***Literature and Sound***

**Chapter 15: Classical Music and Literature**

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In literature, music often stands in for what cannot be put into words. While language creates meaning through differences, associations, and complex chains of signification, music also affects the body: it vibrates the organism, stimulating physical sensation and emotion. For many writers, classical music seemed to offer a different sort of communication: more direct than language, transmitting meanings directly to the listener, and transcending language by communicating through form. For Schopenhauer, music contained the essence of human emotion, offering not a representation of ‘joy, sorrow, pain, horror, exaltation, cheerfulness,’ but expressing these things ‘as such in themselves, abstractly’.[[1]](#endnote-1) Brad Bucknell writes that modernists held a similarly ‘romantic belief in the expressive potential of music and in its capacity to go beyond the mere rationality of language’.[[2]](#endnote-2) Music was integral to the poetics of Ezra Pound and T. S. Eliot, and important to novelists such as E. M. Forster, Virginia Woolf, Ford Madox Ford, Dorothy Richardson and James Joyce. Since the path-breaking early studies of music and literature by Alex Aaronson, Werner Wolff, and Eric Prieto, scholars have noticed that writers using music were often engaged in attempts to communicate the abstract: to slip the bonds of language, or add another layer of meaning by attending to the sonic effects of words and textual form.[[3]](#endnote-3)

Anglophone literature of the nineteenth and twentieth centuries works with a specific musical tradition that we broadly term ‘classical music,’ which encompasses a set of intellectual, aesthetic, historical and cultural ideas. David Deutsch notes that ‘classical music’ is a term loosely employed by most recent theorists of music and literature, who treat it as a set of interconnected ideas rather than a specific compositional style.[[4]](#endnote-4) Emma Sutton uses the term ‘as a synonym for “art music”’ while for Lawrence Kramer is it a ‘conception regardless of its nominal style or genre.’[[5]](#endnote-5) It usually refers to music thought to have great emotional, intellectual and spiritual content. Beethoven’s music is often treated as the prime example, and Nathan Waddell explores the extent of his influence in modernist literature.[[6]](#endnote-6) Edward Carpenter encapsulates a common way of thinking about Beethoven’s music: ‘He freed the human spirit from innumerable petty bonds and conventions, he recorded the profoundest experiences of life.’[[7]](#endnote-7) For Carpenter, Beethoven’s music communicates something intensely human; at the same time it transcends the human condition. Similarly, for Wagner, music has the potential to be transcendent and other-worldly, and Beethoven, he wrote, gave ‘to melody its ever valid type, and restored to music its immortal soul.’[[8]](#endnote-8)

Nowhere is the idea of music more fully delineated by a composer than in the work of Wagner, and his music has had perhaps the greatest influence on literature.[[9]](#endnote-9) Wagner provides a focal point for discussions of classical music and literature in this chapter, especially around the role of the leitmotif and the *Gesamtkunstwerk –* his attempt to join channels of artistic communication – in modernism’s negotiations with sensation, memory and consciousness. Laura Marcus argues in *The Tenth Muse* that literary modernism took on filmic devices.[[10]](#endnote-10) This chapter argues that it did the same with music. Newly conscious of forms, languages, systems, and somatic effects, modernist writers turned to music, particularly Wagner, as a paradigm of artistic expression. Wagner reappears in writing – especially by Joyce, Woolf, Eliot and Ford – that eschewed traditional narrative arcs and literary realism, attempting to re-interpret and re-represent human experience with attention to form and style. Reading Woolf’s *Mrs Dalloway* informed by Wagner’s conception of the leitmotif as an affective, temporal device, and taking into account what Tim Armstrong calls the modernist ‘preoccupation with the non-linear nature of human time’[[11]](#endnote-11), shows how Woolf’s characters are constructed by a complex of affects, contexts, and memories.

Classical music has influenced literature in a number of different ways, and has duly been approached through a number of methodologies in scholarship. It has shaped literary forms, styles, and its experiments with sound. Hope Mirrlees incorporated a musical score into ‘Paris: A Poem’, which was originally typeset by hand by Virginia Woolf for the Hogarth Press in 1919.[[12]](#endnote-12) Ezra Pound, who in 1913 encouraged poets to compose ‘in the sequence of the musical phrase’, incorporated a musical score into Canto 75 in 1944.[[13]](#endnote-13) Joyce’s extensive musical references in *Ulysses* have been charted, and his claim to use fugal form in the ‘Sirens’ chapter has sparked many attempts to map specific musical forms onto the text and explain their effects.[[14]](#endnote-14) Michelle Fillion has explored the numerous ways music is woven into the novels of E. M. Forster, whose approach to music often considers new and receding approaches to music at the turn of the twentieth century.[[15]](#endnote-15) For Daniel Albright, modernist art is inherently interdisciplinary and intermedial, while Peter Dayan sees interactions between words and music stretching back into the nineteenth century.[[16]](#endnote-16) Delia da Sousa Correa has explored musical references in George Eliot through a feminist lens, and Phyllis Weliver and Katharine Ellis have investigated the connections between words and music in the nineteenth century.[[17]](#endnote-17) The variety of interactions between music and literature in the nineteenth and twentieth centuries has inspired interdisciplinary work and collaborations. The chapters in the edited collection *Phrase and Subject: Studies in Music and Literature* employ a variety of methods to unpack musical and literary texts and performances, and interdisciplinarians like Albright and Dayan appear alongside musicologist Lawrence Kramer, and Mark Byron’s work on literary modernism.[[18]](#endnote-18) Aside from the classical, modernist interactions with contemporary music – from Schoenberg and George Antheil to jazz, popular music and music theatre – have been explored by Josh Epstein and Nathan Waddell.[[19]](#endnote-19) When music and literature are discussed together, Wagner is often close at hand. Raymond Furness and Stoddard Martin have explored his influence in a wide range of literature, while Emma Sutton has explored the influence of British Wagnerism (in the sense of an enthusiasm for Wagner) on Aubrey Beardsley and Virginia Woolf.[[20]](#endnote-20)

While there are many ways that classical music has influenced literature, in this chapter I focus on philosophical explorations of the kinds of response and thought produced by music. Writers who drew on classical music as an aesthetic paradigm tested how far different art forms could be combined, and Wagner’s inter-art aesthetic provided a foundation for literary experiments with music. It is now a commonplace that Wagner had an impact on the stream-of-consciousness narrative technique used by Joyce and Woolf.[[21]](#endnote-21) Raymond Furness and Timothy Martin point out that Joyce drew on Edouard Dujardin, who took the idea of a continuous, flowing prose from Wagner’s ‘infinite melody’.[[22]](#endnote-22) As well as a chain of influence, this can also be explained theoretically and stylistically.Wagner’s writing about how music creates meaning, