity*, 11.

more like the map of the London underground or the New York subway. Any of its multiple lines can be traversed in both directions; all of its lines intersect with several others, producing interchanges from one to the other; all the stations co-exist, even though, in any real journey, one moves between them only in time.[72]

One may therefore think of modernity as a web which we may examine from many perspectives and many temporalities. This construction offers remarkable possibilities with regard to the use of modernity to re-examine cultural works by a different pathway of consideration. However, if modernity is a phenomenon that is identified by its symptoms rather than its actual presence there must be an element of incompatibility with chronological time. Butt rejects the idea of modernity being pinned to any chronology (despite his acknowledgment of its ability to create chronologies) and he points out that traditions (including those that are national) would generate different starting points for modernity.[73]

Butt's work is notable for his open approach to the workings and latent existence of elements of modernity within studies of historical music. In a sense, this approach opens up many areas of co-operation between historical events and works previously separated by chronological or general thematic difference. For Berger, modernity is the partner of linear form or narrative whereas pre-modernity (including the works of Bach, in Berger's argument) is more akin to something involving 'less linearity'. It seems important at this stage not to compare directly the seemingly opposites of cyclicity and linearity; particularly if one is tempted to conjoin one to 'modernity' and the other to 'pre-modernity' since they often structurally exist inside and alongside one another.

---

[72] Johnson, *Out of Time : Music and the Making of Modernity*, 11.
[73] Butt, *Bach's Dialogue with Modernity*, 5.

The consequence of splitting musical history between Bach and Mozart with regard to their approach to linearity leads Berger to define what linearity means to him in musical forms:

> The assumption is, simply, that in music the temporal order in which events occur always matters. There can be little doubt that it does matter in the Viennese sonata genres. The disposition of events in a sonata (or string quartet, symphony, concerto), the temporal order in which they appear, is essential: to tamper with it is to drastically change, or destroy, the meaning of the work. The temporal positions of the main and second subjects, or of exposition and recapitulation, cannot be swapped at will. To experience such works with understanding one has to register, however dimly, that the material being developed has earlier been exposed, or that what is now being recapitulated has already, in some form, been heard before. The interpolation of the Scherzo material in the Finale of the Fifth Symphony does not make much sense unless one is aware of its having appeared earlier.[74]

It seems clear that composers of the seventeenth and early eighteenth centuries would compose music in the order that they wanted it performed. Music has always existed in time — we have to assume this *a priori*. However, Berger goes on to claim that linearity is in a causal relationship with the listener's ability to anticipate the end of the piece.

> Most important, we can anticipate long in advance the moment when the piece will end. This does not happen when listening with understanding to a Bach fugue. Here we do not really care how much longer the piece will go on. In fact, more often than not, Bach goes out of his way to announce the ending emphatically a few measures ahead, so that its arrival will not be completely unexpected. In a fugue, unlike in a sonata, we are usually not sure where we are within the piece, nor does understanding what goes on at any given moment depend on such awareness (as it emphatically does in a sonata movement). This contrast is not just due to differences between the two genres, sonata and fugue. The same

---

[74] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 7.

contrast obtains between Bach and Mozart concerto movements: in a Mozart concerto movement the moment of the ending can, and is, anticipated almost from the beginning; in a concerto movement by Bach it is not, and cannot be, anticipated until the final ritornello gets under way. In a Bach concerto movement the meaning of any given event does not essentially depend on its temporal position within the movement.[75]

Whilst in some respects this approach to a Bach fugue is convincing, it presupposes a listener who begins listening lost in the music — and clearly one who does not know these particular rules of counterpoint. If you 'tune in' to the music mid-flow, a Bach fugue may leave you more disorientated than the same situation with a Mozart concerto movement. However, a Bachian fugue is generally more harmonically and polyphonically complex than a Mozart concerto movement — there is, perhaps, four-times more information to process in one form than the other. Aural disorientation is, therefore, surely more likely to occur with the more complex piece, despite the continual repetition of the fugal subject offering clues of position. Although it is vague to say so, one might also consider the development of a Bach fugue to potentially be far more subtle to the listener than a Mozart concerto; the voicing of the latter is typically (though by no means always) homophonic accompaniment with a melody. Whilst, yes, I agree with Berger that it is easier to anticipate the ending of a Mozart concerto movement than the end of a Bach fugue it is also astute to acknowledge that, with no prior knowledge, it is also easier to anticipate the ending of a lullaby, due to its formulaic phrasing and melody, than it is to anticipate the end of a long section of plainchant (not knowing the texts beforehand). In short, the complexity and structural form matters if a new theory of linearity in musical form is to be propounded and this is principally due to the position linearity will have to hold when contrasted with cycles in musical structure.

---

[75] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 8.

What Berger is trying to formulate may be better explained by Koselleck's theory regarding the relationship between experience and expectation. Koselleck argues that the conceptual distance between experience and expectation increases in the modern age.[76] This could be interpreted as lengthening the distance at which one is able to forecast the end of a piece of music — a system with far greater flexibility. Augustine also discusses this experience-process within a musical context in *Confessions* in relation to singing a psalm: remembering what has just been sung whilst singing and expecting a particular set of pitches and words in the future.[77] In reality, Augustine is fusing three temporalities, mid-process (singing the psalm), in a mentality that affects all three from a performer's perspective — a manner of experience that differs greatly from an audience member's, particularly from the angle of expectation. One could even subdivide a typical 'audience experience' into two: the audience that knows the psalm already and the audience that does not. All 'experience perspectives' have expectations that extend and distend but it's important to note that they will do so in entirely different ways due to the relative contexts and framings that each perspective brings to the experience.

Is Berger claiming that the central section of a Bach fugue or concerto is in essence the 'substance-less' superfluous section that contributes little to the narrative or development? Berger does make the point that fugal development is not of narrative linear value. He demonstrates this point holistically in the second chapter of his book by dividing up a Bach fugue into sections that we can well imagine being reordered into a 'new piece'.[78] This,

---

[76] Koselleck, *Futures Past*, 263.

[77] Augustine, Saint. *Confessions.* Translated by Henry Chadwick. Oxford, UK: Oxford University Press, 1992. 41.

[78] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 89-101.

however, needs qualifying, as one could easily imagine the corollary of this method of reconstruction would be to suggest that one could take any instrumental work and make careful and conscious alterations to the underlying structure in places where it appeared to reform it in a way that we would find satisfactory today. To perform such a task would fracture the work, instead of treating it as an event continuum or temporal whole. By fracturing the linearity of a Bach fugue into smaller cycles, Berger could be perceived as projecting an element of manifested modernity upon it, which may not have been his intention. His mindset clearly sees the fugue as linear (modern) which under the surface hides cyclical elements (pre-modern) and not the reverse. I wonder if Berger's assertion would stand well with another polyphonic form, such as a Bach invention for keyboard, that does not have such a clear repeating subject but is a type of composition drawn from motif — or indeed an early eighteenth century concerto/ritornello form which has elements in common with a fugue but clearly suggests an event continuum. Dreyfus identifies the Bachian fugue as a genre rather than a form. He also points out that the nineteenth century generated a definition of 'form' which was associated with the idea of an 'external plan' — this may be a pitfall that Berger has succumbed to.[79] Dreyfus defines this term:

> Without offering a supra-historical definition, genre can best be understood as referring to the categories by which people (at any historical moment) slice up kinds of experiences and think about them as discrete objects.[80]

Genre, therefore, has analogues with reification in that 'kinds of experiences' are abstract concepts hard-wired into nouns. These nouns can then distance us from the concepts — or in

---

[79] Dreyfus, Laurence. *Bach and the Patterns of Invention.* Harvard, USA: Harvard University Press, 1996. 135.
[80] Dreyfus, *Bach and the Patterns of Invention*, 139.

this case, experiences — that were once had. Dreyfus provides a useful reminder that retrospective conditioning is both inevitable and easy.

Linearity for many is not the ability to predict an ending but an event continuum, such as a journey made one step at a time, forming a sequence of steps that finishes where it did not start. By examining linearity from a different angle, Berger has potentially created a paradox for himself: if, as he asserts, the sign of linearity is the prediction of the ending contained within the beginning, then, on some level, the ending and the beginning coincide and the ending can be embraced as a predicate of the beginning — such a model hints at cyclicity.

Within the structure of a Bach fugue, it is common to acknowledge Bach's use of a coda-like device with which he draws the work to a close. Berger draws on the writings of Taruskin to provide evidence for Bach's ability to detach a cadential preparation from its resolution.[81] Berger then infers that the cyclic nature of the structural elements of the fugue, in advance of the notifying coda, make it difficult to predict where the end will fall.[82] To a certain extent, Dreyfus also agrees with this proposition as he considers the recognisability of a fugue "chiefly through its opening moves[.]"[83]

 Berger's reliance on the 'awareness of an ending' as a requirement for linear form has other effects: if we listen to a piece or movement for the first time, not knowing in advance the

---

[81] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 11.
[82] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 89.
[83] Dreyfus, *Bach and the Patterns of Invention*, 140.

melody or internal structure, are we to assume the piece to be entirely cyclic until it comes to an end, at which point we can analyse it in retrospect and discover its linearity? If this is a significant part of Berger's argument there are a few issues that would have to be resolved, firstly if we assume the temporality under discussion is that of the listener's present experience (i.e. someone listening to the piece in real time) we would have to acknowledge that real-time experience is linear — we experience time in an ever unfolding sequence which is fundamentally linear (although I cannot deny this sequence can also be perceived as cyclic). That is to say, we can project an awareness of cycles within an overall linear event continuum. Our conscious lives are lived in sequences of minutes and seconds; outside of that micro-linearity we live inside the cycle of the daytime which comes around every 24 hours, encapsulated by the week, encapsulated by the year, etc. Despite appearing as a cycle, the daytime, is a cyclic structure projected on a linear experience. Yesterday is not the same as today, and tomorrow will be different — this, although obvious, is caused by a linear experience on a lower level.

Dreyfus points out the multi-levelled nature of Bach's compositional process in relation to his application of fugal devices:

> Laying out the devices without the incremental layers of free counterpoint, as Bach did when he "disposed" the results of his research […] reveals a great deal about the ultimate logic of the fugue as a complete piece of music as well as about the relation between fugal invention and the harmonic process within which the devices participate. Even though one must not consider the disposed inventions as an empirical stage in Bach's compositional process, it is useful to postulate the stages representing a kind of contrapuntal background

against which the free voices were elaborated, no matter what the actual order he composed them in. [84]

In this reading it is possible to formulate a sense of the Bachian fugue as having elements that provide a sense of linearity whilst actually being the product of many turning wheels, all operating at different cycling speeds — interacting, but at the same time independent and with the potential to disappear at any point. These notions create a conceptual space in which it may be possible for a listener to become temporally confused — in a sort of dissonance between the need to lay down linear expectations and the revolutions of cycles that create expectations and simultaneously subvert them. This model requires an assumption that the listener is not the performer — the performer would naturally have more control and understanding of the piece, enabling them to perceive cycles visually (as well as aurally) and even partake in their creation by repeating pieces and sections. It is of particular relevance to my research that Frescobaldi makes this freedom to de-/re-construct his toccate clear to any performers in his preface (see above). Despite the need to separate the listener and performer for this particular model, one should not forget the concept of a listening performer or the performing listener — particularly considering the intimate nature of much historical toccata performance discussed in previous sections.

What is fashioned from Berger's analysis of a Bach fugue is not so much a sense of opposition between cyclic and linear forms but an opposition between linearity and a metaphorical eternity. Particularly in the examples provided above the 'sense of an ending' is an essential criterion and predicate for Berger in defining linearity. This *modus operandi* puts to one side

---

[84] Dreyfus, *Bach and the Patterns of Invention*, 153.

the potential of cyclicity in favour of comparing what could be termed 'linear sequence without resolution' and 'linear sequence with resolution'.

> Bach's preference for God's eternity over human time is all the more dramatic precisely because he was able to capture the linear drive in his music. My point, in short, is not to deny his music's linearity but to show how, repeatedly, the linearity there is relativized, seen from the absolute perspective of eternity.[85]

It is not completely clear if Berger considers the concept of eternity to be non-temporal or temporal. What could be interesting is Berger's consideration of cyclicity as a non-temporal stasis — an extra zone operating outside of human temporality.  As a manifestation in music, human linearity is considered to be a substratum of eternity in Berger's argument. Is eternity itself considered linear, cyclic or non-temporal? In this extension of Berger's thought-process eternity is not so much a 'linear sequence without resolution', as suggested above, but perhaps a non-temporal 'stasis without resolution'.

Berger's thesis comes to rely on the existence of a god in society to serve as a metaphor for stasis and non-linearity. In combination with his chosen tightrope drawn between Bach and Mozart, this begins to round off his argument. The manifestation of 'the eternity of god' as cycles in musical structure must therefore follow.

---

[85] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 12.

> What matters to Bach in most of his music, whether vocal or instrumental, is not the linear flow of time from past to future, beginning to end. Rather, time is made to follow a circular route or neutralized altogether.[86]

The peculiarity of 'neutralized time' is based on Berger's perception of the appearance of non-temporal cycles existing within a linear structure that has resolution. The cycles may take up 'real time' (in that time is experienced as linear and it takes time to complete the cycle) but in Berger's view, reject the potentiality of linear progress within the piece. Koselleck helpfully points out that the teachings of the Church include the eschaton (the end of the world) which is not a linear understanding of time and offers a particular temporality only within the cycling frame offered by the Church.[87]

In unknowing support of Berger's theory, Koselleck goes on to point out that, with modernity, the expectation of the end of the world began to stretch further and further into the future.[88] If expectation is continually associated with linearity, then perhaps Berger is correct to postulate that linearity would assume more dominance in cultural works — in accordance with the receding of expectation. As a result, if we take the position of believing that the modern mindset was developing around 1600, then it may be possible to see suggestions of linearity beginning to dominate structure and form in the toccata style.

Dreyfus' work also supports Berger's theory in that he suggests that:

---

[86] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 13.
[87] Koselleck, *Futures Past*, 13.
[88] Koselleck, *Futures Past*, 265.

> Bach's fugal invention can make extraordinary cognitive demands which sometimes even require that we hear a piece out of time, as for example in the F# minor fugue, which seems to suggest a relatively static rather than a dynamic reading, even upon first acquaintance.[89]

This idea makes me wonder if what Berger assumes to constitute linear progression is founded on the presence of a historiography based on the notion of progression. Berger's definition of how linear musical progression is manifest in musical form may be at direct odds to the way modernity pervades history, as outlined by Butt above. One should remain open to the possibility that this mentality may not analyse historical fugal development (or narrative) in an appropriate way. As suggested by Dreyfus' work on form and genre, Berger's approach may be a projection of our current prejudices of what constitutes 'linear development' on a musical structure that does not necessarily contain the concept of progressive dialectic. There is irony in this view, as Berger makes a similar point regarding the presence of God affecting musical structure in the historical period pre-Enlightenment.

> It is this fundamental structure of irreversible time embedded in eternity, of man's time suspended in God's time, that Bach replicates in the Passion. God's time, the time without irreversibility, is better than human time because it allows permanence. [90]

Here Berger admixes another factor in opposition to the model of linearity he is working with; 'irreversibility' as a rule for linear movement. This offers an interesting aside: is linearity in musical form mono-directional and is the coincident opposite of this a concept of cyclicity? Cyclicity in its most basic form, is a return to the place where the cycle started (with the

---

[89] Dreyfus, *Bach and the Patterns of Invention*, 155.
[90] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 14.

potential for repeatability) but the question posed is with regard to whether you can retrace the route taken exactly and still consider the process cyclic despite the construction clearly being a mirrored linear route. The corollary of this is to ask if the point of redirection was a significant event, and in which case can the route be considered two separate linear routes that mirror one another. The two routes could form an overall cycle, or indeed a cycle between two significant events following a non-linear route that is considered cyclic (that despite appearances is not truly cyclic because the route between the events is mirrored and therefore different when travelled in either direction). Ultimately 'the time without irreversibility' implies that God's eternity has the potential to be reversed, which in turn implies that cycles in music acting as a metaphor for God's eternity, should be considered to be reversible. Obviously for this effect to take place within the (already acknowledged) necessarily linear temporality of music, true reversibility is difficult — particularly within the stylistic confines of Bach's idiom. However, what Berger suggests is a sense of stasis through the use of cycles, recognising the physical impossibility of reversing human time (which might be considered an 'ideal' in the metaphorical rendering of God's eternity) and settling for a feeling of leaving human temporality temporarily. This effect is created and reinforced by musical structures that disguise the importance of harmonic movement and melodic development, perhaps partly aided by the complexity of the music in question, culminating in a timeless zone latent to the central sections of pre-Enlightenment musical form. This thinking would suggest that one should expect central sections of Italian toccata style to evoke timeless zones. However, what is obvious, even from the brief analysis of *Toccata V* from *Libro primo d'intavolatura di chitarrone* (1604) by Kapsberger (see above) is that, in this case, an arpeggiated chordal 'timeless zone' can potentially be conjured at any moment in toccata style – even at the start of the piece.

Subotnik notes how music and language, despite developing in similar ways since the Enlightenment, have failed to nurture a system which can convey truth. Whilst I don't wish to delve into a discussion of 'truth', Subotnik's research is useful in this instance because she links this to both the changes in the Western conception of truth and also how the presence of God has dwindled in society.[91] This assumption makes sense when integrated with Berger's theory as the need and ability for the listener to forecast the future (musically, and otherwise) was continually being unfolded in both the more predictable musical structures of the Classical era and through the disintegration of rhetoric as the primary system of musical communication. With the shift in emphasis away from 'God's eternity' came the need for Koselleck's 'horizon of expectation' to be further extended.[92] It is curious to consider how this idea might manifest in listener expectation during the performance of toccate. Considering toccate are so sectionalised in form, and Frescobaldi's paratext suggests that the performance style must highlight this structural aspect, presumably any temporal 'horizon of expectation' would be regularly disrupted by the sectional structure.

Perhaps the most employed musical form for vocal works prevalent in the early eighteenth century was the 'da capo' aria. This musical form was commonly utilised in works relying on an overarching narrative in both the secular field, in the form of opera, and the liturgical, in, for example, oratorio and Passion stories. The 'da capo' aria was principally utilised as a vehicle for displaying the virtuosity of the singer — allowing them to ornament on the return of the 'A' section (if we believe they didn't simply ornament all the way through).

---

[91] Subotnik, *Developing Variations*, 189.
[92] Koselleck, *Futures Past*, 264.

Vocal works reliant on the symbiotic relationship of music and text had the power to focus the listener on a strong sense of narrative drive throughout the work. The process is made as obvious as possible by combining language with music. Language, which has (simplistically) a direct relationship between signifier and signified (a model of generating meaning) and therefore the capacity to solidify the listener's ability to successfully follow a narrative, can provide a less abstract path of 'meaning' for the listener to follow: it can create a more assured linearity than solely musical form.

> Like language, music takes time. It cannot actually be made timeless, but it can suggest timelessness by bending the linear flow of time from past to future into a circular shape— by making the ending approximate the beginning, rather than being radically different from it. Among the forms capable of capturing a timeless moment of contemplation, the da capo aria is the single most common one. [93]

A suggestion of 'timelessness' as a metaphor for eternity within an inescapably linear temporal system is an impressive analysis of cyclic forms that often seem oxymoronic when we consider their appearance and extensive use within narrative musical structures. An element that often can be perceived as a narrative failure is when 'B' section within a 'da capo' aria contains some narrative or character development that is subsequently undermined by the repeat of the 'A' section with the same text and music as the first time around. It becomes a convincing argument for Berger to suggest these moments of seemly pointless repetition (in narrative terms) are a cause for contemplation and that the taking of time outside of real temporal linearity is a timely metaphor for eternity. What I constantly return to in this sphere of thought is the dichotomy between the micro-cycles forming in da capo arias and the

---

[93] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 106.

narrative progression within the work (whether it be a passion or an opera etc.). Entering the micro-cycle: the temporary neutralisation of time with the repetition of the 'A' section of any da capo aria fits both within a cyclic definition and a linear definition in that it delays narrative progression and repeats music the audience has already heard — although the repeat is clearly different from the initial 'A' section (due to the singer's ornamentation, the passing of real-time and therefore the present memories of the initial 'A' section) and therefore contains its own sense of progression despite being formally in opposition to the overall narrative arc.

Berger also offers a manifestation of Bach's use of cyclic structure in the independent movements of his Matthew Passion. He describes two types of da capo utilised by Bach: the 'literal da capo' (ABA), in which the A section starts and ends in the tonic key, and the 'varied da capo' (ABA1) which "ends in the tonic key on the return but not the first time around."[94] Berger gives the reasons for the alternations between pure cyclic structure and partial cyclic structure as functional tools to control harmonic development within a movement. This analysis of the simple structure of the 'da capo' or 'dal segno' could be taken to undermine one of Berger's earlier concepts; that the sense of an impending ending, present throughout the structure of a pre-Enlightenment work, is difficult or impossible to perceive. If the movements throughout the Matthew Passion (in this case) are often being considered as structured in a simple cyclic form, albeit within a strong overarching narrative structure, there must surely be an argument to be made for the ability of a listener to easily recognise linear direction within a movement. Despite perhaps the lack of a strong 'theme', in some cases the listener would surely have partial awareness when faced with the repeat of the 'A' section within a 'da capo' (ABA) structure. In fact, listener orientation would be possible on two

---

[94] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 50-51, See footnote 10.

planes, within a simple movement and within a text-based structure, such as the linear narrative of a passion.

Ultimately, whether used as a compositional tool or latent in the mind of the composer, cyclicity and linearity in musical form and structure from the Seventeenth Century can be considered in dialogue with jostling modern and pre-modern mentalities – even if, as I say above, it feels important not to directly conjoin linearity to modernity and cyclicity to pre-modernity.

Vico

If we can recognise and accept a relationship to exist between modernity/pre-modernity and linear/cyclical musical structures, we can also attempt to explore the concept of 'cyclicity in duality with linearity' within historical philosophy.

Giambattista Vico (1668-1744) was almost a direct contemporary with J. S. Bach (1685-1750). Vico's main achievement was the advocation of a cyclic theory of history or 'ricorso'. He expounds his theory of history in his seminal work *Scienza Nuova* first published in Naples in 1725. Vico summarised his idea poetically in the 1744 edition:

> The nations mean to dissolve themselves, and their remnants flee for safety to the wilderness, whence, like the phoenix, they rise again. That which did all this was mind, for men did it with intelligence; it was not fate, for they did it by choice; not chance, for the results of their always so acting are perpetually the same.[95]

Vico's anthropological theory of national historical cyclicity follows this schema: chaos, civilization, theocracy, aristocracy, democracy, and then a return to chaos. He vaguely summarises these stages into three unchaotic (i.e. excepting chaos) categories: religious, punctilious and civil. Each stage of a nation's history is therefore described by the power

---

[95] Vico, Giambattista. *The New Science.* Translated by Thomas Goddard and Max Harold Fisch. 3rd ed. New York, USA: Cornell University Press, 1948. 1744. 382.

system that controlled it.[96] This approach to the study and understanding of history —
particularly through a mixture of sociology and philology — was radical and provided a new
way of conceptualising the past.

Vico's theory, as most philosophical theories of the time had to, rests on the existence of and
belief in God.[97] If we follow Berger's thinking, so too did Bach's concept of musical
temporality. By Dreyfus' account, Bach's works show him to have had a mentality similar to
Vico's in which their expressions of work simultaneously fit well within their historical time
and at the same moment appear peculiar and almost timeless — an analogue could be drawn
between this and Koselleck's analysis of Altdorfer's painting (see above). [98]

Whilst it is tempting to assume Vico's theory contains a strong thrust of modernity this veneer
crumbles away to reveal an idea that is anti-modern (through its cyclic repetition preventing
progression) and conservative (an attempt to justify an opposition to real change) in a way that
many other contemporary philosophies weren't.[99] Berlin notes Vico's conservatism is also
present in his "ambivalent attitude to freedom of the will."[100] He also postulates an intriguing
mentality conjured by the study of Vico:

---

[96] Vico, *The New Science*.
[97] The inquisition was still active in Europe at this time.
[98] Dreyfus, *Bach and the Patterns of Invention*, 244.
[99] Take the example bookends of Descartes's and Hume's theories.
[100] Berlin, Isaiah. *Vico and Herder.* London, UK: Chatto & Windus Ltd., 1976. 122

That, therefore, in addition to the traditional categories of knowledge —*a priori*–deductive, *a posteriori*- empirical, that provided by sense perception and that vouchsafed by revelation — there must now be added a new variety, the reconstructive imagination. This type of knowledge is yielded by 'entering' into the mental life of other cultures, into a variety of outlooks and ways of life which only the activity of *fantasia*— imagination — makes possible.[101]

If, as Butt postulates, the key to modernity is an awareness of a change in mindset, Berlin offers a creative passageway into that mindset that allows for the formation of new mentalities towards different histories and cultures.

Vico appears to me to provide a representation in thought of the combination of the modern and the anti-modern — in analogue with the cyclic and the linear. His conservatism survives intact in parallel with his radicalism and creates an alternating binary in which both perspectives are reliant on one other. Such a binary may be generated by the effects of modernity but it may also present a situation in which the effect of modernity is noticeable alongside its own negation.

---

[101] Berlin, *Vico and Herder*, XIX.

*Finnegans Wake*

In the same way that it is inconceivable that *Finnegan's Wake* could have been created at any other point in time, the toccata style as composed by Kapsberger and Frescobaldi has an analogous peculiarity. Both forms were extrapolations of virtuosic practices heavily indebted to the improvised *parole* realised from structures of tropes and background esoteric systems.[102]

> *Finnegans Wake* is as close to a work of nature as any artist ever got—massive, baffling, serving nothing but itself, suggesting a meaning but never quite yielding anything but a fraction of it, and yet (like a tree) desperately simple. Poems are made by fools like Blake, but only Joyce can make a *Wake.*[103]

Burgess's description of *Finnegans Wake* has the effect of illuminating the unique experience the work can offer the reader. There are some initial connections yet to be made between some of the points Burgess makes concerning the nature of *Finnegans Wake* and the nature of toccata style but for now, Burgess' interpretation serves as a referent frame. Consider an analytic cycle between *Finnegans Wake* and the toccata style.

The publication of *Finnegans Wake* on 4th May 1939, provided the literary world with a new stylistic extremity.

---

[102] For a fuller explanation of 'parole' and its usage in literary theory see: Saussure, Ferdinand De. "Course in General Linguistics, Introduction." In *The Norton Anthology of Theory and Criticism*, edited by Vincent:.B. Leitch, 956-77. New York, USA: W. W. Norton & Company, Inc., 2001.
[103] Burgess, Anthony. *Here Comes Everybody*. Feltham, England: Hamlyn Paperbacks, 1982. 185.

> Formally speaking, it is such a miscellaneous and apparently disorganized work that it broke every shibboleth of the test that 'classical form' set for art ever since Europe discovered in the Greeks that originary perfection that it claimed for its own. [104]

No such work had existed before and no such work could have. Joyce had manufactured an original work so impenetrable that at the time of its publication most readers met it with some repulsion — it is still described as 'unreadable'.[105] Aside from large debts to Joyce's earlier works, *Finnegans Wake* can be seen as having no other predecessor outside of the mind of its author.

Joyce had spent seventeen years constructing the novel under the title *Work in Progress* and had published stand-alone sections of the text in periodicals and literary magazines. Published instalments came in several formats: the more formal, such as Faber's 1930 publication of *Anna Livia Plurabelle,* overseen by T. S. Eliot, were offered up to the public having been anticipated by excerpts published in literary magazines.[106] Once Joyce had started to show his hand via these teaser excerpts, *Work in Progress* began to attract criticism: Nabokov described it as 'a cold pudding',  and D. H Lawrence went so far as to call the texts 'old fags and cabbage-stumps'. [107]

Philosophers like Verene are keen to point out:

---

[104] Dean, Seamus. *Introduction.* London, UK: Penguin Books, 1992. 28
[105] Dean, *Introduction.*
[106] Such as *Transatlantic Review*, edited by Ford Maddox Ford; a magazine which only ran monthly publications for the year 1924, despite being heavily influential on the literary scene at the time.
[107] O'Brien, Edna. "Foreword ". In *Anna Livia Plurabelle by James Joyce*. London, UK: Faber & Faber Ltd., 2017. Vii.

> The second way to [approach *Finnegans Wake*] is to heed the advice Joyce constantly gave—to all his friends, to his benefactor Harriet Shaw Weaver, and to others who wished to know how to approach *Work in Progress* as it developed—to read Vico's *Scienza nuova.*[108]

Vico is present in many forms and variations throughout *Finnegans Wake*. An obvious appearance is Vico's name hidden inside Joyce's punning language: "the producer (Mr John Baptister Vickar)" (255.27), "promptly tossed himself into the vico" (417.05), "Vicus Veneris"(551.34), "astronomically fabulafigured; as Jambudvispa Vipra foresaw of him" (596.29).[109]

Inspired by Vico's cycle of mankind, Joyce mirrors the historical process in the structuring of *Finnegans Wake*. According to McHugh, Vico simplifies this process into three umbrella phases followed by a return:

> Book I is the Age of Gods, symptomized by birth and commencing with a roll of thunder. Book II is the Age of Heroes and of marriage, Book III that of People, of democratic institutions and of burial. Book IV, the ricorso, completes the cycle, the last and first sentences of FW being continuous.[110]

---

[108] Verene, Donald Phillip. *James Joyce and the Philosophers at Finnegans Wake.* Illinois, USA: Northwestern University Press, 2016. X

[109] Joyce, James. *Finnegans Wake.* London, UK: Faber & Faber, 1939.

[110] McHugh, Roland. *The Sigla of Finnegans Wake.* London, Great Britain: Edward Arnold Ltd., 1976. 5.

Verene also points out, in a possible interpretation, that Vico shadows the central character (and culprit) throughout the novel by shifting one letter backwards between the first two initials of G. B. Vico and H. C. Earwicker — a suggestion that can easily be believed.[111]

Joyce begins and ends his magnum opus with a repetitive performative dedication to Vico's philosophy which Bishop considers to be an inspiration "both traditional and radical".[112] In the roundabout words of Eco:

> It is not the case that the book finishes because it has begun a certain way; rather, *Finnegans Wake* begins because it finishes that way.[113]

Joyce's interest and use of Vico's theories is not scientific appropriation, and therefore should not be treated as such, as the two works cannot be fully integrated. We must entertain *Finnegans Wake* and *Scienza Nuova* collectively as creative works that interplay — this is a more appropriate and constructive method. As with several foundational elements of *Finnegans Wake*, Joyce simply took inspiration from certain sources without encompassing their whole ontology. When referring to Vico's influence on the structure of *Finnegans Wake*,

---

[111] Verene, *James Joyce and the Philosophers at Finnegans Wake*, 84.

[112] Bishop, John. *Joyce's Book of the Dark, Finnegans Wake.* Madison, Wisconsin, USA: The University of Wisconsin Press, 1986. 209.

[113] Umberto Eco from Verene, *James Joyce and the Philosophers at Finnegans Wake*, 31, (footnote 62, chapter 1).

Joyce denied taking the speculations literally and defined his interpretation of Vico's cycles as a 'trellis'.[114]

> A trellis is a structure of latticework for the support of climbing plants. It is also possible to speak of "a trellis of interlacing streams." Etymologically "trellis" is a fabric of course weave and specifically *trilicius* (Vulgar Latin) is "woven with triple thread." "Trellis" has within it the notion of three (tres). A trellis as a scaffolding is the least of these meanings, as it is static. In the *Wake* all the streams interlace and in the fabric of the *Wake* all is woven together in crisscross, as Joyce reformulates Vico's three ages and three principles of humanity to include a fourth—providence.[115]

Joyce, as the master of several languages (and a further invented language which puns on all of the others), we can assume would not use a key term describing the structure of a work lightly. As a result, Verene considers Vico's influence on *Finnegans Wake* to be integral and he shuns other interpretations (such as Burgess's) that do not consider it a key element.[116] However, the emphasis placed on Vico and his theories as an active part of *Finnegans Wake* varies dramatically between interpreters. The variable stances on the matter have the potential to become as hard-set as those surrounding the presence of Freud's dream theories in the work. It is important to note that Burgess and Verene approach the work from two very different backgrounds, Burgess as an established author in his own right and Verene as an academic (Professor of Metaphysics and Moral Philosophy at Emory University). Both of

---

[114] Verene, *James Joyce and the Philosophers at Finnegans Wake*, 20.  See also: "In discussing *Work in Progress* with Joyce, Mercanton brought up Michelet's *Vico*. Joyce told him: "I don't know whether Vico's theory is true; it doesn't matter. It's useful to me; that's what counts." (Footnote 26, Chapter 1)".
[115] Verene, *James Joyce and the Philosophers at Finnegans Wake*, 20-21.
[116] Verene, *James Joyce and the Philosophers at Finnegans Wake*, 23 (internal quotation; footnote 30, chapter 1).

their critical studies can be read in a reactive synthesis which is reflected in the dual consideration of *Finnegans Wake* and *Scienza Nuova* as a unity.

Intentional or not, in renewing Vico's philosophy of history, Joyce incepts a peculiar cycle of his own. With Joyce's construction of *Finnegan's Wake* another binary cycle is formed across history, linking Joyce's and Vico's works together into a dyad.

> The reader must read the two books together—*Finnegans Wake* and the *New Science*—as a "twone." Such reading requires "two thinks at a time." Each book will change in the reader's mind in relation to the other. As Joyce restudied Vico's *Scienza nuova* to write *Finnegans Wake*, as Ellmann reports, the reader can be expected by Joyce to do the same. Most readers will likely be led to study Vico for the first time. Joyce's text, more than any other in the twentieth century, more than Croce's work, has pointed to the originality and wealth of insights that lie within the *New Science*. Joyce is in fact Vico's greatest interpreter, although his purpose was not to be an interpreter in any ordinary sense.[117]

Verene goes on to attempt to solidify the conceptual connection between the two works (as a cycle) that views *Finnegans Wake* as an offspring of *Scienza Nuova* by suggesting that the absorption of both texts into memory allows interpretations that make valuable connections through the imagination of both[118] — this is a similar idea to Berlin's 'reconstructive imagination.' Verene's thinking presents a type of offspring which is a renewed repetition of the original whilst the original is still present. The presence of the original within this model is problematic as when we consider a repetition or renewal of a concept or work it is often in the

---

[117] Verene, *James Joyce and the Philosophers at Finnegans Wake*, XI.
[118] Verene, *James Joyce and the Philosophers at Finnegans Wake*, 94.

place of the original, it surpasses or supersedes the original — suggesting the absence of the original in all future considerations of the work or concept. Where an original has been renewed in itself (i.e. restored to its original condition etc.) the argument can still be made that this renewed-original is in the place of the true original and cannot be identified as such: the original has ceased to exist as it has changed. Verene writes of renewal in an accumulative way whereby the original is both present in itself (and history etc.) but also present, perhaps to an equal degree, in the 'renewal' — which can be considered a new concept or work. This model of thinking about two concepts or works across history is often linear and one-directional: the older work influences the newer and is present in it, but the reversal of this idea is ignored. T. S. Eliot touches on a similar idea in *Tradition and the Individual Talent* where he suggests a new addition to a canon of artistic works will shift the conceptual positions of previous works.[119]  In general, a newer artistic work is generally considered not to influence the older despite the presence of the older work within it. The newer work will undoubtedly alter our reception of the older work but the older work could be considered to have fundamentally changed in an irreversible way.[120] Verene clearly subscribes to this notion when he writes: "Each book will change in the reader's mind in relation to the other."[121] However, this appears on the surface to be a contradiction to the term 'renewed' when considered transitively. If the books are renewing in the reader's mind due to their constant interactions, they not only constantly renew within their binary but also in relation to their previous (pre-renewed) forms, creating a multitude of 'renewed books'— and no doubt a complex mental experience. Such 'constant interactions' are an inevitable effect of a dual

---

[119] Eliot, T. S. *Selected Essays.* London, UK: Faber and Faber Limited, 1932. 13-22.
[120] To borrow the word from Berger.
[121] Verene, *James Joyce and the Philosophers at Finnegans Wake*, XI.

consideration of two works, as it is entirely possible to conceptualise parallels and agitations on micro as well as macro levels.

Finnegans Wake begins in mid-flow with half a sentence, or to be more accurate, the second half of a sentence: 'riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs.'(3.01)[122] Within this first sentence, Joyce cryptically and repeatedly presents both the notion and the practice of a theory that provides the shifting foundation-less structure upon which the whole text is constructed. Most readers will notice the sentence fails to start with a syntactically correct capital letter; fewer will assume the first half of the sentence is yet to be discovered; but fewer still will manage to read to the end of the book to find the first half of that same sentence: 'A way a lone a last a loved a long the' — the final half-sentence of the novel is missing a full stop. The effect of this dramatic unfinished sentence is to restart and renew the text for the reader in a theoretically never-ending cycle, which the reader seeks out by turning to the front of the book once again. Further symbolism of Joyce's fundamental inspiration is found in the polysemic word, 'riverrun', which offers a metaphor for eternal renewal and cyclicity. If Joyce's polyphony has not yet struck its parallel-marks then the reader is given two final clues before the close of the opening/closing sentence. '…vicus of recirculation…' (3.01)[123] is a metonymic clue of two parts. The latter, 'recirculation' — which has the potential to be a performative utterance, as in the case of the reader who has arrived at the end of the novel and has turned back to begin again — immediately posits the concept of repetitive cyclicity which, given the first-time reader has yet to be introduced to any characters (which

---

[122] Joyce, *Finnegans Wake*, 3.
[123] Joyce, *Finnegans Wake*, 3.

will occur by the end of the sentence in the form of HCE), conceptually frames what follows in the novel as a form of repetition. The former clue is 'vicus' which in Latin means hamlet, or village.[124] However, when associated with 'recirculation', 'vicus' could easily be interpreted to relate to Vico's cyclic theory of history.[125] If none of this cyclicity is obvious to the reader, White notes this literal explanation only a few pages into *Finnegans Wake*:

> One of the most frequently quoted phrases in *Finnegans Wake* is "the book of Doublends Jined," a locution which contains, among other things, perhaps the first explicit mention of the *Wake's* circular structure.[126]

How could any reader fail to notice Joyce's preoccupation with cyclical structures?

---

[124] "http://Www.Latin-Dictionary.Net/Definition/38772/Vicus-Vici." accessed 13/10/18, 2018.

[125] Vico, *The New Science*.

[126] White, David A. *The Grand Continuum: Reflections on Joyce and Metaphysics.* Pittsburgh, USA: University of Pittsburgh Press, 1983. 29 (see 20.13-18)

Joyce and Music

As a young child Joyce grew up playing the piano and singing — passions both his parents shared.[127] I'm tempted to suggest that the type of traditional songs Joyce would have grown up singing have strong cyclical elements, such as the strophic song with a returning chorus. Oliver St. John Gogarty also notes Joyce's love of singing in the essay *James Joyce as a Tenor* from *Intimations.*[128]

This corroborates the relationship this study seeks to explore between the works *Finnegans Wake* and toccata form, crossing the assumed boundaries between musical and literary fields and allowing the two to inflect one another. We can base this assumption on the presence and importance of music in Joyce's life manifesting in his creative output.

Joyce's literary output is filled with musical references; his first publication in 1907 was a set of thirty-six lyrics called *Chamber Music*:

> The inspiration for them sprang from his love of Elizabethan songs. His brother tells us that his favourite poem in Dowland's songs was 'Weep you no more, sad fountains'; he believed that the great lutenist wrote this lyric himself: in one of his essays he wrote: '. . . even one lyric has made Dowland immortal'. [129]

---

[127] M.Ruff, Lillian. "James Joyce and Arnold Dolmetsch." *James Joyce Quarterly* 6 (1969): 224-30. 224
[128] Gogarty, Oliver St John. *Intimations.* London, UK: Sphere Books Ltd., 1985. 39-46
[129] M.Ruff, *James Joyce and Arnold Dolmetsch*, 226, footnote 9.

Joyce clearly had a strong interest in historical music which lead him to write to Gogarty on 3rd June 1904 expressing his interest in acquiring a lute and wandering like a minstrel in South England.[130] Joyce followed through with his idea but Dolmetsch refused — suggesting a harpsichord or spinet would be more 'practicable'.[131] This communication between Dolmetsch and Joyce provides clear evidence for Joyce's awareness and interest in historical music: particularly that written for the lute. Whilst we can presume Joyce knew little of early Italian music, let alone knowledge of the toccata form, we can certainly conjure a dialogue between the two via his interest in lute music and song.

Despite failing to acquire a lute for himself, Joyce repeatedly refers to lutes in his literary works, clearly displaying an ongoing fascination with the instrument and its history. A passage of particular note is a version of Joyce's exchange with Dolmetsch formed into pseudo-fictional anecdote in Ulysses:

> [...] launched out into praises of Shakespeare's songs, at least of in or about that period, the lutenist Dowland who lived in Fetter Lane near Gerard the herbalist, who anno ludendo hausi, Doulandus, an instrument he was contemplating purchasing from Mr. Arnold Dolmetsch, whom Bloom did not quite recall, though the name certainly sounded familiar, for sixty five guineas [...][132]

---

[130] M.Ruff, *James Joyce and Arnold Dolmetsch*, 227, footnote 12: Letters, Vol I. p.54.
[131] M.Ruff, *James Joyce and Arnold Dolmetsch*, 227, footnote 13: Richard Ellmann, James Joyce. 1959. p.161.
[132] Joyce, James. *Ulysses*, ed. Seamus Deane, London, UK: Penguin Books Ltd., 2000 (1922). 771.

Considering Joyce's interest in both historical music as well as the popular and traditional music of his time we might therefore assume some elements can be found to circulate between the manifestation of his ideas in *Finnegans Wake* and those contained within historical musical works. This goes some way to shoring up cyclic connections made previously between Vico's work and Joyce's (in which the former is creatively renewed in the latter, thus affecting and changing the former). Within our own mental trellis (considering the trellis as both an object and a process), we can conjoin these ideas, adding historical forms of music which also share otherwise latent similarities which are renewed and changed in the creation of *Finnegans Wake*.

The American composer Otto Luening provides an account of how Joyce may have constructed intertwining analogues between the logic and polyphony of literature and music. After a chamber music concert, Joyce "began going through the piece, note by note and phrase by phrase, literally transposing it first into word inflections and then into verbal images. At the end of this evening with Joyce I had learned more about the relationship of language to music than ever before or since."[133]

This account of Joyce's 'translation' of abstract music into text and verbal images is an example of strong evidence for the idea that he found creative connectivity between the two.

---

[133] Luening, Otto. *The Odyssey of an American Composer.* New York, USA: Charles Scribner's Sons, 1980. 197-198.

> In *Finnegans Wake*, the associative nature of thought comes even more clearly to the fore, the dreamtext at points traveling madly down trails of similar sounding signifiers, unable to arrest the linguistic play of the unconscious mind: "Ten men, ton men, pen men, pun men, wont to rise a ladder. And den men, dun men, fen men, fun men, hen men, hun men wend to raze a leader" (*FW* 278). Rather than containing themselves in a complete, harmonious, and radiant presence, unconscious thoughts are hopelessly proliferative, with one piece of textuality relentlessly generating more […][134]

Devlin points out a possible instantiation of Joyce's ability to translate music into sound and the inevitable klang-association that is ever-present throughout *Finnegans Wake*. In this case, knowledge of the song 'Ten Men Went to Mow', is key to this particular translation of sound into text. This manner of written composition has much in common with musical improvisation and analogues with scat singing.

This evidence of the translation of music into text suggests we might assume Joyce operated within a personal schema, even if it was subject to constant modification and change in the way that an improvisatory practice 'riffs' using previously-generated patterns in addition to newly added material. In the above example 'Ten Men Went to Mow' inspired Joyce to improvise new word-strings constantly referring to the original song, in an improvisation mainly reliant on the sound of the words when voiced. Thus, the boundaries between two forms of creative expression (music and writing) were bridged in Joyce's mind, forming radical associations. Taking this into account, Joyce's work might be considered imbued with a hidden associative musical meaning that existed in his mind alone, latent in the text, and awaiting discovery. Despite one's inability to 'get inside Joyce's head' and discover the key to

---

[134] Devlin, Kimberly J. *Wandering and Return in Finnegans Wake.* Oxford, UK: Princeton University Press, 1991. 42.

his musical and literary associations, one might do well to acknowledge that such heavy and radical associations are present in his work, and present in a much deeper and fundamental way than one might have otherwise assumed.

Metaphysical Cycles

Returning to our consideration of *Finnegans Wake* as a cyclical work, one can approach the idea of modelling a cyclical structure (in an apparently linear form) in several ways. If we imagine the work as a simple circle flowing round and round, we can ask why, if there are forces acting upon the work, the direction of the flow does not change and cut an arc across the circle, thus creating a new repeating pathway and perhaps making the reader unaware of the previous one. Within the confines of a linear medium we should immediately disregard the potentiality of any redirection of flow without an external force acting upon the work, based on the choices made by the original author/composer in manipulating the work over time. We rely on the inclusion of force to encompass the modelling of any manipulation to the cyclic flow and by modelling the actions of an external force we have to also acknowledge the subsequent reaction of an internal force holding the cycle in its former and latter equilibrium — requiring a central fulcrum or similar. This formulation leads us down the binary pathway of centripetal or centrifugal forces (the latter being the fictional force not measurable in nature).

A centripetal force would cause the cycle to direct its focus and force towards a central point, or axis of rotation. When considered within the confines of the structure of *Finnegans Wake*, if we imagine a centripetal force is acting upon the work it would require a latent element of structure to be the centre and form the point which causes the cycle. On the other hand, a centrifugal force, which is inevitably present within a simulated binary system of equilibrium (centripetal/centrifugal), acts against a centre (point-of-axis) in favour of the power of the cycle's own inertia, causing it to pull away in equal opposition to the centripetal force. This paradigm brings us to an equilibrium that is unquestionable. However, this is not all that we

must be concerned about; the narrative structure of *Finnegans Wake* — which I propose to model as an internal cycle in contrast to the foundational structure (or grand cycle): linked but nonetheless individual and separate — provides multiple recyclings of similar narrative material within the larger structural cycle, as suggested by Margot Norris:

> In the course of several chapters, I have examined this lack of certainty in every aspect of the work. Events in *Finnegans Wake* repeat themselves as compulsively as Scheherazade did, spinning her tales, until there are so many versions of the event that one can no longer discover the "true" one.[135]

The two cycles, the structural and the narrative made up of micro-'spinning' repetitions, are a plurality acting on one another and together. This instability between coherent lines of explanation is something that Joyce seemed to foster, according to Beckett:

> He insisted on complete identification between the philosophical abstraction and the empirical illustration, thereby annulling the absolutism of each conception — hoisting the real unjustifiably clear of its dimensional limits, temporalising that which is extratemporal.[136]

---

[135] Norris, Margot. *The Decentered Universe of Finnegans Wake.* Maryland, USA: The John Hopkins University Press, 1976. 120.

[136] Beckett, Samuel. "Dante... Bruno. Vico.. Joyce." In *Our Exagmination Round His Factification for Incamination of Work in Progress*. Paris, France: Shakespeare and Company, 1929. 3.

In a sense, what Beckett is describing is sublation or 'aufheben', whereby two contradictory elements are conjoined and therefore simultaneously abolished and subsumed.[137] A view from a distance of several cycles spinning at different rates seems an apt metaphor for the mental expression Joyce sought — a system that incorporates a view of the whole and yet does not insist on a causal relationship between components.

 Within the internal narrative paradigm of *Finnegans Wake*, Norris finds no reason not to rip the potentially latent fulcrum from the text, suggesting that "[t]he formal elements of the work, plot, character, point of view, and language, are not anchored to a single point of reference, that is, they do not  refer back to a center."[138]

What is left in Norris' devastating wake, is cyclonic. A centripetal work with such obfuscatory focus on its own centre that the centre becomes absent. In this paradigm the internal cyclic repetitions of potential narrative create the illusion of a latent linear narrative operating within the overarching structural cycle. Devlin acknowledges *Finnegans Wake* lacks a formal plot and that often there is no sense of a linear narrative[139] — two devices that displace any mental formation of a formal structure with a bundle of competing temporalities.

---

[137] See Hegel's 'remarks' on sublation: Hegel, Georg Wilhelm Friedrich. *The Science of Logic*, ed. & trans. George Di Giovanni, Cambridge, UK: Cambridge University Press, 2010. 81-82.
[138] Norris, *The Decentered Universe of Finnegans Wake*, 120.
[139] Devlin, *Wandering and Return in Finnegans Wake*, 18, See footnote 24 for more information on the internal quotations.

Within such a cyclonic structure, we can see the potential for internal repetitions (such as those present in the narrative repetition cycles) to be substituted and perform in an imperfect arc — as each individual narrative repetition cycle relies on the two plural overarching cycles (of the structure and the narrative) to provide the illusion of linear progress in the grand cycle.

Suggesting the centre is absent gives credence to the centre as a point of rotation regardless of there being nothing substantial at the centre — in other words, the fulcrum-element that everything points to and references, has the potential to be made of only the assertion of everything else and therefore could still be classed as a centre despite a lack of meaning or foundation. In some ways the foundation or meaning, in particular regard to a work such as *Finnegans Wake*, could be credibly assumed to be the foundation or meaning projected by the cycling constituents of the work. Thus, making the faux-centre exist in a theoretical paradigm, in binary opposition, as a requirement of the presence of cycles of structure and narrative (and many further internal cycles). This binary allows the cycles of the work to be considered independent of that very faux-centre — a paradoxical relationship.

Devlin chooses to demonstrate the multi-strata polyphonic nature of *Finnegans Wake* by mapping it on a graph:

> Reading the *Wake* demands simultaneous attention to several textual dimensions: a vertical axis along which one finds multiple meanings and images in isolated words or phrases; a

horizontal axis along which one finds threads of narrative; and a recursive axis along which one finds earlier parts of the dream returning in altered form. [140]

The 'recursive axis', as Devlin describes it, has the effect of re-figuring the cyclic overtones of a repeating narrative to conform with a linear axis of progress — presumably to which the counterpoint provided by the multiple meanings and images can refer. In other words, when a cycle is formed between a narrative temporally 'in the past' and renewal of that narrative — in that it is the same and also different — the perception of the cycle complies to a linear authority and progression. This approach also conforms with what we might naturally assume when examining the process of 'renewal'. However, as a structural model, the 'graph' with its axes poses a problem that Devlin does not take the time to explain: what form within a traditional structure of a graph does the 'recursive axis' take? Do we imagine it as a 3D graph with the recursive axis linking points together across both the horizontal and the vertical?

In *Wandering and Return in Finnegans Wake*, Devlin relies repeatedly on the work of Michael Begnal to provide the foundation for this graph-based structural analysis.

[…] Begnal suggests that the recursive dimension of the *Wake* is rooted in textual linearity and yet contributes to the vertical density of the dream:

We arrive at the *Wake* meaning through a process of accrual, so that each new element or piece of plot makes sense only as it reminds us of what has gone before and as it restates a basic crux or situation. The repetition of theme or incident [along the horizontal axis]

---

[140] Devlin, *Wandering and Return in Finnegans Wake*, 17.

necessitates the building of vertical towers of information which require immediate reference back to their analogues.[141]

If we are presented with the renewal of a narrative from earlier in the novel (or cycle), to imagine it functioning within Devlin and Begnal's system would require it to factor the 'multiple meanings and images in isolated words and phrases' into its renewal. This is unlikely considering that on a micro level, Joyce's text hardly repeats the same words throughout the book, one could argue that Joyce does not use a vocabulary — the words are renewed throughout the text in parallel with the narrative. No vocabulary is allowed to settle and form repeated units of sense (perhaps with few minor exceptions, including character names and the 'thunder').[142]

Crucially, White's interpretation of the text takes into consideration the potential for readers to have multiple interpretations of their own.[143] The 'flux' between signifier and signified in *Finnegans Wake* creates the sense of an environment that has more in common with Beckett's sublations — something neither empirical nor philosophical. Devlin's very inclusion of a conceptual graph forces her to commit to an attempt at empirical methodology.

If we extrapolate Devlin's idea and consider the cooperation of a vertical axis and a recursive axis joined together through an arc of renewal, the result would imply that Joyce would re-use

---

[141] Devlin, *Wandering and Return in Finnegans Wake*, 17, See footnote 21.

[142] Curiously there are ten examples of the 'thunder' in *Finnegans Wake* each a different hundred letter word, that is, excepting the last which has a hundred and one. Thus, making a combined total of one thousand and one letters, which begs an analogue with Scheherazade and the *One Thousand and One Nights*.

[143] White, *The Grand Continuum: Reflections on Joyce and Metaphysics*, 30.

'isolated words or phrases' to re-convey 'multiple meanings and images.' I accept part of this idea as possible because Joyce clearly does reproduce many different perspectives on one narrative which as a corollary must contain some repetition of meaning. However, Devlin's assertion that renewal is formulated through the repetition and renewal of isolated words or phrases — considering that in this model the vertical axis would perform alongside the recursive and horizontal — seems implausible when we take into account Joyce's constant destruction and re-formulation of language.

To examine the potential behaviour of the other two axes — the horizontal (narrative) and the recursive (renewal of past narrative) — let us begin with the suggestion that having a horizontal axis has some claim to linearity. Firstly, we need to acknowledge that narratives must have a linear aspect to them: two ideas/steps must be connected in sequence (even if they are then repeated) to form an event continuum. Even the shortest of narratives must be considered linear. The application of a recursive axis involves the repetition of narrative units or sequences that, in *Finnegans Wake* at least, are renewed — in essence, re-formulated into the same story told differently. This adds a linear extension to the narrative and yet nonetheless creates a reference point in a past narrative. When we incorporate this process into Devlin's 'graph' model, an arc or pathway formed between the recursive and horizontal axes is more convincing. In this model, any renewal of previous narrative to create linear narrative progress in the present must travel in an arc past previous sequences of linear material. By modelling this process we can see that the new element of linear narrative, pointed out on the horizontal axis, would not only reference and renew a previous part of itself (thanks to the recursive axis) but would also have the potentiality to re-frame, from the present, the linear progression that it bypasses. In this sense what a graph-like model suggested by Devlin allows us to do is re-imagine and recognise a substance in the centre of the cycle. This substance is not a fulcrum or centre of meaning for a narrative but a linear temporal process which has the

capacity to stand 'out of time' and become neutralised. If we think back to our discussions of the work by Karol Berger, *Bach's Cycle, Mozart's Arrow*, we can notice an analogue here between Berger's examination of a Bach fugue and the position we have achieved here using analyses of *Finnegans* Wake.[144]

---

[144] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 13

Cyclic Structure in *Finnegans Wake*

*Finnegans Wake* is experienced through the format of a book. No matter how we approach the work, whether we begin reading from the beginning, the middle or the last page, what we experience of it is ordered by bibliographic conventions. One should also note it is not possible to read the novel backwards and retain a sense of narrative meaning, suggesting that this particular cycle is uni-directional. We may have created the order ourselves — such as a reading that starts at the end of the novel and turns back to the start to begin again — but our personal recollection of our experience of the work is inescapably linear. Reading *Finnegans Wake* twice, for example, would still be perceived as linear; we read it once, then we read it again (from whichever starting position we choose). We can conceptualise *Finnegans Wake* as having the structure of a 2D circle but nonetheless we will enter the circle at one point and leave at another (assuming we don't join the cycle and read the work continuously forever).

The experience of the cyclic work could therefore be ironed out into a linear line of chronology. In admitting the linear nature of my experience of *Finnegans Wake* I am open to the idea of a unity of two opposites: that cyclical works of art can be paradoxically perceived as cyclical and linear simultaneously. If this paradox is reversed, as binary paradoxes will allow, we have the statement: linear works of art can be paradoxically perceived as linear and cyclical simultaneously — a position also achieved by Butt and Berger with regard to Bach's works (see above).

Beyond an overall sense of cyclic structure in *Finnegans Wake*, Hart asserts:

There is considerable variation in the extent to which each individual chapter of *Finnegans Wake* is organised according to an internal cyclic scheme, and in general it is true to say that those chapters which were written or revised last tend to show the greatest concern with cyclic development. Such a late chapter may be subdivided again and again until complete cycles are to be found in short sentences or even in single words.[145]

In other words, the focus on cyclicity intensifies towards the 'end' of *Finnegans Wake*. Curiously this would appear to be the exact opposite of the process seeded with the onset of modernity whereby the dominance of cyclicity is reduced and the 'horizon of expectation' extends ever further into the future, as postulated by several musicologists.[146]

---

[145] Hart, Clive. *Structure and Motif in Finnegans Wake.* London, UK: Faber and Faber, 1962. 45
[146] See section entitled '*Cyclicity and Modernity*'.

Bruno with Vico

Cyclogenesis requires a centre; whether conjured by the cycles that are its own satellites or a foundation that initiates the cycles — providing a referent. Therefore, cyclogenesis creates a binary system of cycle/centre. Supervised by Joyce, Beckett writes in *Our Exagmination*:

[Joyce's] exposition of the ineluctable circular progression of Society was completely new, although the germ of it was contained in Giordano Bruno's treatment of identified contraries.[147]

In addition to Vico's cyclic history theory, Joyce also took inspiration from the philosopher Giordano Bruno of Nola.[148] Beckett implies that Vico used the theories of Bruno when developing his cyclic history — and if Beckett knew, then so did Joyce. Vico and Bruno are found in the text coupled together and obscured by Joycean puns (alongside Edgar Quinet, and Jules Michelet):[149]

From quiqui quinet to michemiche chelet and a jambebatiste to a brulobrulo! (117.11)[150]

---

[147] Beckett, *Dante... Bruno. Vico.. Joyce*, 5.
[148] Bruno was born in Nola, near Naples in 1548.
[149] There is a play on Michelet's translation and interpretation of Vico and Edgar Quinet's translation of Herder, along with connecting Vico with Bruno: "The ol-old stoliolum! From quiqui quinet to michemiche chelet and a jambebatiste to a brulobrulo!" (p. 117). The "brulobrulo" refers to Bruno being burned at the stake.
Verene, Donald Phillip. "Vico's Scienza Nuova and Joyce's Finnegans Wake." *Philosophy and Literature* 21 (1997): 392-404. 397.
[150] Joyce, *Finnegans Wake*, 117.11.

Joyce was interested in Bruno's theory of the 'unity of opposites'.[151] Bruno's philosophy accepted Copernican Heliocentricity[152] and in his first published dialogue *La Cena de le Ceneri* (The Ash Wednesday Supper), 1584, he explores the idea of a connection between the annual motion of the earth around the sun and the infinity of the universe.[153] According to Robert De Lucca, this approach was quite different to the position held by Copernicus[154] who had avoided making the decision about whether the universe was infinite.[155] Perhaps this anti-Catholic sentiment was a shared one and further drew Joyce to Bruno.

Several of Bruno's ideas can also be found in the work of his philosophical predecessor, Nicolas of Cusa, 1401-1464, — in particular Cusa's treatise *De docta ignorantia.*[156] Cusa can offer us another substantial point of view:

> […] Cusa outlines a cosmology which no longer recognizes ontologically separated levels in the universe. In the Cusan cosmos, everything is the centre and the circumference is nowhere — a distinction which Bruno considers a mere play on words. In this way, the earth loses the subordinate status which it had until now, in that it is thought to be no less central than any other star; it is subject to influences but is a probable source of influences itself. [157]

---

[151] Bruno, Giordano. *Cause, Principle and Unity.* Translated by Robert De Lucca. Cambridge, UK: Cambridge University Press, 2004.

[152] Verene, *James Joyce and the Philosophers at Finnegans Wake*, 56.

[153] Bruno, *Cause, Principle and Unity*, viii.

[154] Bruno, Bruno, *Cause, Principle and Unity*, viii.

[155] Although this idea of an infinite universe was something that Bruno could work with to greater philosophical ends, his incorporation of the idea into a theory linked with divinity would also eventually get him burned as a heretic by the inquisition in 1600.

[156] Verene, *James Joyce and the Philosophers at Finnegans Wake*, 55, See footnote 1.

[157] Bruno, *Cause, Principle and Unity*, xv.

Although evidently pre-Copernican, Cusa's model offers us another structural model which has not been considered yet — in that it cannot be considered as anything other than a holistic system and therefore resists deconstruction. Cusa's idea also chronologically pre-dates all of the other works that we are considering and could therefore, in our reality of linear time, have influenced cultural thought to the point that it may also appear in Bruno's thought, Italian toccata form, Vico and Joyce. As far as I am aware no scholar has yet suggested that the structure of *Finnegans Wake* is all centre and no circumference — very much the opposite (see above and below). From Bruno's perspective, this would create a unity between the arguments for a centre-less structure and those for a centre-ful structure.

What Bruno neatly manages to do in *Unity* is join together the co-incidence of opposites (the opposites being the centre and the circumference) from Cusa into a whole.[158] What Bruno describes in his dialogue is a perfect synecdoche; despite something being composed of recognisable parts, he considers the parts to fully and inseparably represent the whole. If I take this idea and use it as a tool for musical or literary analysis — particularly in the case of structural analysis — in my current mentality, I will fail to discover anything of note. The scientific approach for centuries has been to de-construct entities in search of fundamentals. If we consider cyclicity prevalent within an artistic form and we acknowledge that within every cycle there is an element of infinite potentiality, Bruno would have us assume that the part of the cycle we are examining is no different to the whole and cannot be considered separately. Bruno, unwittingly, also delivers a blow to the idea of the duality between what we have been terming 'God's eternity' and 'human temporality'. In Bruno's thought, the presence of eternity (as a form of infinity) reduces the temporal elements that make time (human temporality) into

---

[158] Bruno, *Cause, Principle and Unity*, 88.

infinity. In Bruno's synecdoche, human temporality is God's eternity and vice versa – they are indistinguishable parts of the same unity. Bruno's dialogue goes on:

> But you will say to me, 'Then why do things change? Why does particular matter turn itself into other forms?' My answer is that mutation is not striving for another being, but for another mode of being. And this is the difference between the universe and the things of the universe: for the universe contains all being and all modes of being, while each thing of the universe possesses all being but not all modes of being. [159]

One may be tempted here to assume that Bruno is seeking the sub-atomic building block of the universe but one should consider that instead, Bruno may have been advocating a mode of thought. We can find analogues with these ideas by terming the sub-contraries, linearity and circularity, modes of being. If the universe is always considered to be the final endpoint of Bruno's argument, then everything of which we are aware falls into his sub-category argument and this becomes useless for musical analysis. Nonetheless, if Bruno allows various modes of being to exist within a holistic unity — which may not be split into differing parts — we are presented with a cerebral model not unlike the 'holy trinity' in which God the father, son and holy spirit are thought of as separate modes of the same God, which are also considered in one indivisible unity.

If we extrapolate this idea to reflect the modes of cyclicity and linearity, then we find ourselves with a model in which cyclicity and linearity exist as one indivisible unity with differing modes of operation. I might go on to argue that this indivisible unity is an element of

---

[159] Bruno, *Cause, Principle and Unity*, 89.

modernity present in culturally-formed structures throughout history — it no doubt links the works I am examining here.
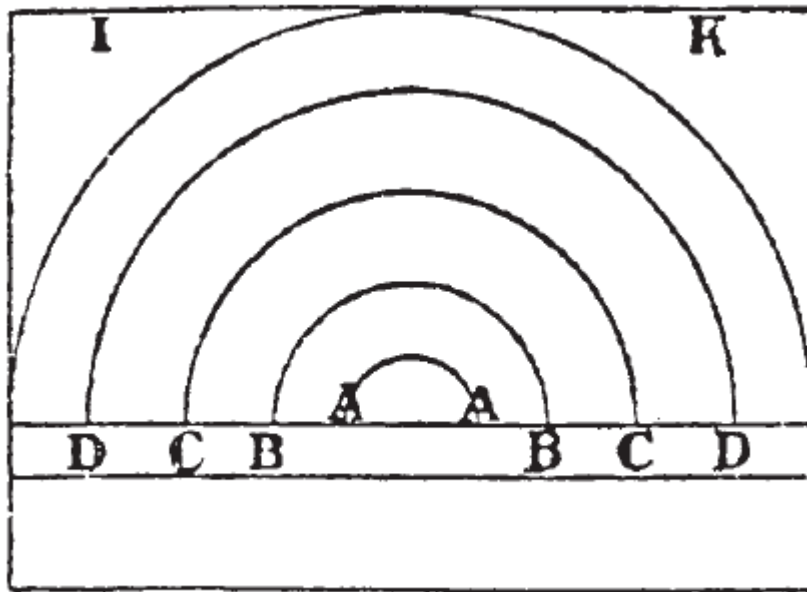


*Figure 1: Bruno's circle to line diagram*

Bruno shows through simple geometry that the circle and the line can be considered in unity[160] by demonstrating how arcs can become lines — he also explains how this unification allows

---

[160] Bruno, *Cause, Principle and Unity*, 96-97.

further understanding of the components.[161] This revelation of linear and cyclic forms as being potentially transformable has analogues with the experience of temporalities in musical form. Bruno's idea goes beyond those previously examined in relation to Bach's music (see above — Berger and Dreyfus in particular) where linearity and cyclicity were considered more like absolutes. When I come to analyse toccate (below) some foundations of thought will be made utilising the plasticity of this binary.

These contraries in union and their symbiotic theory of cycles are found cryptically interred throughout the *Finnegans Wake*. Take the first word in the title for example, '*Finnegans'* has no apostrophe; which according to Burgess leaves a tantalising 'pregnant ambiguity':[162]

> *Finnegan's Wake* fuses two opposed notions—the wake, or funeral feast of Finnegan; the waking up of all Finnegans. In the very name Finnegan the whole of Vico's ricorso is summed up: we finish (*fin*, *fine*, finn) and we start egan or again.[163]

Such an interpretation is entirely possible, given Joyce's love of puns. Bruno, then leads us back to Vico as Verene tells us how the two concepts are fused together through the coincident cycles inherent in contraries.[164]

---

[161] Bruno, *Cause, Principle and Unity*, 100.
[162] Burgess, *Here Comes Everybody*, 194.
[163] Burgess, *Here Comes* Everybody, 194.
[164] Verene, *James Joyce and the Philosophers at Finnegans Wake*, 60-61.
[165] Verene, *James Joyce and the Philosophers at Finnegans Wake*, 63.

If Vico was reliant on Bruno's philosophy for his own theory of history then it is implicit in *Finnegans Wake* that Joyce was also well aware of the connection. He shows evidence of this knowledge through his usual method of contrapuntally punning:

> Joyce merges Bruno, his original philosopher of the pen, into Vico the post: "you mean Nolans but Volans" (488.15); "Nolans Volans" (558.18); "nolens volens" (Latin: "willing or unwilling," "willy-nilly"); "*a nuhlan the volkar*" (352.16-17); "*Till Nolans go volants and Bruneyes come blue*" (418.31); "Mr. Browne, disguised as a vincentian, who, when seized of the facts, was overheard, in his secondary personality as a Nolan and underreared" (38.26-28).[165]

If we consider these two prominent theories together in their symbiotic form, our interpretation of any work which we perceive as having cyclic elements is constantly framed as in flux between the two — a flux that represents a potentially indivisible unity.

White notices that the elements of *Finnegans Wake* without an apparent opposite ('distinct individuals') lack the force needed to keep themselves whole.[166] This, in a full reading of the novel, has the effect of implying a greater fluxing cycle that, perhaps like dark matter, is latent and never surfaces.

---

[166] White, *The Grand Continuum: Reflections on Joyce and Metaphysics*, 35.

History and Time in *Finnegans Wake*

> As Eco says: "In the *Wake*, the co-presence of diverse historical identities arises because there exist precise structural and semantic conditions that deny the causal order to which we are accustomed." The reader can circle the square of history's four ages and know history in the manner that only God can, as a single field of events coincident with each other not as a sequence of past, present, and future. Instead, all is connected to all, but not in the sense of identity such that all is one; rather in the sense of an infinity of varying patterns of events which show that every event is in fact the repetition of another. No two events are identical, yet no event is unconnected to the whole that is the others. [167]

If history in *Finnegans Wake* is not obviously causal, as Eco and Verene suggest, then the alternative Verene offers is that all events are present. The following suggestion in the quotation above, that events merely repeat themselves is a purely Vichian idea. Verene's model of repeating cycles of history that are present as differing cycles within a field of interconnected temporality is a notion which appears to blend together both God's eternity (as postulated by Berger) and Vico's cyclic history. Whilst an interesting thought model, it is easy to see how the two integrated systems might contradict each other. Firstly, cycles of differing repetition would have to effectively be flattened, and 'not in motion'/atemporal in order to fit into a temporal system that is not causal. This also ignores the fact that perspectively, any temporal cycle is inherently a causal loop of more than one event. If the cycle actually is a cycle then it must exist within a temporal system that has past, present and future, otherwise it is simply two events within what Verene calls a 'single field of events' that are not repeating and not in a cycle. Basically, time within *Finnegans Wake* is continuously being experienced by someone, whether the reader, or HCE (dreaming, perhaps) and it is not possible for us to

---

[167] Verene, *James Joyce and the Philosophers at Finnegans Wake*, 31-32, footnote 63.

conceive of an unexperienced repeating pattern within the closed system of an interconnected field of events. Eco is correct to suggest that Joyce subverts the way we experience history in *Finnegans Wake* but Verene's subsequent model, that propounds that the reader can perceive history as God might, is a troublesome argument to make, considering that the reader is experiencing the novel within normal temporal boundaries. Brion demonstrates the temporal experience of any reader of *Finnegans Wake*:

> When we are made to pass, without any transition other than an extremely subtle association of ideas, from Original Sin to the Wellington Monument and when we are transported from the Garden of Eden to the Waterloo battlefield we have the impression of crossing a quantity of intermediary planes at full speed. Sometimes it even seems that the planes exist simultaneously in the same place and are multipled like so many "over-impressions". These planes, which are separated, become remote and are suddenly reunited and sometimes evoke a sort of accordeon where they are fitted exactly, one into another like the parts of a telescope, to return to Mr. Elliot Paul's metaphor.

> This gift of ubiquity permits Joyce to unite persons and moments which appear to be the most widely separated. It gives a strange transparence to his scenes, since we perceive their principal element across four or five various evocations, all corresponding to the same idea but presenting varied faces in different lightings and movements.[168]

Brion's interpretation is clearly incompatible with Verene's. Brion's events (or linked ideas) can also be conjoined as though any sense of a linear chronology was removed but unlike Verene's model, Brion's events are plastic and can both exist in the same place and in multiple

---

[168] Brion, Marcel. "The Idea of Time in the Work of James Joyce." Translated by Robert Sage. In *Our Exagmination Round His Factification for Incamination of Work in Progress*. Paris, France: Shakespeare and Company, 1929. 32.

re-occurrences — as though space and time had condensed around several planes/events and caused a burst of multiplicities. The temporal experience that Brion describes is one which does not differentiate between the time-differences of events even if those events are the same events re-occurring — although he points out that the reader will have an awareness that they are jumping across large and small temporal gaps in chronology which creates an extra temporal dimension in the mix. Although 'real time' does not exist in *Finnegans Wake*, it certainly does for the reader, who will undoubtedly continue to try to place events within a chronological system (as they are conditioned to do) which will then exist as yet another linear temporal dimension trying to ground a 'field of events' — albeit only a mental concept. I find myself returning again to the idea propounded by Berger that the temporal ordering of pre-modern music was not as important as the neutralising of time. Brion is signifying that the opposite is true of *Finnegans Wake*, a work of high modernism. Whilst this could be used as an argument to refute Berger, perhaps Joyce was unknowingly completing the circle of modernity by neutralising time in *Finnegans Wake* through severe temporal disruption — or more simply, that the sense of 'God's eternity' in cultural works as an atemporal stasis was being replaced by a greater awareness of the subjective processing of temporality.

> A consequence of cosmic simultaneity is the potential immanence of eternity in any one point of time, and hence the seeds of any part of history may be present in any 'event'.[169]

Hart points out that whilst time can be neutralised via cycles or repeated multiplicities, those very cycles have the potential to become eternities at any point. This process could be thought of as a risk of cyclical structure — in that the linear may well never be re-discovered.

---

[169] Hart, *Structure and Motif in Finnegans* Wake, 77.

Koselleck is keen to acknowledge that formal categories of 'experience' and 'expectation' are essentially non-deducible.[170] In this sense, the reader's generation of expectation within *Finnegans Wake* must constantly be in flux between the temporalities presented in the work (whether condensed or multiple re-occurrences) and those that they mentally construct in order to attempt to categorise the events linearly. If the outcome of these processes is essentially forever-changing in the mind of the reader, then the temporal mentality the work generates is an unmeasurable and completely subjective linear-seeming present. For Devlin, *Finnegans Wake* is everywhere but the present — offering only a selection of narrative renderings of past and future instead.[171] Readers may assume the varying repetitions of the same story are automatically situated in the past (the standard format for most literary works) but it is interesting that Devlin notes a sense of the anticipation of the future in the text too. She goes on to explain the perspective:

> Suspended between life and death, trying to look both backward and forward, the dreamer occupies that strange unfixed psychic vantage approximated in the disturbing reassurance to the doomed man in *Measure for Measure*: "Thou hast nor youth nor age, / But as it were an after-dinner's sleep, / Dreaming on both…"[172]

John Bishop's work, *Joyce's Book of the Dark*, makes the presupposition that the narrative perspective is from that of a (literal) dreamer. Within this frame, Bishop meditates on how this approach can alter the text and experience of the reader. In the study of history within the novel, he first acknowledges the influence of Vico but then puts an emphasis on the family

---

[170] Koselleck, *Futures Past*, 256.
[171] Devlin, *Wandering and Return in Finnegans Wake*, 93.
[172] Devlin, *Wandering and Return in Finnegans Wake*, 93, footnote 1.

creating and coming from its own history through a separate paradigm in which is contained its own view of reality — which is repeating in pre-formatted cycles.[173] In other words, the family 'history cycle' is principally extant from the perspective of the family. It is possible, therefore, to begin to construct a sense of cycles that exist from certain perspectives and not others.

Bishop, himself, focuses on HCE, the central character of *Finnegans Wake* — and for Bishop, the dreamer of the narrative.[174] Bishop's separation of an internal history and an external one is interesting and fits snugly with the idea of Vico's cycles manifesting from certain perspectives within the narrative. The cyclic perspective paradigm conjures 3D ideas, viewable only through sublation and a subjective mentality. What I must now stretch this mentality to is the ability to manipulate that 3D image of the satelliting elements within cultural works to generate alternative perspectives within Berlin's idea of a 'reconstructive imagination' — which is itself a knowledge-generating paradigm reliant on its own non-chronological leaps.

Above, Bishop also touches on the merging of history as a series of established facts, and history as memory. Equating the dreamer (HCE) with Vico's 'first people' places HCE almost outside of temporality and certainly before history is recorded. Certainly this view on sleep as a sort of historical stasis (considered in terms of the creation of memories) has many analogues but what Bishop actually suggests is that HCE "possesses no ordered memory of a historical past at all."[175] This idea is closer to the dissolution of any sense of linearity in history

---

[173] Bishop, *Joyce's Book of the Dark, Finnegans Wake*, 206.
[174] Bishop, *Joyce's Book of the Dark, Finnegans Wake*, 193.
[175] Bishop, *Joyce's Book of the Dark, Finnegans Wake*, 193.

than to the mere absence of the past or, as Verene suggests, to the notion that all events can be considered present in a single field.

The assimilation of different repeating versions of the same story has a curious temporal effect on the reader. The combination of many temporal perspectives, often intertwined, as Devlin mentions, creates a historical structure that does not suit a factual linear narrative.[176] It seems impossible to construct what really happened from the kaleidoscope of stories spun to the reader and therefore any sense of past, present and future narrative disappears. What the reader is left with has more in common with a complex series of Venn diagrams, in which similar patterns of narrative events can hint at association but no overall linear narrative can be attributed. We may also find it difficult to separate out each narrative cycle (every telling/reading of the story) and may be content with a series of cycles that are somehow connected on a different plane by particular elements of analogue. In this model, temporality is completely perspectivised — as Vico's cycles distort the narrative into one long cycle (the text) filled with shorter cycles (the repeating stories). We find all history within *Finnegans Wake* not to be spread out on one field, as suggested by Verene, but subservient to the pressure of the cycles and recreated in every moment of reader/character perspective. Koselleck dissects further the 'event' and describes the structural conditions necessary for its formation:[177]

> A minimum of "before" and "after" constitutes the significant unity that makes an event out of incidents. The content of an event, its before and after, might be extended; its

---

[176] Devlin, *Wandering and Return in Finnegans Wake*, 70-71.
[177] Koselleck, *Futures Past*, 109.

consistency, however, is rooted in temporal sequence. Even the inter-subjectivity of an event must, insofar as it is performed by acting subjects, be secured to the frame of temporal sequence. […]

The transposition of formerly immediate experience into historical knowledge—even if it be an unexpected meaning released with the disintegration of a past horizon of expectation—is dependent upon a chronologically measurable sequence. Retrospect or prospect as stylistic devices of representation (for instance, in the speeches of Thucydides) serve to clarify the critical or decisive point in the course of a narrative.[178]

Koselleck challenges the perspectives presented of the nature of temporality in *Finnegans Wake* by declaring 'events' to be merely 'incidents' before they have chronological structure. In some sense, incidents in the narrative are attributed to a chronological structure that appears to have foundation; the prevailing experience of the work is simply one that constantly creates and disintegrates suggestions of chronology.

Koselleck's understanding of 'events' functions in a plurality within *Finnegans* Wake; there is a continually fluxing 'before and after' chronology in the mind of the reader whilst they experience the present-moment shift in temporal planes, and simultaneously there is the actual chronology of the deep narrative cycle which is constantly being pieced together by reader's interpretation of the spinning repetitions of the same stories — but nevertheless it has no centre-point or 'true' version. Yet another dimension can be cognitised when considering the experience of the characters in the novel:

---

[178] Koselleck, *Futures Past*, 106.

Historical memory in the *Wake* becomes as unreliable and transformative as personal memory, the archaeological ruins of "Emeraldillium" (*FW* 62) decaying like the runes of HCE's mind, throwing up only skeletal traces of the past, vulnerable to arbitrary (and self-serving) interpretation: "The house of Atreox is fallen indeedust (Ilyam, Ilyum! Maeromor Mournomates!) averaging on blight like the mundibanks of Fennyana, but deeds bounds going arise again" (*FW* 55).[179]

All history in *Finnegans Wake*, if dreamed by HCE, is completely subject to his memory. Due in part to Vico's philosophy, Joyce has constructed a process by which empirical, factual history is rendered ineffectual and becomes the substrata for a subjective history reliant on memory.

Conjoining the fall of man and the fall of language and knowledge, Devlin takes the idea to its limit and signals the loss of memory — the effect of which removes the foundation of history within the narrative.[180] What  this culminates in is a sense of history and temporality which is self-aware of its own falseness and yet, unavoidable. It provides the reader, and HCE, with the only past, present and future that is on offer — one of a certain plural perspective and a deceitful and fragile reality.

Bishop points out the importance of taking Joyce's contemplation of Vico as a basic refusal of any linear and progressive historical system.[181] This refusal is the simplification of a vulnerable mode of history and one which opens up possibilities for cycles to dominate within

---

[179] Devlin, *Wandering and Return in Finnegans Wake*, 85.
[180] Devlin, *Wandering and Return in Finnegans Wake*, 73.
[181] Bishop, *Joyce's Book of the Dark, Finnegans Wake*, 211.

particular frameworks. It seems important to stress that from the analysis above, temporal cycles, such as those involved in formulating a sense of history, appear to function only in subjective terms — any empirical diagnosis using a scientific method would be difficult to align with these ideas. The second point that Bishop propounds is that HCE, the protagonist of *Finnegans Wake* is simultaneously the "embodiment of all the historical forces that have produced him" and his various jostling desires suggests that the two are linked through HCE.[182] Presumably the 'historical forces' therefore have a causal link with HCE's desires. This leads us to question whether HCE's desires are really his or whether they are additionally those of his history and culture.

> Returning through imperfect recollection to multiple earlier phases of being, the dream exposes the human subject as the victim of perpetual desire, never satisfied with a present role, eternally envious of the position of an other.[183]

For Devlin, the function of desire in *Finnegans Wake* is one of movement. She simultaneously gives HCE agency and also limits it with the implication that he is forever unsatisfied in the dream due to being, "eternally envious of the position of an other." In a way, Devlin places HCE as acting with intension more firmly in the present than in any other temporality and the effect of this analysis is to reduce the role history might play in HCE's current (dream-based) actions. Casting HCE as a capricious and whimsical dreamer is to ignore the Vichian structures present in *Finnegans Wake* and sideline the predictability of the subsequent narrative cycles. However, HCE is not alone in the act of renewing and re-inventing stories, as Devlin notes, narratives from earlier works by Joyce return in later works, prompting new

---

[182] Bishop, *Joyce's Book of the Dark, Finnegans Wake.* 211.
[183] Devlin, *Wandering and Return in Finnegans Wake*, 73.

extrapolations of unexplored narrative pathways that were previously ignored.[184] We can therefore ponder the analogue made by Devlin between HCE's renewal of various histories in his dream and Joyce's exploration of ideas and themes from earlier works and phases of his life in *Finnegans Wake*. This is an interesting connection because, unlike Stephen Dedalus, HCE is assumed by critics not to be the fictional embodiment of James Joyce. It is possible to draw parallels between HCE's renewal and construction of his own historical cycles and between Joyce's renewal and construction of his literary works. Such parallels are perhaps not simply mimetic but give emphasis to the idea that these Vichian cycles occur on a personal and subjective level whether intentionally constructed or not.

If HCE's sense of history is at all weakened by the Vichian cycles in his dream then presumably his desires are similarly false and fragile. This leaves us with a rather hollow sense of temporality and reality within *Finnegans Wake* — as we have been left with a system that seems to be constantly in flux and one that requires a singular perspective released from the temporal experience of reality to make sense of the temporal experience of the reader.

We can see these reflections are internally present within *Finnegans Wake* through the variations in perspective between characters that are due to become one-another, such as the son becoming the father.

---

[184] Devlin, *Wandering and Return in Finnegans Wake*, 163.

Now that we have reached a stage of considering history within *Finnegans Wake* as in a state of non-linear flux. This is not a state where past, present and future are simultaneously present in a single field of vision but one in which directed subjective experience can connect fragments of past, present and future, performing Vichian cycles between them, and for the three temporal stages to have an effect on each other in a non-linear manner (for example, the future affecting the past). This system acts like Joyce's aforementioned trellis process, which allows events to form temporal relationships across space and time and affect each other. We have absorbed Joyce's system of spacio-temporal interactions and we now renew the system and make the connection to other works. White points out that '[a]lthough it is obvious that different events do occur in the *Wake*, whatever differentiates these events from one another cannot be based on time.'[185] He makes an obvious point that despite the need for events to be situated in time (with Koselleck's 'before and after') and the reader's necessary experience of time in order to process the events, time is also the element that is paradoxically bracketed in order for the expression of the temporal planes to create an effect in the narrative.

Joyce's complex system ostensibly has its roots in the functioning of modernity, in which we can forecast modernism in earlier periods of linear history, but Joyce's system is also a full rejection of that history and is therefore partly incompatible with the invocation of modernity to provide connectivity between events or works. After all, the methodology for the identification of modernity's development requires a basis in chronological time/history.

Devlin offers one further thought into the mix:

---

[185] White, *The Grand Continuum: Reflections on Joyce and Metaphysics*, 46.

> Scenes can be examined from oppositional perspectives simultaneously, because the return to "earlier successive personalities" is often synchronic in dream, outside the realm of waking linear time. The *Wake's* dominant patriarchal vantage, in short, is mixed with perspectival residues of multiple other phases of being.[186]

For this concept, Devlin appears to draw on Bruno's unity of opposites within a system of cyclic narrative and she deliberately makes a point of declaring it, "outside the realm of waking linear time." There is an argument to be made here that within narrative terms, Bruno's unity of opposites makes sense only from an external viewpoint (a sublation). We can see opposites in combination with ease in retrospect (or with distance), but this is difficult if the elements in opposition are being experienced simultaneously and subjectively.

---

[186] Devlin, *Wandering and Return in Finnegans Wake*, 71.

## Chiang and Augustine on Cyclic Cognition

> *Our* society has traditionally developed linear more than nonlinear thinking. We are diligently educated to value certain activities that are left-brain: reading, writing, mathematics, logic. Areas that call upon right-brain skills, such as art and music, come to be regarded as pastimes.[187]

In, *The Time of Music*, Kramer makes convincing arguments that our conception of linearity and non-linearity are related to right and left-brain hemisphere focus. To even begin to cognitise external expressions of non-linearity in art forms (including music and literature) we must recognise the situations where we do not realise we have experienced time in an alternative temporality. Frederic Jameson describes how different temporalities are experienced in video and real-time in *Postmodernism, or the Cultural Logic of Late Capitalism* (1991), pointing out the difference between interpretations of time passing in film and 'real time'.[188] In treating alternative temporalities to 'real time' as fiction, Jameson reduces the temporal experiences to two planes: that which is 'real time' and that which is not. I counter his categorisation with the suggestion that internal differentiation between levels of 'that which is not real time' can also exist. Whether all temporalities are united by a fundamental connection to 'real time' or not, we are reminded by Kramer that:

> The totality of a temporal experience, now, as always, is known only at its end. The difference between current and past understandings of time is that, because of the

---

[187] Kramer, Jonathan D. *The Time of Music.* New York, USA: Schirmer Books, 1988. 12 See footnote 38.

[188] Jameson, Frederic. *Postmodernism or, the Cultural Logic of Late Capitalism.* Durham, USA: Duke University Press, 1991. 73

complexities of modern life, we can no longer confidently predict the direction, outcome, total duration, or overall meaning of many of our temporal experiences.[189]

Kramer touches on a point unacknowledged by Jameson, that multiple temporalities can only be realised after the experience of them has ceased. This leads me to the question; how would such an experience be cognitised?

In the short story, *Story of your life* (2015) by Ted Chiang, an alien species (called Heptapods) arrives on earth and begins communications with the resident humans. What is curious about the Heptapods is that they use two different languages for communication. 'Heptapod A' is the spoken language and 'Heptapod B', the written one. Heptapod B is interesting because it is a semasiographic language which is expressed circularly — every sentence forms a circle which can be read and understood from many different perspectives; the reader can start reading the sentence from any position in the circle. Chiang uses the protagonist to explore how thinking in this language might change cognition:

> More interesting was the fact that Heptapod B was changing the way I thought. For me, thinking typically meant speaking in an internal voice; as we say in the trade, my thoughts were phonologically coded. […] With Heptapod B, I was experiencing something just as foreign: my thoughts were becoming graphically coded. There were trance-like moments during the day when my thoughts weren't expressed with my internal voice; instead, I saw semagrams with my mind's eye, sprouting like frost on a windowpane.

---

[189] Kramer, *The Time of Music*, 14.

> As I grew more fluent, semagraphic designs would appear fully formed, articulating even complex ideas all at once. […] I found myself in a meditative state, contemplating the way in which premises and conclusions were interchangeable. There was no direction inherent in the way propositions were connected, no "train of thought" moving along a particular route; all the components in an act of reasoning were equally powerful, all having identical precedence.[190]

The suggestion that a linearly expressed language, such as written English or most forms of musical notation, could restrict our ability to construct and cognitise collections of thoughts is notable. We can easily find analogues to the formation and perception of cycles within music. Another point raised in the passage quoted is that the semagraphic designs allow the protagonist to articulate complex ideas 'all at once'. In this sense, links can be made between our temporal experience of cycles and the proposition that despite taking linear time in reality, cycles require no narrative linear time to complete their expression.

> Before I learned how to think in Heptapod B, my memories grew like a column of cigarette ash, laid down by the infinitesimal sliver of combustion that was my consciousness, marking the sequential present. After I learned Heptapod B, new memories fell into place like gigantic blocks, each one measuring years in duration, and though they didn't arrive in order or land contiguously, they soon composed a period of five decades. […]

> Usually, Heptapod B affects just my memory: my consciousness crawls along as it did before, a glowing sliver crawling forward in time, the difference being that the ash of memory lies ahead as well as behind: there is no real combustion. But occasionally I have glimpses when Heptapod B truly reigns, and I experience past and future all at once; my

---

[190] Chiang, Ted. *Stories of Your Life and Others.* London, UK: Picador, 2015. 2002. 150-152

consciousness becomes a half-century-long ember burning outside time. I perceive — during those glimpses — that entire epoch as a simultaneity.[191]

The assertion that temporal cycles lay out the experience of temporality into such a position whereby past, present and future collide and can be cognitised collectively has much in common with an audience's experience of a piece of music or a reader's experience of a novel; several temporalities can be experienced in the present, despite appearing as though they belong to both the past and the future. This processing of temporalities in the present is a concept from Augustine's *Confessions* where he points out that he measures periods of time in his mind as a present consciousness even if they are a string of past events.[192] Augustine then denies that the future exists — as it is only its own expectation — and he considers any processing of the past as a memory of the past rather than an element in itself.[193] By reducing past and future to mental constructs, Augustine forces us to recognise the futility in valuing both past and future events as verifiable truth. This implicitly undermines the mental construct by which we inherit faith in a progressive linearity. The system I wish to attempt to think in is one which combines the potential understanding of temporalities in Chiang with the doubt manifested in Augustine's recognition of the frailty of our personal past and future — considering the present as a 'processing zone'. This point is also raised by White[194] and Hart[195] with respect to *Finnegans Wake.*

---

[191] Chiang, *Stories of Your Life and* Others,166-167.
[192] Augustine, *Confessions*, 36-37.
[193] Augustine, *Confessions*, 36-37.
[194] White, *The Grand Continuum: Reflections on Joyce and Metaphysics*, 41.
[195] Hart, *Structure and Motif in Finnegans* Wake, 75.

*Four Quartets* and Temporality

In 1943, shortly after the publication of *Finnegans Wake,* came the first collected publication of T. S. Eliot's *Four Quartets*. Thus begins the first poem, *Burnt Norton*:

> Time present and time past
>
> Are both perhaps present in time future,
>
> And time future contained in time past.
>
> If all time is eternally present
>
> All time is unredeemable.[196]

In *Burnt Norton* we find a further advocation for the dissolving of the three standard temporal planes of past, present and future into the one 'eternally-present time' which encompasses all the standard temporal formats. This idea of a single 'unredeemable' plane of time is completely in accordance with Berger's suggestive mentality concerning 'God's eternity'.[197] Eliot's focus, however, is not rooted in the experience of time but instead presents the presence of time as yet unexperienced and in a form of stasis. This is a curious approach which objectifies temporal states as un-utilised/unexperienced and simply 'there'. There are

---

[196] Eliot, T. S. *Collected Poems 1909-1962.* New York, USA: Harcourt, Brace & World, Inc., 1963. 175.
[197] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*, 14.

also clear analogues to be made with Vico's theory of history as Eliot's foundation of the nature of time is complimentary to inevitable Vichian generational cycles of history. If, 'Time present and time past are both perhaps contained in time future,' then repetition is allowed within this system. Within the first few lines of *Burnt Norton*, Eliot is obviously also forming a criticism of linear progressive history; a criticism which much have been conceived around the same time as Joyce was developing his own in the writing of *Finnegans Wake*.

Above the first line of *Burnt Norton* sit two fragments from the philosopher Heraclitus presented in Greek. They translate as:

Although the Logos is common to all, the majority live as though by a private wisdom of their own.

The way up and the way down are one and the same.[198]

Kramer suggests that these 'aphorisms announce thematic notes that echo throughout the poem',[199] but what is more important for us is how they frame the *Four Quartets*. Kramer's interpretation has similarities with Vico's formation and study of history through philology, — groups of humans share in their history through a mutual understanding of language — as Eliot condenses a shared knowledge and interpretation of history between all people. The suggestion Kramer makes that the 'uniquely human arises ever anew' has the ringing of

---

[198] Kramer, Kenneth Paul. *Redeeming Time.* Plymouth, UK: Cowley Publications, 2007. 29
[199] Kramer, *Redeeming Time*, 28.

Vico's theory of cyclic history combined with a sense of original logos, which could be extended to a consideration of shared modernities.[200] Eliot's use of this Heraclitian fragment provides good support to the notion of mentalities of modernity existing across history.

Kramer frames the second Heraclitian fragment through the theme of communication but it is more pertinent to draw on Bruno's theory of the unity of opposites to help my exegesis.[201] When Eliot quotes Heraclitus by writing, 'The way up and the way down are one and the same[202],' he is unifying two opposites and invoking the theory ascribed to Bruno. In this there is also inherent a primary form of cyclicity, which, if the reader were in any doubt, is subsequently on display just a couple of lines later; at first glance Eliot can appear to be going in circles at the start of *Burnt Norton*, repeating the word 'time' seven times in the first five lines of the poem. He goes further and uses renewed reformulations of the opening lines throughout the poem as a an almost-recognisable chorus that creates cycles of its own:

Part I

Time present and time past

…

Time past and time future

…

---

[200] Kramer, *Redeeming Time*, 30.
[201] Kramer, *Redeeming Time*, 30.
[202] Kramer, *Redeeming Time*, 29.

Part II

Time past and time future

…

Part III

Time before and time after

…

Time before and time after.

…

Of time past and time future.

Rather than a separate duality, we could reverse the implied system and hold in our minds the bifurcation of the 'always present logos', the 'unity' existing in all temporal states, into the identifiable but otherwise inseparable two parts of the 'logos' and the 'unity of opposites' keeping both always in play.

Here I can begin to condense a few thoughts from my analysis of Chiang's novel. Namely, unexperienced temporal systems (e.g. past, present, future) could be considered together as an a-temporal system that combines temporalities into one unity; when experienced from a single point of view these can form multiple temporalities, often appearing as both cyclic and linear (another Bruninan unity) which could occasionally collide to offer the experience of a 'flash of

multiple temporalities' similar to the experience of cognitising a circular semasiographic language and forming thoughts through it. Inherent in this experience and cognitising of a-temporal and multi-temporal systems, Eliot adds the 'logos' which is a mutual system of understanding shared by everyone. The 'logos' could perhaps be considered alongside modernity as another contender for Joyce's trellis which underpins a notion and way of understanding the processing of history. It should be pointed out that Eliot's 'logos' and 'modernity' as defined by Johnson and Butt are compatible. 'Modernity' which Butt describes as 'a bundle of attitudes or mindsets'[203] fits well within the scope of Kramer's definition of Eliot's use of the 'logos': 'the immediate presence of unreserved, spontaneous mutuality common to each person, yet reaching beyond the sphere of either.'[204] For modernity to have been prevalent and indeed to be traceable in the way it appears to be now, we must accept that it was a mentality present in some aspect of the minds of many, if not all people of western culture. In the same way, both logos and modernity can be considered to supersede the individuals that propagate them. Eliot writes of the logos as 'always present', the corollary of which is to present the idea of Joyce's trellis-process, whether comprising modernity or logos or another metaphysical element, as a-temporal which rather neatly takes us in a complete circle to Berger's expostulation of 'God's eternity'.

> Suddenly, we are brought into the realization that except for the still point—a moment of timelessness within time—there could not be genuine reciprocity. One glimpses the poet's struggle here to recognize the logos common to all, arising from a multiplicity of consequent sensibilities and behaviors, arising from presence as well as absence. To make some sense of these conflicting temporalities, the poet, like Heraclitus before him, relies on paradox. This rhetorical act of negation/affirmation allows him, by pushing language

---

[203] Butt, *Bach's Dialogue with Modernity*, 6, see footnote 13.
[204] Kramer, *Redeeming Time*, 30.

beyond its immediate boundaries, to enter his experience more deeply and opens fresh possibilities for understanding the logos.[205]

Here Kramer outlines what Berger describes as 'neutralized time' and what Johnson terms 'out of time'; the concept that the perfect temporal cycle — with 'genuine reciprocity' sits itself (or is perceived) on a different level/stratum to an underlying temporality. Kramer's description of the furtiveness of the logos (in that Eliot is seeking it) draws analogues with our exploration of the forces that act on cycles, whether they draw to a centre (centripetal) or push away from it (centrifugal). In doing so, we draw on Bruno's unity to comprehend the system.

Kramer, with another alternative meditation on the 'logos', touches on an important suggestion when he writes about the effect of experiencing multiple temporal states through an artwork can liberate the reader/audience from another dominant temporal state.[206] Thus the reader/audience has the ability to utilise the artwork to shift between temporal states both within the artwork and between the artwork and reality — a state that can easily be imagined (reconstructively) within an intimate musical setting where strong rhetoric was being utilised in the composition and performance of toccate.

In the essay entitled *Tradition and the Individual Talent*, 1917, Eliot shares an early approach to time and history that is later extrapolated in the *Four Quartets*:

---

[205] Kramer, *Redeeming Time*, 47, see footnote 37.
[206] Kramer, *Redeeming Time*, 45.

> [T]he historical sense, involves a perception, not only to the pastness of the past, but of its presence […][207]

The plasticity of temporal boundaries and the unknowing implication of Vichian cycles in history was therefore a mode of consideration in use before the formulation of *Four Quartets* and *Finnegans Wake*. When Eliot writes of the presence of history — presumably in the present, and perhaps forecast in the future — he is drawing on this idea of an alternative foundation of non-linear history or something akin to what I have been calling 'Joyce's trellis-process'.

The extrapolation to make from Eliot's idea is therefore that the renewal of history is continuous in the present, within a mentality that is constantly forming cycles between history and the ever-changing present and in the process, renewing both. This leads me to want to define and explore what this mentality requires from the audience.

We can see analogues with analyses of *Finnegans Wake* — particularly in the work of Bishop, who links HCE's understanding of history as permanently connected to his memory, thus allowing us to separate internal and external memory as history. Here Kramer makes the connection, also sought by Devlin of Joyce, that Eliot's concept of history, and understanding of the world is also in reference to his own memory and experience.[208] If we consider what Eliot writes of his understanding of temporalities, — in that they are all eternally present —

---

[207] Eliot, *Selected* Essays, 14.
[208] Kramer, *Redeeming Time*, 36.

linked with the assertion from Kramer that Eliot's memory is the foundation of his concept of
history, then we find ourselves with a potential study of whether Eliot's history is forever
being renewed in the present, on a subjective level, through the use of his memory. This
process may plausibly be argued as a pragmatic system by which multiple temporalities may
be experienced on a regular basis; with the acknowledgment that memory is a fundamental
requirement for this experience — what I have termed 'flashes of multiple temporalities.'
Kramer concurs and separates the matter further, presenting the apparent opposites of
unliberated and liberated temporality.[209] If memory provides the freedom to redeem time then
perhaps it is memory that allows the individual to escape the single field of time and provides
the potentiality to experience multiple temporalities. Berger and Verene would perhaps argue
at this point that an awareness of the single all-encompassing field of time would still be
necessary — although perhaps for my purposes I would regard it as a substratum of the
historio-cyclic world of multiple temporalities rather than the overarching temporality from
which all others derive.

Similar to Joyce's ability to translate music into language and the underlying creative
connectivity he nurtured between the two arts, Eliot also utilised a similar approach to the two
art forms:

> The use of recurrent themes is as natural to poetry as to music. There are possibilities for
> verse which bear some analogy to the development of a theme by different groups of
> instruments; there are possibilities of transitions in a poem comparable to the different

---

[209] Kramer, *Redeeming Time*, 50-51.

movements of a symphony or a quartet; there are possibilities of contrapuntal arrangement of subject-matter.[210]

Beyond what is a superficially bland comparison with musical polyphony, Eliot is also seeking an intangible, metaphysical connection between music and language. From the position we are now in, we may nurture the idea of modernity, non-progressive history and the individual experience of multiple temporalities coming together to form a tool we can use to agitate and reassess works from across chronological history.

Into this cauldron we must consider admixing tradition, which takes on the role of a form of inherited memory.

> To experience his sensibilities with sympathy, then, one needs to realize that, for Eliot, religious traditions mattered because they addressed the deep and recurring longing within human beings for a redemptive, timeless presence.[211]

Couching this idea in such a way suggests Eliot was developing what we might term an 'antidote' to modernity. Koselleck also argues that tradition functions as a form of static experience which, historically, the Church utilised alongside expectations of the end of the world.[212]

---

[210] Eliot, T. S. "The Music of Poetry." In *On Poetry and Poets*. New York, USA: The Noonday Press, 1942. 32.

[211] Kramer, *Redeeming Time*, 5.

[212] Koselleck, *Futures Past*, 22.

## History and Tradition as Cycles in Benjamin

Joyce's *Finnegans Wake*, Eliot's *Four Quartets* and Benjamin's *On the Concept of History* were all constructed and reached a point of completion around 1940 — a time many consider to be that of high modernism. It is peculiar to select such a node from the past and to analyse contemporary perceptions of temporality and of historiography in order to frame another chronological period, such as the early seventeenth-century. However, it feels entirely plausible that in accepting a rejection of a simple linear progressive view of history, I should attempt to formulate an enquiry following the working principles of the core ideas here, utilising a pan-temporal 'trellis of modernity'.

In his second thesis, Benjamin mentions the idea that each generation is 'endowed with a weak messianic power'.[213] This power exists because the next generation is always expected by the previous. Immediately we can sense a connection to Vico and the generational cycles he propounds. We should recall that any cyclic idea of history presents us with both a sense of complete continuation and complete closure simultaneously.

---

[213] Benjamin, Walter. *Illuminations; Essays and Reflections.* Translated by Harry Zohn. Edited by Hannah Arendt. New York, USA: Schocken Books, 2007. 254.

> If theology assumes the necessity, constancy and certainty of a God and historiography assumes that there already has been history and there will be history in the future, then both of them assume essentially unhistorical concepts of deity and history. [214]

Hamacher's conjoining of these two concepts creates the notion that despite modernity's shift in focus away from God-related temporalities (although this is not an exclusive effect), our subsequent focus on historiography has replicated and fulfilled the potential void left by the absence of the former.

In the fifth thesis, Benjamin writes:

> The true image of the past flits by. The past can be seized only as an image which flashes up at the instant when it can be recognized and is never seen again.[215]

The 'flashing up' of the past in our minds as a temporal disruption to the present has analogues with my idea of a 'flash of multiple temporalities'. Benjamin then writes that after this flash the past 'is never seen again'. This conforms with the idea of renewal presenting something that is truly new and unrepeatable without inherent change; the corollary of which, thanks to Augustine, is that there is no authentic version of the past given that the past is constantly processed in the present — what Hamacher, presumably in opposition to this

---

[214] Hamacher, Werner. "'Now': Walter Benjamin on Historical Time." Translated by N. Rosenthal. In *Walter Benjamin and History*, edited by Andrew Benjamin, 38-68. London, UK: Continuum, 2005. 43.
[215] Benjamin, *Illuminations; Essays and Reflections*, 255.

notion, describes as 'standing still'.[216] Benjamin goes on to acknowledge this in the sixth thesis which he begins by writing that, "To articulate the past historically does not mean to recognize it "the way it really was."(Ranke)."[217] Jeanne-Marie Gagnebin explains this idea well when she writes that Benjamin shared with Proust:

> […] the concern to rescue the past in the present, thanks to the perception of a resemblance that transforms them both: it transforms the past because the past takes on a new form, which could have disappeared into oblivion; it transforms the present because the present reveals itself as being the possible fulfilment of that earlier promise — a promise which could have been lost for all time, which can still be lost if it is not discovered and inscribed in the lineaments of the present.[218]

Gagnebin points out the eternal succession of such causations between a returning past that provides evidence or proof of the present's lineage — despite that very lineage being re-incorporated into the process that constitutes the present. Gagnebin also makes the point that an unrenewed past is a past that is lost and effectively ceases to exist because it does not exist in the processes of the present. The conservation of the past becomes a paradox as it is apparently only possible through the renewal of the past into a present-history. For Löwy, "[t]he past contains presentness — *Jetztzeit* — a term variously translated into English as 'now-time' and 'time of the now'. In a variant of Thesis XIV, *Jetztzeit* is defined as an explosive [*Explosivstoff*] [.]" [219]History, therefore, becomes an unstable element.[220]

---

216 Hamacher, '*Now': Walter Benjamin on Historical Time*, 53.
217 Benjamin, *Illuminations; Essays and Reflections*, 255.
218 Löwy, Michael. *Fire Alarm; Reading Walter Benjamin's 'On the Concept of History'*. Translated by Chris Turner. London, UK: Verso, 2005. 41, see footnote 50.
219 Löwy, *Fire Alarm; Reading Walter Benjamin's 'On the Concept of History'*, 87-88, see footnote 125.

This 'historical consciousness', that Benjamin argues is present throughout society, creates a fertile ground in which we may experience different fragments of time consecutively. Fragments of an otherwise periodised history are clashed with the present, thus creating temporal cycles in which temporalities are nested. Hamacher is keen to point out that Benjamin's history is "never the history of facts, incidents and developments without initially being the history of their possibilities; and never the history of these possibilities, without being the history of their continued unfulfilment.[221]" — such thoughts generate a multiplicity of temporal possibilities whenever more than one event is linked, and within this process there is a continual development in historical form.[222] Where Eliot failed to quite determine a substantial link between tradition and the role of memory in our experience of time, Benjamin, formats his argument in the opposite direction: focusing on tradition and noting the use of memory — and indeed inherited memory — in how tradition is renewed in the present.

> It is the task of remembrance, in Benjamin's work, to build 'constellations' linking the present and the past.[223]

Although I may write of Joyce's trellis-process or 'modernity' as providing an underpinning for a non-linear formulation of history, Benjamin looks up to the stars[224] and imagines the past spread out before him — like Verene's single field of events.

---

[220] The best explanation of how this process manifests in our experience of temporalities is given by Benjamin in the form of the calendar-holiday in which temporal traditions are remembered and renewed in the present throughout the year: 'they are days of memory and remembrance that express a real historical consciousness.'
[221] Hamacher, *'Now': Walter Benjamin on Historical Time*, 43.
[222] Hamacher, *'Now': Walter Benjamin on Historical Time*, 48.
[223] Löwy, *Fire Alarm; Reading Walter Benjamin's 'On the Concept of* History', 95.

Basic Structural Analysis of *Toccata Nona*

The first toccata I shall analyse is Frescobaldi's *Toccata Nona* from *Il Secondo Libro di Toccate*, published in Rome, 1637. [225] I will use the original published score; this is because any modern edition may have the effect of distancing us from small indications of intention or latent presence of elements that could prove useful — and besides the original is legible and requires little deciphering. This approach assumes that the historical features of the notation are transparent to us now but I should also acknowledge the score acts paradoxically: the notation can also 'distance' us from contemporary assumptions. I have added two modern elements of notation to make the analysis easier; bar numbers for simpler reference and occasionally bar-lines — these are added in bar 22, 44, and 40, more for reasons relating to sectional clarity than to regulate the number of beats to a bar, with which Frescobaldi was inconsistent — incidentally, here he never puts a bar line at the end of a line of stave. Where a bar number ends in '.5' (example: '3.5') the '.5' is used only to signify that we have not yet completed the current bar and is not an indication of the fraction of the bar that the new line begins on.

As I mentioned earlier, I will be utilising the modern-day tonal system of major/minor in a retrospective manner for this analysis. I do so with the understanding that it is an imperfect solution to the issue confronting those who choose to analyse these pieces — namely that these works do not sit comfortably within any system (hexachordal, modal, and major/minor).

---

[224] Which is, in a sense, looking into the past.
[225] Please see the appendix for the full score of this piece.

*Toccata Nona* appears to take the structure of an unwinding fantasy, relying on blocks of harmonic movement, between which improvisatory/fantastical elements (and common tropes of the period) can be considered to form the cement linking the blocks together. Cadences rhetorically separate passages of concentrated musical gesture. For example, bars 1-3 form what could be considered as the first section, with the first noticeable cadence happening during bar 3, from C major to F major. In this section Frescobaldi starts with a melodic/rhythmic fragment and experiments with it in counterpoint, beginning with one voice, passing the fragment to another and finishing the section in four-part harmony, having explored a few compositional potentials with the fragment in the process. Frescobaldi immediately plays with several elements that offer changeability within this first phrase. If we look at the speed of harmonic movement, bar 1 experiences harmonic change at a minim speed, half-way through bar 2 this increases to crotchet speed which in bar 3 returns to minim speed to make the cadence closing the section.

I will zoom-out and extract from this initial analysis the ability to separate the toccata into those sections that explore a fragment, often ending with a perfect cadence.

Most harmonic movement in baroque music is a counterbalancing of strong and weak progressions which condition listeners to expect preparation, dissonance and resolution (in that order). When utilised in combination with familiar tropes, such as the perfect cadence signalling finality, this conjures a schema of expectations in the listener. Much of the rhetorical dialogue between the performer/composer and the listener relies on these tropes and expectations — both fulfilling and undermining them. This system of dissonance/resolution within a new tonal system was nascent at the time Kapsberger and Frescobaldi were writing

and much of their work experiments with it.[226] As a result, when I refer to the 'listener's expectations' I am referring to this system of dialogue and understanding.

*Table 1: Toccata Nona, sections by bar numbers and 'key centres'*

| Section | Bar | Begins (key centre) | Ends (key centre or implied dominant) |
|---|---|---|---|
| 1 | 1-3 | F major | F major |
| 2 | 3-8 | F major | Bb major |
| 3 | 9-10 | Bb major | F major |
| 4 | 10-12 | F major | D major |
| 5 | 13-16 | D major | Sequence |
| 6 | 17 | Sequence (E major) | Sequence |
| 7 | 18-20 | Sequence | D major |
| 8 | 21-22 | D major | d minor |
| 9 | 23-26 | d minor | C major |
| 10 | 26-28 | F major | F major |
| 11 | 29-30 | Sequence (d minor) | C major |
| 12 | 31-35 | F major | F major |
| 13 | 36-38 | Bb major | A major |
| 14 | 39-40 | d minor | C major |
| 15 | 41-43 | F major | D major |
| 16 | 44 | g minor | g minor |
| 17 | 45-49 | C major | D major |
| 18 | 50-52 | G major | C major |
| 19 | 52-53 | F major | F major |

---

[226] Schulenberg, *The Early Baroque Toccata and the Advent of Tonality*, 6.
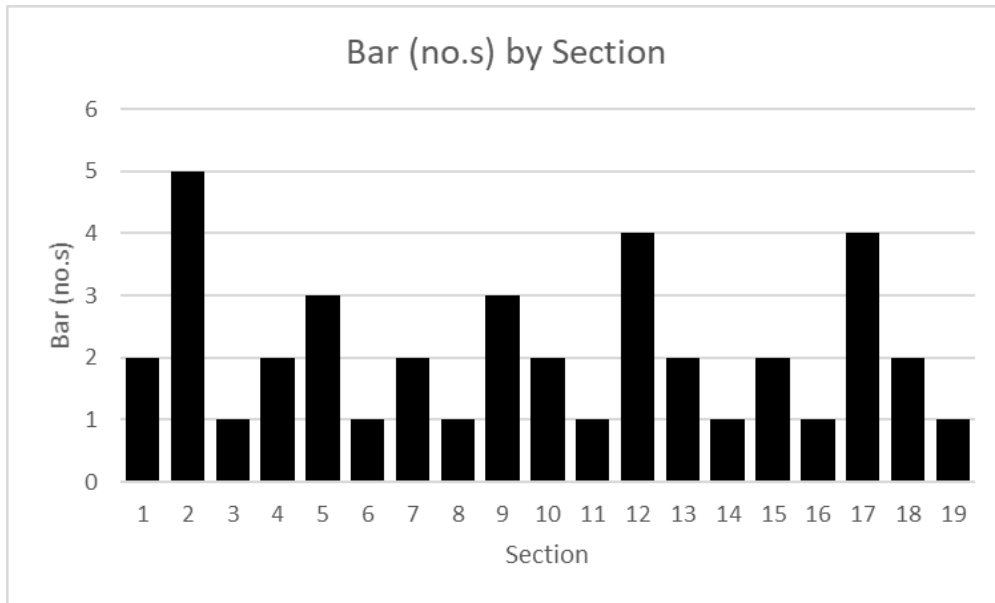
*Figure 2: Toccata Nona, graph showing bar numbers by section*
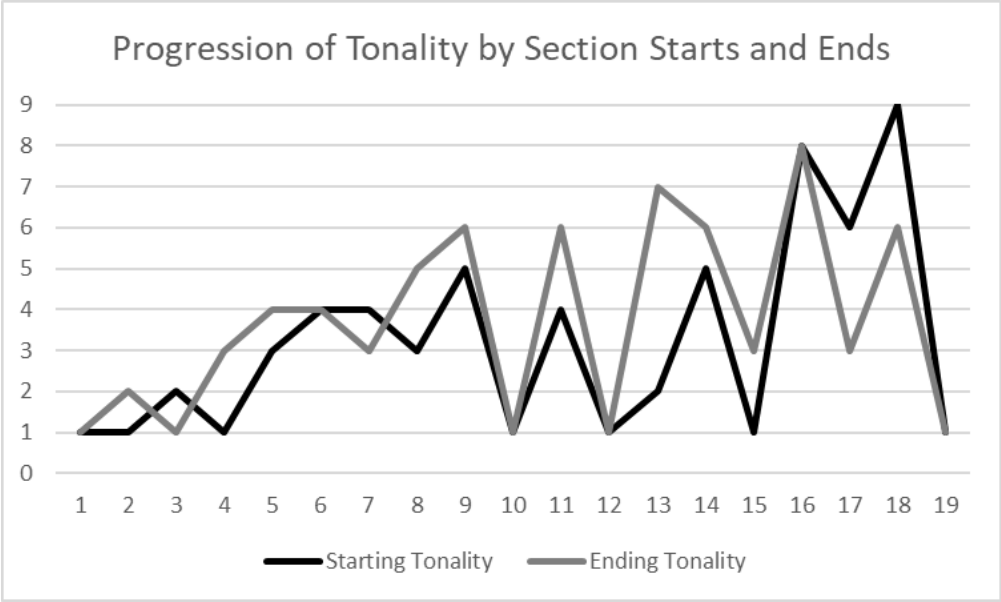
*Figure 3: Toccata Nona, graph showing sections marked by starting and ending tonalities*

*Table 2: Key to 'Figure 3'*

| Key: Vertical Axis (Key Centre): |
| --- |
| F=1 |
| Bb=2 |
| D=3 |
| Sequence=4 |
| d=5 |
| C=6 |
| A=7 |
| g=8 |
| G=9 |

From section 4, sections exploring fragments of musical material no longer employ the functional trope of a perfect cadence and Frescobaldi starts to creatively develop the sectional

fragment. In section 4, bar 10, Frescobaldi changes time proportions (12/8) for the upper voices in the treble clef stave which is then reversed in bar 12 (8/12) at which point we might expect a perfect cadence to mark the end of a fragment. Frescobaldi often reuses the basic rhetorical technique of creating the expectation of a cadence and then denying it to the listener — see the events of bar 12, for example. Frescobaldi also slows the harmonic and rhythmic speed, in addition to the functional harmony, to insinuate sections coming to a close — this repeatedly creates anticipation and then defies listener expectations of a cadence from bar 12 until bar 20 into 21. Frescobaldi makes the cadence in bar 20-21 obvious by trilling semiquavers in the tenor voice for the entirety of bar 20, whilst the treble voice is also moving at the same rate. The harmonic rhythm, despite the movement in the bass line, is static on a functional A major. In short, Frescobaldi knows he has created linear drive by setting up the expectation of cadences, denying them, and then ends the process with an extravagant cadence that provides a sense of complete resolution.

If we, for a moment, put to one side these three false resolutions then we have the option of viewing sections 4, 5, 6 and 7 as either one long section comprising bars 10-20, containing three suggestive events that create an internal linear narrative, or we can view them as four shorter sections that are part of a longer over-arching linear narrative.

The end of section 10 again creates expectations of a perfect cadence but (aside from the movement between C major and F major at the end of bar 28, which almost takes the appearance of a perfect cadence, as it fails to move between the two chords contiguously) moves up only a third between F major and d minor (with a seventh) to join the sections. The d minor 7th is, in this circumstance, a functional chord within the key of F major disguised as the establishment of a new key. Nevertheless, we should also note that there is a substantial

change of voicing as the bass-line ascends a 13th from F to D. This 'jump' in the voicing could in some ways be considered to be making up for the shortfall in the lack of a perfect cadence by adding difference between sections in other ways — the desired effect implied in Frescobaldi's preface (see section above).

In section 17 Frescobaldi changes the time proportions in the higher stave (6/4) which is then undone again in bar 49 whereupon he provides the listener with a full one-bar cadence as a sort of sectional coda on a pedal 'D'. The manner of this cadence is a standard trope and would have been easily recognisable (in figured bass) '3 - 4 - 4 - 3' each chord change being placed on each crotchet beat of the bar. This type of standard cadence would normally have been reserved for a sense of finality, often being used to signal the end of a piece. Frescobaldi leaves this bar undecorated; this could be for two reasons, either he wanted a formal sense of finality or he knew the performer would recognise this type of cadence immediately and could probably impose a whole host of cadential divisions upon its framework. We may be able to consider what comes after section 17 as an extravagant coda, as what follows (from a quarter of the way through bar 50) almost exclusively comprises of running semi-quavers.

In this brief analysis of the sections of *Toccata Nona*, whereby fragments were classified according to cadence structure and time proportion change, one can ostensibly trace a multi-faceted outline. What can be concluded from this initial analysis is that toccata sections in this piece are irregular, differing and short.

Key-centred cycles referring back to the 'home key' of F major begin small in sections 1-4 and then become larger throughout the piece — present in sections 10-12, 15 and 19 and

indicated by a perfect cadence from the dominant C major (with the exception of section 1). Therefore, if we consider the temporality of the piece to be linear, we could draw cycles between these sections starting with section 1. If I consider a cycle to exist between sections 1 and 19 it would be the most basic of cycles, as these two fragments are both composed in the 'home' key-centre. They also represent the beginning and the end of the toccata: a point that has two corollaries, namely that one can consider the fact that they return to F major as a cycle and that this cycle can be thought of as encompassing both fragments through the unity of the key-centre or it can be thought of as forming a linear narrative that is 'themed' by F major. This latter corollary does not deny knowledge of the return but suggests that the progression of the two fragments is one of linear development — thoughts surrounding the basic cyclic structure and reader-experience of *Finnegans Wake* can be compared here. Frescobaldi's creative approach to structural interpretation, outlined in his preface, is quite clearly present in his regular reference to the F Major key-centre. Of particular note is his second instruction in the preface which gives the performer agency in the formation of the toccata.[227]

Conversely, if I temporarily reject the concept of linear development I could analyse how section 10 and section 2 might be considered as part of a cycle. When section 10 and section 2 are viewed together, they too can be seen as a return or renewal of the home key-centre. If we also, for a moment, reject the linear perception of time, we can consider the cycle between the two fragments as flowing from section 10 to section 2. In this idea, section 10 would have a causal effect on section 2 but before section 2 had been realised in time. If we bring this idea now forward into the notion of a linear perception of time, section 10 has had an effect on

---

[227] Frescobaldi, *Toccate E Partite D'intavolatura*, 133-134.

section two which is inherent to section 2 in the real-time realisation of section 2 in performance.



*Figure 4: Toccata Nona, illustration of section 10 influencing section 2 in notation*

Notice, for example, the five-note motif outline in bar 1 in figure 4. By bar 3 the motif has been developed both rhythmically (the first note has become tied) and melodically (the first interval is now a third and the last a fifth). If we consider section 2 as a consequent of section

10, we could claim that the sequence outlined in bar 7 is a further development of the same motif from section 10. This motif is also internally developed within section 2 – see the outlined section in bar 9.

One might draw on Augustine's and Benjamin's theories regarding the processing of past and future in the present to aid an understanding of this mentality. Section 2 is therefore imbued with a symbiotic relationship with section 10. This process will allow me to formulate a new mentality with regards to the nature of the interweaving temporalities which hold the work together.

In another vein, one might think about the 'returns' or 'renewal' of the home key-centre as something more akin to a centre-point to which any other modulatory excursions (by key) orbit — like a sort of reference point — in their own cycles. In this model we would imagine cycles between sections 1-2, 1-10, 1-15, 1-19. If I took into account those most linear assumptions of 'beginning' and 'end' and I imagine a cyclic model with symbiotic interference between sections then I could draw cycles between any home key section and in any direction, for example: 10-2, 15-19, 15-1, etc. This process draws parallels with how we have been discussing the possible nature of temporality within musical structure and the internal narrative re-tellings within *Finnegans Wake*, which connect elements across spatio-temporal boundaries and simultaneously both separate and collide temporal zones.

Assuming the keyboard Frescobaldi was using had been tuned in an un-equal temperament, as was common practice, these key-changes/harmonic-movements would have been obvious and an experienced listener may well have been able to distinguish one key from another, not

necessarily through musical training, but by the sound and character of different keys within the tuning system. The effect this could have had, when considering a performance of the whole toccata, is one of multiple narrative key-cycles in motion simultaneously. The corollary of this when considered alongside Frescobaldi's instructions to separate the structural sections is a scenario where the cycles between narrative, key and section are conflated with the underlying linear narrative (and real-time) to formulate temporal zones in the mind of the listener — zones which, if cyclic, would only be comprehended upon completion of a cycle.

Berger and Analysis of *Toccata Nona*

It is clear in the analysis of *Toccata Nona* that we are working from a position that considers musical modernity to contain elements that are contrived and seeded before 1600. With the trans-historical mindset I am nurturing, it seems pertinent not to draw a connection between dates and a subject so wide and varied as modernity. Alongside Johnson, it is better to think of modernity as a sort of multi-tentacled connective whose tendrils move across space and time in ways that do not necessarily conform to our temporal perception.[228]

To utilise arguments from earlier in this thesis, we must consider how *Toccata Nona* fits within an understanding of linearity, cyclicity and modernity. Linearity, for Berger, means that 'in music the temporal order in which events occur always matters.'[229] He goes on to explain that the emergence of modernity entailed a new conception of time which shifted from cyclical to linear.[230]

To address the question I posed earlier I will present it with its own opposite: Does the temporal order of events in *Toccata Nona* matter? This is a question which immediately conjures two opposing answers. However, let us first turn to Verene for sub-answers on how to answer this question. Verene's study focuses on the philosophies present in *Finnegans*

---

[228] Johnson, *Out of Time : Music and the Making of Modernity*, 4.
[229] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical* Modernity, 7.
[230] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical* Modernity, 9.

*Wake*. His thoughts on how those theories interact draws him into a dissection of binaries in logic which can be re-applied here to help analyse *Toccata Nona*.

> Logically, on the Traditional Square of Opposition, contrariety is a precise sense of opposition in which the two terms cannot both be true but can both be false—differing from contradictories, which cannot both be true, but also cannot be false. In logical terms, the coincidence of contraries is perhaps best understood as the relation of "subcontraries," which cannot both be false and can both be true.[231]

It seems clear that any piece of music must be enacted in a linear process. Berger implies that the difference here is more akin to linear intention and narrative necessity, acknowledging that linearity cannot completely be ignored. From what Verene writes, we could argue that linearity and cyclicity in *Toccata Nona* are subcontraries. Arguments can be formed pointing out both the linearity and the cyclicity of the musical structure of this toccata.

Linearity is inherent in perception of performance but *Toccata Nona* returns to the key it began in throughout the piece, including the ending; this can be simultaneously considered both a cyclic and a linear system. Frescobaldi also links sections of the toccata together in a linear fashion by rhetorically avoiding the punctuation of a perfect cadence (sections 5-8).

Cyclicity can also be insinuated through Berger's argument; *Toccata Nona* does not have a strong recognisable theme that experiences narrative development. The toccata's structure is

---

[231] Verene, *James Joyce and the Philosophers at Finnegans Wake*, 60.

essentially a set of linked fragments, many of which could easily be considered as 'taking time' without linear direction.

Berger's point regarding the anticipation of the end as a predicate of the beginning is not an argument that holds up well as an assumed feature of modernity (consider the pre-modern associations with the traditional epic and the genre of tragedy), at least if elements of modernity begin to dominate roughly around the time of Mozart, as Berger propounds. *Toccata Nona* finishes, on paper, in the key it begins in whilst maintaining its fractured expression throughout. Both of these elements could be considered as indicators of how the piece will end in performance, despite the difficulty in setting out predictions temporally in the way that a Classical era or Mozartian theme might imply. However, *Toccata Nona* does conform in some ways to Berger's point regarding the alert of an imminent ending a few bars before the real end. The bridge between section 17 and section 18 has what appears to be a full final cadence, its only flaw is that it cadences to G major (1st inversion) rather than the 'home key' of F major. At this point in the piece we could consider this to be the end followed by a long runaway coda comprising section 18 and section 19. Alternately, we could consider this to be the alert which forewarns the listener to soon expect final closure — which in itself could be seen as a gesture of directed linearity following cyclicity.

It is hard to construe a suggestion of temporal eternity in Frescobaldi's toccate other than to mention a broad truism: the predominance of a Christian god in the society he worked in. If I were to admix Berger's argument here it would require the admission that such a presence of temporal eternity was so latent as to be sensorially imperceptible. This latency may be more convincing in musical structures that are less inhibited by complex structuring. In transposing Berger's suggestion of cycles back a whole century we can get the sense of an idea of cyclic

'eternity' conjoining with a more subtle linear intention in this particular style of toccata. As such, in *Toccata Nona* arguments can be made for every single section or fragment in the toccata to be considered a small internal cycle acting as a metaphor for eternity (interweaving/interlocked cycles e.g. clock-time contrasted with the agrarian cycle) which literally takes time but does not spur time on with intention — what Berger likes to refer to as 'neutralized time'.

In summary, linearity and cyclicity co-exist and complement each other within toccata style despite appearing to be opposites (which they can be) and hence Bruno's 'unity of opposites' resurfaces again.

## Mimesis of Society and Rhetoric

Berger's 'neutralized time' serves as a metaphor for eternity within musical structure. Berger, therefore, suggests that this structural function is effectively Bach's imitation of the earthly and heavenly worlds as they exist for Bach.[232] Regardless of whether we consider this imitation to manifest in musical structures consciously or subconsciously, Berger's argument develops and reveals a latency in the music that can create corollaries. If one is willing to accept the mimesis of the earth/heaven binary in musical structure then why would one not also accept the diffusion of the then-popular societal rhetoric and dialogue into musical structures and gestures. As before, I will frame this idea using the tool of 'reconstructive imagination' through the lens of *Finnegans Wake*.

Drawing on the idea of HCE (the central character of *Finnegans Wake*), and perhaps also Joyce, being partially the "embodiment of all the historical forces that have produced both him and the conflicted desires which structure his dreams"[233] we come to the prospect of both *Finnegans Wake* and toccata form as subjective manifestations of culture and society.

Bishop suggests that Vico's construction of early history was performed primarily through latent elements in the texts of myths.[234] He then follows this with:

---

[232] Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical* Modernity, 14.
[233] Bishop, *Joyce's Book of the Dark, Finnegans Wake*, 211.
[234] Bishop, *Joyce's Book of the Dark, Finnegans Wake*, 195.

> A second etymological principle of *The New Science* therefore holds that the internal social history of a people is implicitly preserved in and transmitted through its language, and that all words carry a subliminal record of an entire past (NS, 238-40, 354): etymology, in short, is also a form of history, or verbal archaeology, whose study reveals the growth of "gentile" institutions.[235]

If we accept Vico's theory that subliminal meanings are present in language and therefore literary works, then we could also accept that Joyce incorporated these truths into *Finnegans Wake*. For Joyce to consciously incorporate Vico's ideas of society's subliminal presence his only option is to do so in a controlled manner through the characters and narrative contained in the novel. He may have also accepted that his own society's subliminal presence would also be manifest in *Finnegans Wake* whether intended or not.

Discourse and dialogue can take various forms but are nonetheless fundamentally communications between people — Devlin notes that *A Portrait of the Artist as a Young Man* subscribes particularly to this notion of expressions of 'cultural conformity' through discourse.[236]

If the creation of an artistic work by an individual occurs in time and space, are we to assume that there will be a presence in the work that is a subliminal reflection or mimesis of the society at the time, as subjectively translated by the creator of the work? What is apparent in *Finnegans Wake* is that Joyce was exposed to this idea through Vico's understanding of social

---

[235] Bishop, *Joyce's Book of the Dark, Finnegans Wake*, 199.
[236] Devlin, *Wandering and Return in Finnegans Wake*, 4.

history drawn out through language and etymology.[237] If we contemplate this idea, then we can potentially see reflections of various societies through the independent influences of artistically created works. For example, we may make the argument that Vico influenced Joyce and therefore there are traces of Vico's society and culture (via dialogue) in *The New Science* and therefore also in *Finnegans Wake* — alongside the subliminal presence of Joyce's own society and culture, in an assimilation of multiple subjective histories that are mappable and yet metaphysical.

Joyce's use of discourse in his works is sensitively constructed:

> In fashioning Stephen's discourse, both internal and spoken, Joyce creates a linguistic hodgepodge that incorporates phrases from the cultural texts the young intellectual deliberately appropriates, the material befitting his consciousness, as well as those voices he would rather reject.[238]

In recognising this unfiltered mimicry, Devlin is pointing out Joyce's knowledge that humans will absorb, store and regurgitate information (also unintentionally). This ostensibly has much in common with the idea of the presence of society and culture in creative work. If Joyce is continually participating in various discourses within society it becomes possible to argue that he may mimic elements of these discourses when constructing internal discourses within his literary works.

---

[237] Bishop, *Joyce's Book of the Dark, Finnegans Wake*, 212.
[238] Devlin, *Wandering and Return in Finnegans Wake*, 5.

Devlin also notes the idea of discourse imbued with latent mimesis manifesting in the 'whirlpool of excessive discourse' in *Finnegans Wake*, despite failing to ascribe it originally to Vico.[239] What Devlin describes as a 'whirlpool' runs in parallel with my earlier analysis of the structure of *Finnegans Wake* as assuming a cyclonic model. This time the opposite effect of what Bishop described earlier is taking place: the subjective centre of the narrative (HCE) is being subsumed by the very discourses that should, according to Vico, be assimilated and latent in the creation of his dream.

> Language becomes out of joint with our present sense of reality precisely to mirror the out-of-joint condition of reality itself.[240]

Joyce's language, although heavy with intention and control, nonetheless absorbed and referenced contemporary culture and thought — amidst his own conjured 'stream of consciousness'. This element of interpretive control, whereby Joyce obfuscates the 'true' narrative whilst spinning multiple stories to the reader has much in common with the rhetoric propounded by the ancients and re-discovered in the Renaissance.[241] Whilst the text of *Finnegans Wake* brims with discourse, the exposure of the narrative is performed slowly with a rhetorician's control. Rhetoric is a key element to grasp in the understanding of late Renaissance and Baroque music. Although an audience can be receptive to rhetoric, it is in essence a mono-directional form of communication — or rather persuasion. Rhetoric is

---

[239] Devlin, *Wandering and Return in Finnegans Wake*, 106-107.

[240] White, *The Grand Continuum: Reflections on Joyce and Metaphysics*, 30.

[241] Francis Petrarch, Coluccio Salutati, Lorenzo Valla, Philip Melanchthon. *Renaissance Debates on Rhetoric.* Edited and Translated by A. Rebhorn Wayne Cornell, USA: Cornell University Press, 2000.

typically discussed as the structuring of persuasive devices and it is the function of eloquence to deliver that rhetoric.[242]

> It is a paradox that in Italy, where musical rhetoric was practiced most successfully in the sixteenth and seventeenth centuries, musicians and composers rarely spoke of it.[243]

Rhetoric in musical composition and the subsequent eloquence in performance was a mimesis of the same skills developed for language by the ancients and then re-adopted by humanist scholars in the Renaissance. Bartel, in his notable study of rhetorical figures in music, writes that "rhetoric aspired to an emphatic and affective form of expression" and he notes the "increased significance placed on language and the linguistic disciplines by contemporary humanist scholars resulted in a growing influence of rhetorical concepts on musical thought."[244]

Ultimately the use of rhetoric in musical composition could be thought of as a reflection of the rhetoric imbued in contemporary discourse — such as the popular debates undertaken at the academies of the Italian Renaissance — and in this way we can draw a strong analogue between the contemporary cultural presence latent in both *Finnegans Wake* and toccate. Expressing a text or music rhetorically takes time — the convincing use of rhetoric often involves the manipulation of timing — and therefore requires the conjuring of several

---

[242] See: Tarling, *The Weapons of Rhetoric.* 2004.
[243] Palisca, Claude V. "Music and Rhetoric." In *Music and Ideas*, edited by Thomas J. Mathiesen, 203-31. Urbana, USA: University of Illinois Press, 2006. 206
[244] Bartel, *Musica Poetica*, 58.

temporalities. Many of these temporalities include historical and future events that are formulated in the present. This dependence on the subjective experience of time in the expression of music will engender temporalities that are unique individual interpretations, incorporating personal, cultural and evanescent rhetorical conditionings.

Analysis of *Toccata I*

Below, I have undertaken a paradigmatic analysis of Kapsberger's *Toccata I* from *Libro Quarto D'Intavolatura Di Chitarone* published in Rome, 1640. I have analysed the piece in four ways: by key-centre, by speed of movement, and by texture.

I have divided the piece into sections following a similar formula to the analysis of Frescobaldi's *Toccata Nona* — and the process of analysis by key-centre also remains unchanged. Here is a table of the sections, and the notation can be found in the appendix.

*Table 3: Toccata 1, sections by bar numbers*

| Section | Bar |
|---------|---------|
| 1 | 1-7 |
| 2 | 8-30 |
| 3 | 31-58 |
| 4 | 59-68 |
| 5 | 69-107 |
| 6 | 108-119 |
| 7 | 120-133 |
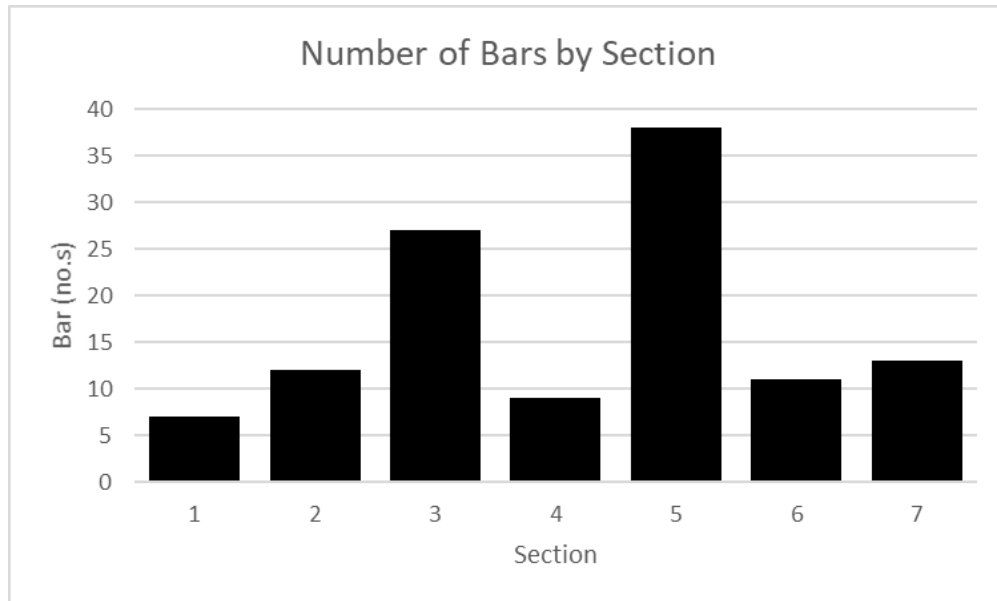
*Figure 5: Toccata 1, graph showing sections by number of bars*

Paradigmatic analysis by 'key centre':

1-8 D minor

 9-22 F major

  23-30 Nebular chromaticism

31-34 d minor

 35-39 F major / nebular possible C 'mixolydian'

40-48 d minor via A major dominant

  49-54 interrupted cadence then nebular harmonic movement

   55-58 C major established by G major dominant cadence

  59-63 a minor (b63-64) via E major as dominant (b60)

  64-68 Nebular harmonic movement

 70-97 F major initially but quickly moves away into nebular harmonic movement

98-107 d minor then trill+gruppo motifs centering on A major chord as dominant.

108-120 D major in 120 via nebular harmonic movement

121-127 Nebular harmonic movement until A major (dominant) established

128-132 D major chord ends coda section via nebulous harmony, focuses to A major dominant before final cadence.
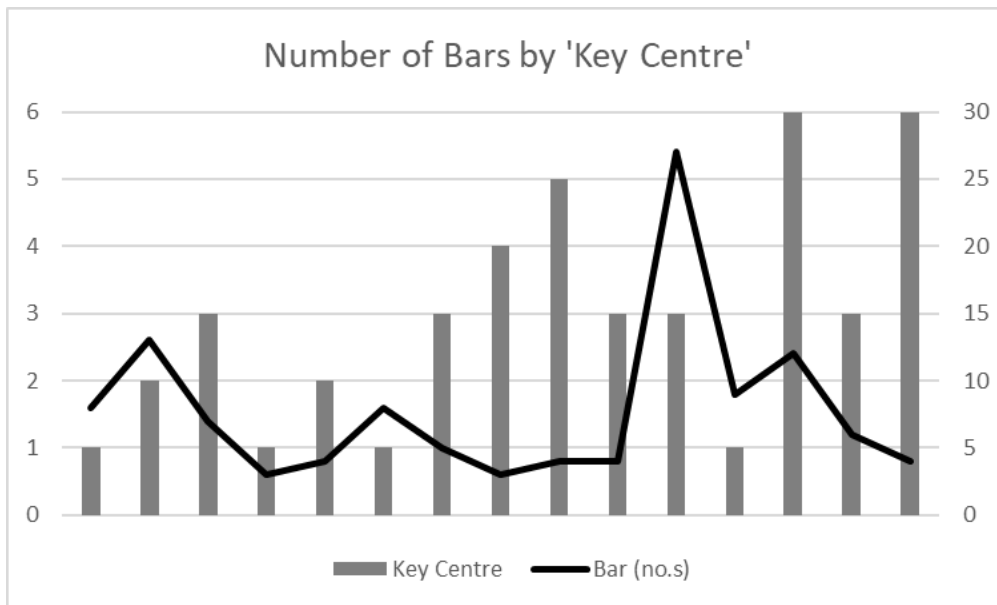


*Figure 6: Toccata 1, graph showing 'key centre' by number of bars*

*Table 4: Key to 'Figure 6'*

| Key: Vertical Axis (Key Centre) |
| --- |
| d=1 |
| F=2 |
| Nebular=3 |
| C=4 |
| a=5 |
| D=6 |

Paradigmatic analysis by speed of movement:

*1-3 Preamble: introductory chord, quaver movement, re-introductory chord, crochet movement, re-introductory chord

      6-10 Quavers and semiquavers

   11-12 Crotchets

      14-16 Quavers increasing to semiquavers (trill and gruppo), crotchets + minims

      17-19 Quavers

   20-30 Crotchets with some elaborations ending in trill and gruppo

      31-46 Quavers

        47-63 Semiquavers (in straight and triplet form)

  64-68 Crotchets

70-97 Minims

      98-102 Quavers

        103-106 Semiquavers (some straight but mainly triplet form)

107-115 Minims

  116-119 Crotchets

      120-127 Quavers

        128-132 Semiquavers

*133 Final chord (semi-breve)
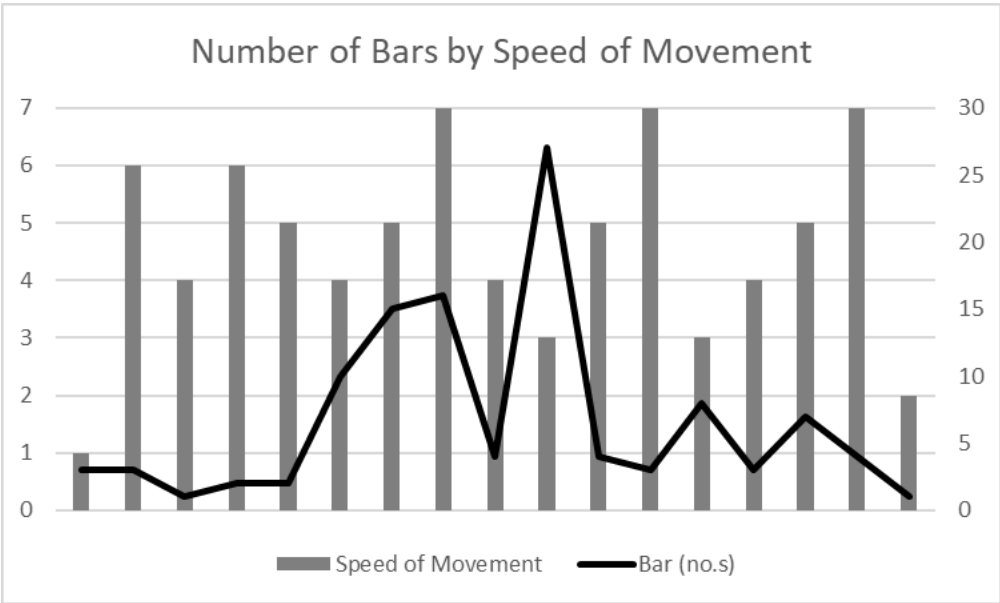
*Figure 7: Toccata 1, graph showing 'speed of movement' by number of bars*

*Table 5: Key to 'Figure 7'*

| Key: Vertical Axis |
| --- |
| Preamble=1 |
| Semibreve=2 |
| Minim=3 |
| Crotchets=4 |
| Quavers=5 |
| Quavers/semiquavers=6 |
| Semiquavers=7 |

Paradigmatic analysis by texture:

The texture alternates between a single moving voice with occasional chords and many-voiced harmonic movement.

1-19 Single

    20-30 Thick

31-68 Single

    69-97 Thick

98-106 Single

    107-119 Thick

120-133 Single
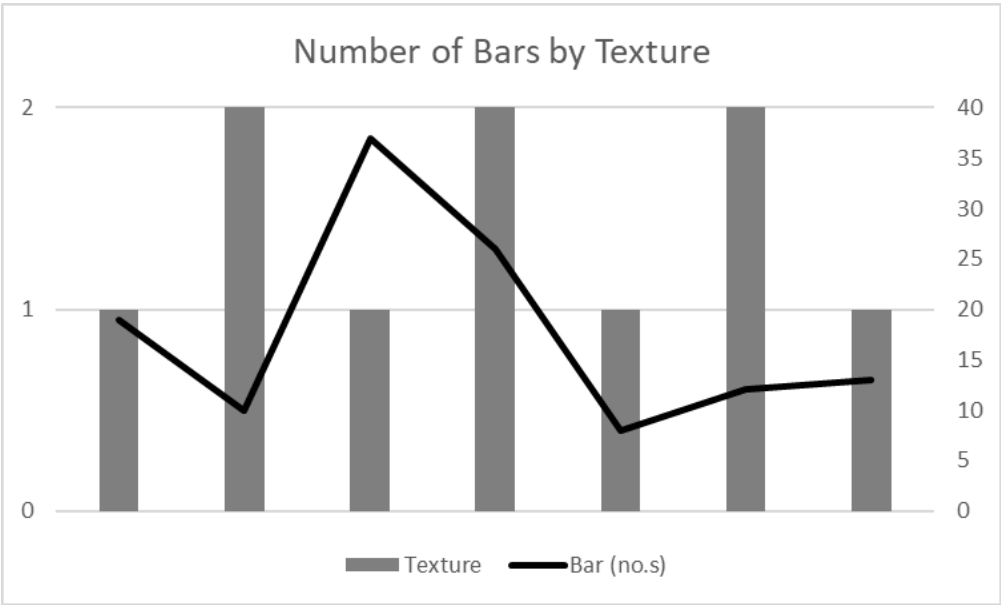


*Figure 8: Toccata 1, graph showing texture by number of bars*

*Table 6: Key to 'Figure 8'*

| Key: Left Vertical Axis |
|---|
| Single=1 |

Thick=2

What each of these analyses shows clearly is the strong sectionalisation in the toccata form. The analysis by key-centre shows six nodes that return to a 'D' key-centre, that whilst forming micro-cycles between one another, also show the effect of a weightier cycle between the beginning and the end of the piece. The larger cycle at work here appears to have been constructed with balance as the six D nodes are effectively split equally into two groups of three that sit at either end of the piece. In the central section, Kapsberger moves away from the F major key centre (which is in essence a modal relation) to the outlying keys of C major and A minor before returning back the way it came to D minor via the previous route of F major. This internal cycle that splits apart the two collections of D related nodes effectively neutralises time within the overarching cycle, creating a zone which takes time to experience but could be considered as both participating in the narrative linear movement of the piece and at the same time bypassing it in a cyclical style. As with *Toccata Nona* by Frescobaldi, each of these related key centres could be extrapolated into satelliting nodes that interact with each other in a mechanical but almost unpredictable way that would take great cognition, on the behalf of the audience and performer, to conceive as a mental model and subsequently to formulate predictions and expectations by. Every return to a node could be perceived as a cycle that simultaneously forecasts its own return whilst also disrupting linear temporalities that are also in play.

The analysis by 'speed of movement' shows another layer of cycling which, like planetary orbits, operates on another plane to that of the key-centres. For this analysis I have marked with an asterisk the preamble and the final chord which I feel should be bracketed from any analysis of cycles within the work as they represent a sort of linear punctuation that is

necessary for the writing-down and publication of such pieces but not for the possible mentalities the pieces can inspire.

The cycles created by the speed of movement within the piece are notable for the fact that they are more regular than those operating by key-centre. The cycle between each crotchet movement, for example, has a pattern that pertains to predictability. Between these two brief analyses it is possible to draw basic analogues between the binary interactions of modernity/anti-modernity (linear/cyclical) between the analyses of key-centre and speed of movement. The key-centre analysis could be considered as a progression that creates an increased linear drive (if the central sections, previously discussed as 'neutralising time', are considered as linear movement between larger overarching cycles) and could be considered to encapsulate effects of modernity. Whereas, the 'speed of movement' analysis appears to contain far more predictable cycles that could be considered as anti-modern (modernity's functional antidote) — that could nonetheless exist within 'modernity' as its necessary binary opposite and a synecdoche of modernity. This creates an image of two dimensions in an unfathomable 'sync' with each other, each containing multiple temporalities fluxing between linear and cyclical motion. This is a system that contains one plane (key-centre) dominated by a linear system and the other (speed of movement) dominated by a cyclical one.

When it comes to the admixing of the 'analysis by texture' the cycles grow smaller and even more predictable. What is, in principle, a basic and vague analysis, is nonetheless useful in showing how, on another plane, Kapsberger is trying to separate and differentiate the structural sections in this toccata in much the same way my analysis of *Toccata Nona* suggests that Frescobaldi was doing — the analysis of Frescobaldi's paratext only furthers our awareness of his intention in both composition and performance to separate internal toccata

sections as much as possible and using many means. With this additional plane, we can add the other two (key-centre and speed of movement) into a multi-layered paradigm into which it is possible to extrapolate many varying cycles and examples of linear movement that will vary depending on the perspective taken by the viewer.

Summary

> Here form is content, content is form. You complain that this stuff is not written in English. It is not written at all. It is not to be read — or rather it is not only to be read.[245]

Beckett's point about *Finnegans Wake* resonates well with this study in that, while billed partly as an analysis of temporalities in toccata form and structure, my focus has not been on identifying a definition of toccata form so much as examining how the content creates temporal form and structure through the subtle interplay of the mentalities of both the creator and interpreter; individually as well as when they are conjoined, such as the composer-performer.

Through in-depth analyses of recent scholarly literature on the manifestation of modernity in musical structures of works from the Baroque era (Berger, Johnson, Butt, Dreyfus, et al.) I developed an understanding of the possible readings of cyclical and linear intention as a latent effect of the changing mindsets brought on by the beginnings of the modern age — particularly of note was the metaphor developed by Berger conjoining the 'neutralized time' created by cyclical structure and the presence of 'God's eternity'. Whilst modernity appears to create new event horizons and the will to forecast a future that continually expands and recedes (Koselleck) it can also be interpreted as the slow replacement of earlier expectations of events related to God's eternity, such as the end of the world, or eschaton. This replacement and subsequent difference in temporalities due to the onset of modernity generates a change in

---

[245] Beckett, *Dante... Bruno. Vico.. Joyce*, 14.

the temporalities present in cultural works — temporalities which, I have argued, are latent in *Finnegans Wake* and the toccata type composed by Kapsberger and Frescobaldi, allowing for connectivity between the two.

Following the postulated structural effects of modernity, I sought out an extrapolated manifestation of these effects which I found in *Finnegans Wake* by James Joyce, a work of high modernism. *Finnegans Wake*, I have shown via utilising secondary analyses, is both a fractured, non-chronological, stream-of-consciousness work (all three of which are strong traits of modernity) as well as a deeply cyclical one with a cyclonic structural force (an antidote to modernity or 'anti-modernity'). Therefore, I propose that Bruno's system of binaries is present even in the mentalities of modernity; creating the binary cycle that is both modernity and its antidote: anti-modernity. In such a binary cycle, both elements can be considered simultaneously in opposition/as one/or sublated in a unity to perform a function in another system. *Finnegans Wake* provides a plethora of possible pathways into the analysis of structural temporalities present in earlier cultural works that contain manifestations of modernity and anti-/or pre-modernity in their structures.

I attempted to formulate an understanding of the experience of processing cyclical temporality alongside linear temporality, utilising both old methods (Augustine) and new (Chiang). This culminated in the development of the theory of a possible 'flash of multiple temporalities' which is evident at the point that several temporalities (cyclical and linear) intersect and the expression of those temporalities can be momentarily cognitised. *Finnegans Wake* was created at a time when the concept and understanding of the processing and temporalisation of history, memory and tradition were being agitated and explored (Eliot, Benjamin). These modernist theories of temporality helped feed into an understanding of the links and bridges between

events or incidents that create temporalities that are non-chronological by nature and use different systems of connectivity — such as modernity in this thesis.

As I have demonstrated, the toccata type — as composed by Frescobaldi and Kapsberger — can be interpreted to contain the kernel of the structural extrapolation that is evident in *Finnegans Wake*. These toccate, therefore, latently contain temporal dissonance generated between a multiplicity of cyclical and linear temporalities that metonymically connect to the modernity/anti- or pre- modernity binaries — thus making 'flashes of multiple temporalities' possible in experiences of both *Finnegans Wake* and toccate. Analyses of both works show each to have the potential to express reflections of the culture and societal context in which they were created — which in turn offers the possibility for one to construe some of the expressions of each creator's mindset as similar, despite the chronological distance.

Conclusion

Through utilising a 'reconstructive imagination' (Berlin) I conclude that a contemporary mentality can be developed which not only recognises similar structures and forms as relatable but connects them in such a way as to provide further understanding of each through the adoption and adaptation of their separate analyses. This mentality will allow performers and listeners to interpret and experience another manifestation of expression within musical (and other) works, laying some initial groundwork for further research.

As I stated in the introduction, the methodology for this thesis is unusual and therefore this study was designed to convey a mindset and become self-validating. I believe this thesis has been successful in many ways, whilst perhaps a longer study (or collection of studies) would be considered more persuasive.

Through making this non-linear study I have begun to develop a mentality which, when applied to the study and performance of historical music, offers wider and more expressive perspectives than I could previously conjure. The acceptance of the possibility of non-linearity within musical performance is simple but mentally putting that into practice when performing and analysing musical works initially proves more difficult. As previously discussed in depth, any performance is inherently linear in its expression, as it must be experienced in time. Yet I have found that I have begun to experience something more akin to a 'flash of multiple temporalities' whilst analysing and performing toccatas by Kapsberger on the lute. This experience was not something that I had fully consciously encountered before within music performance. When entering this mentality, the number of possible musical-temporal

experiences expands rapidly, highlighting how multi-levelled and increasingly self-referential temporal exploration can be. Connections that previously may have been noticed and ignored as analytical curiosities can be emphasised or 'reconnected' when attributed to a temporal dimension. Whilst much of this conclusion is personal observation and reflection, merely offering the possibility of experiencing 'flashes of multiple temporalities' in musical works will hopefully spark new avenues of thought from other readers and musicians.

The listening mentality I have developed through the writing and rereading of this study is one which does not necessarily assume that temporalities conjured by musical forms are linear — and that in fact most temporal systems consist of linear and non-linear temporalities interacting in various ways. When considering musical elements (whether they are tonal, rhythmic, melodic, etc.) I now attribute to them a temporal dimension which allows my experience of the music to become immediately more pluralistic than that which I would usually experience, with the opportunity for many temporalities to interact. This mentality provides many more potential connections for analysis or insight purely from an aural experience: any musical factor perceived by a listener can be attributed to a temporal dimension, engendering connections between similar factors on a temporal level, in addition to those which are non-temporal. Additionally, it should be noted that this mentality offers analytical expansion in co-operation with the listener's knowledge of music theory — yet at the same time is not reliant on it and the mentality can therefore be utilised regardless of musical training and without presupposing some knowledge of musical theory.

The performing mentality I have nurtured through conducting this study is expressed through a practice which focuses on identifying musical elements or components, connecting them temporally, and then placing stress or expression on those components in order that the sense

of their connection may be conveyed to the listener. These temporal connections, when emphasised in performance may well offer a deeper insight into the mindset of both the composer and also the cultural context. In my experience, I find this a convincing layer of latent historical context which I can access — in this particular case, through the trellis of modernity. In many ways, the performing mentality is an extension of the listening mentality: the performer is nurturing temporalities to be perceived by both the listening audience and the performer themselves.

The use of modernity as a trellis with which to retroactively connect with the 'early modern mindset' inherently poses problems of vagueness and as a result, I orientated this study to be a creative reimagining of historical mindsets rather than attempt to convey any sort of historical truth — as mindsets do not appear to me to be measurable in any context. As a result, the idea of modernity was utilised as a tool to aid the methodology and any discussion of the 'proof for' or 'truth in' the validity of modernity was avoided. It could also be noted that if the use of such systems allows for some accessing of latent mindsets, then such a phenomenon will also be possible when reviewing this study. In this case, I think the trellis of modernity served extremely well as a plastic tool for connecting seemingly disparate events/artistic works. The initial acknowledgement that this methodology was in itself a form of creative research set the stage for an experimental system of links or portals which allows such development to validate its own discoveries through the practice of making the study.

Through admixing different art forms, such as music and literature, what immediately becomes obvious is that any direct comparison will be flawed due to the difference and variety between those art forms. For this thesis, I attempted to keep the focus of my study on the analysis of the interaction of internal temporalities within the individual art forms. In this state

it was possible to seek out, identify and solidify ideas based on abstracted concepts and forms without falling into any sort of direct comparison — this was avoided, in any case, by using analyses of *Finnegans Wake* rather than the actual text. Connections were sought between the sense of a latent manifestation of modernity in the abstracted structure and forms of the works studied, rather than solely the content.

Potential ways to broaden this study could include an extrapolation of the central ideas to other musical works from different contexts and indeed a focus on other internal systems or elements would also be possible. Further studies could also look into and include other concepts of time, temporality, modernity and linearity/cyclicity.

I structured this thesis, not with the intent of 'persuading' as such, but with the aim of offering an experience which gave a sense of what I was attempting to study by the reading of it. This may already seem over-complicated but it could be considered like this: The thesis is a performative work which is both an expression of the performative practice of writing it, and the performative practice of reading it. In this sense it functions non-linearly, inspired by the structure of *Finnegans Wake*, high (and post-) modernist theories of temporality and expressed in my subsequent analyses of toccatas. The mild non-linearity of both the structured-thought within the thesis and the actual formatted structure conjure different temporalities depending on which performative viewpoint you are imagining — such a structure also allows for a multitude of different re-readings, offering diverse re-interpretations. When considered as an experience, I think the thesis methodology and realisation go some way towards nurturing the studied mindset in both the reader and the author.

Appendix

*Figure 9: Toccata Nona in notation*

# Toccata 1

G. G. Kapsberger arr. Alex McCartney

*Figure 10: Toccata 1 in notation*

Bibliography

"Http://Www.Latin-Dictionary.Net/Definition/38772/Vicus-Vici." accessed 13/10/18, 2018.

Annibaldi, Claudio. "Frescobaldi's Early Stay in Rome (1601-1607)." *Recercare* 13 (2001): 97-124.

———. "Froberger in Rome: From Frescobaldi's Craftsmanship to Kircher's Compositional Secrets." *Current Musicology* (1995): 5-27.

Augustine, Saint. *Confessions.* Translated by Henry Chadwick. Oxford, UK: Oxford University Press, 1992.

"Analytical Issues in the Toccatas of Girolamo Frescobaldi. [Electronic Resource]." University of London, 1995.

Bartel, Dietrich. *Musica Poetica.* London, UK: University of Nebraska Press, 1997.

Beckett, Samuel. "Dante... Bruno. Vico.. Joyce." In *Our Exagmination Round His Factification for Incamination of Work in Progress*. Paris, France: Shakespeare and Company, 1929.

Benjamin, Walter. *Illuminations; Essays and Reflections.* Translated by Harry Zohn. Edited by Hannah Arendt. New York, USA: Schocken Books, 2007.

Benstock, Bernard. *Joyce-Again's Wake.* London, UK: University of Washington Press, 1965.

Berger, Karol. *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity.* London, England: University of California Press, 2007.

Berlin, Isaiah. *Vico and Herder.* London, UK: Chatto & Windus Ltd., 1976.

Bishop, John. *Joyce's Book of the Dark, Finnegans Wake.* Madison, Wisconsin, USA: The University of Wisconsin Press, 1986.

Bonds, Mark Evan. *Wordless Rhetoric.* London, UK: Harvard University Press, 1991.

Bowker, Gordan. *James Joyce: A New Biography*. New York, USA: Farrar, Straus and Giroux, 2011.

Brainard, Paul, and John Knowles. *Critica Musica : Essays in Honor of Paul Brainard.* Australia ; Great Britain: Gordon and Breach, 1996.

Brion, Marcel. "The Idea of Time in the Work of James Joyce." Translated by Robert Sage. In *Our Exagmination Round His Factification for Incamination of Work in Progress*. Paris, France: Shakespeare and Company, 1929.

Bruno, Giordano. *Cause, Principle and Unity.* Translated by Robert De Lucca. Cambridge, UK: Cambridge University Press, 2004.

———. *Cause, Principle and Unity.* Translated by Robert De Lucca. Cambridge, UK: Cambridge University Press, 2004.

Burgess, Anthony. *Here Comes Everybody.* Feltham, England: Hamlyn Paperbacks, 1982.

Butt, John. *Bach's Dialogue with Modernity.* Cambridge, UK: Cambridge University Press, 2010.

Caccini, Giulio. "From the Preface to Le Nuove Musiche." Edited and Translated by Oliver Strunk. In *Source Readings in Music History*. London, UK: Norton & Company, Inc., 1978.

"Toccata (It., from Toccare: 'To Touch')." Grove Music Online, 2001, accessed 21/01/2019, 2019.

Chiang, Ted. *Stories of Your Life and Others.* London, UK: Picador, 2015. 2002.

"Fantasia (It., Sp., Ger., Eng.; Eng., Fr., Ger.

Fantasie; Fr., Ger. Phantasie; Fr. Fantaisie, Fantasye, Phantaisie; Eng., Ger. Phantasia;

Ger. Fantasey; Eng. Fancie, Fancy, Fansye,

Fantasy, Fantazia, Fantazie, Fantazy, Phansie,

Phantasy, Phantazia)." Grove Music Online, 2001, accessed 19/01/19, 2019.

Coelho, Victor. "G. G. Kapsberger in Rome, 1604-1645: New Biographical Data." *Journal of the Lute Society of America, Inc.* XVI (1983).

Dean, Seamus. *Introduction.* London, UK: Penguin Books, 1992.

Devlin, Kimberly J. *Wandering and Return in Finnegans Wake.* Princeton, USA: Princeton University Press, 1991.

Dreyfus, Laurence. *Bach and the Patterns of Invention.* Harvard, USA: Harvard University Press, 1996.

Eliot, T. S. *Collected Poems 1909-1962.* New York, USA: Harcourt, Brace & World, Inc., 1963.

———. "The Music of Poetry." In *On Poetry and Poets*. New York, USA: The Noonday Press, 1942.

———. *Selected Essays.* London, UK: Faber and Faber Limited, 1932.

Francis Petrarch, Coluccio Salutati, Lorenzo Valla, Philip Melanchthon. *Renaissance Debates on Rhetoric.* Edited and Translated by A. Rebhorn Wayne Cornell, USA: Cornell University Press, 2000.

Frescobaldi, Girolamo. "From Capricci Fatti Sopra Diversi Soggetti." Edited and Translated by Carol MacClintock. In *Readings in the History of Music in Performance*. Indiana, USA: Indiana University Press, 1979.

———. "From Capricci Fatti Sopra Diversi Soggetti." Edited and Translated by Carol MacClintock. In *Readings in the History of Music in Performance*. Indiana, USA: Indiana University Press, 1979

———. "From Fiori Musicali." Edited and Translated by Carol MacClintock. In *Readings in the History of Music in Performance*. Indiana, USA: Indiana University Press, 1979.

———. "From Toccate E Partite D'intavolatura ", Edited and Translated by Carol MacClintock. In *Readings in the History of Music in Performance*. Indiana, USA: Indiana University Press, 1979.

Freud, Sigmund. *Beyond the Pleasure Principle.* Translated by James Strachey. Edited by James Strachey. London, UK: Norton & Company, 1961.

Friederici, Mireille Besson and Angela D. "Language and Music: A Comparative View." *Music Perception: An Interdisciplinary Journal* 16, 1 (1998): 1-9.

Gogarty, Oliver St John. *Intimations.* London, UK: Sphere Books Ltd., 1985.

Hamacher, Werner. "'Now': Walter Benjamin on Historical Time." Translated by N. Rosenthal. In *Walter Benjamin and History*, edited by Andrew Benjamin, 38-68. London, UK: Continuum, 2005.

Hammond, Frederick. *Girolamo Frescobaldi.* Cambridge, Mass. ; London: Harvard University Press, 1983.

———. *Girolamo Frescobaldi : A Guide to Research.* New York ; London: Garland, 1988.

Harper, John. "New Perspectives after 400 Years." *The Musical Times* 124, no. 1688 (1983): 613+15.

Hart, Clive. *Structure and Motif in Finnegans Wake.* London, UK: Faber & Faber, 1962.

Hayman, David. *The "Wake" in Transit.* London, UK: Cornell University Press, 1990.

Jackendoff, Ray. "Parallels and Nonparallels between Language and Music." *Music Perception: An Interdisciplinary Journal* 26, no. 3 (2009): 195-204.

Jameson, Frederic. *Postmodernism or, the Cultural Logic of Late Capitalism.* Durham, USA: Duke University Press, 1991.

Jeannin, Marc. "Organizational Structures in Language and Music." *The World of Music* 50, 1 (2008): 5-16.

Johnson, Julian. *Out of Time : Music and the Making of Modernity.* Oxford, UK: Oxford University Press, 2015.

Joyce, James. *Finnegans Wake.* London, UK: Faber & Faber, 1939.

———. *Letters of James Joyce.* Edited by Stuart Gilbert. London, UK: Faber & Faber, 1957.

———. *Ulysses.* Edited by Seamus Deane. London, UK: Penguin Books Ltd., 2000 (1922).

Kircher, Athanasuis. "Musurgia Universalis." Translated by Victor Coelho. In *Musurgia Universalis*, 586. Rome, 1650.

Koselleck, Reinhart. *Futures Past.* New York, USA: Columbia University Press, 2004.

Kramer, Jonathan D. *The Time of Music.* New York, USA: Schirmer Books, 1988.

Kramer, Kenneth Paul. *Redeeming Time.* Plymouth, UK: Cowley Publications, 2007.

Löwy, Michael. *Fire Alarm; Reading Walter Benjamin's 'on the Concept of History'.* Translated by Chris Turner. London, UK: Verso, 2005.

Luening, Otto. *The Odyssey of an American Composer.* New York, USA: Charles Scribner's Sons, 1980.

M.Ruff, Lillian. "James Joyce and Arnold Dolmetsch." *James Joyce Quarterly* 6, 3 (1969): 224-30.

McHugh, Roland. *The Sigla of Finnegans Wake.* London, Great Britain: Edward Arnold Ltd., 1976.

Nagel, Alexander. *Medieval Modern.* London, UK: Thames & Hudson Ltd., 2012.

Newcomb, Anthony. "Frescobaldi's Toccatas and Their Stylistic Ancestry." *Proceedings of the Royal Musical Association* 111 (1984-1985): 28-44.

Norris, Margot. *The Decentered Universe of Finnegans Wake.* Maryland, USA: The John Hopkins University Press, 1976.

O'Brien, Edna. "Foreword ". In *Anna Livia Plurabelle by James Joyce*. London, UK: Faber & Faber Ltd., 2017.

Palisca, Claude V. "Music and Rhetoric." In *Music and Ideas*, edited by Thomas J. Mathiesen, 203-31. Urbana, USA: University of Illinois Press, 2006.

Saussure, Ferdinand De. "Course in General Linguistics, Introduction." In *The Norton Anthology of Theory and Criticism*, edited by Vincent:.B. Leitch, 956-77. New York, USA: W. W. Norton & Company, Inc., 2001.

Schouwenaars, Clem. *Frescobaldi.* Brussel: Manteau, 1966.

Schulenberg, David. "The Early Baroque Toccata and the Advent of Tonality." *Rivista italiana di musicologia* 27 (1992): 103-23.

Silbiger, Alexander. *Frescobaldi Studies.* Duke University Press, 1987.

———. *Frescobaldi Studies : International Conference on Girolamo Frescobaldi : Papers.* Durham: Duke University Press, 1987.

———. "The Roman Frescobaldi Tradition C. 1640-1670." *Journal of the American Musicological Society* 33, 1 (1980): 42-87.

Subotnik, Rose Rosengard. *Developing Variations.* Minnesota, USA: University of Minnesota Press, 1991.

Sutherland, Gordon Alexander. *Studies in the Development of the Keyboard and Ensemble Ricercare from Willaert to Frescobaldi.* [S.l.]: Harvard, 1942.

Tarling, Judy. *The Weapons of Rhetoric.* St Albans, UK: Corda Music Publications, 2004.

Verene, Donald Phillip. *James Joyce and the Philosophers at Finnegans Wake.* Illinois, USA: Northwestern University Press, 2016.

———. "Vico's Scienza Nuova and Joyce's Finnegans Wake." *Philosophy and Literature* 21, 2 (1997): 392-404.

Vico, Giambattista. *The New Science of Giambattista Vico.* Translated by Thomas Goddard and Max Harold Fisch. 3rd ed. Ithaca, USA: Cornell University Press, 1948. 1744.

White, David A. *The Grand Continuum: Reflections on Joyce and Metaphysics.* Pittsburgh, USA: University of Pittsburgh Press, 1983.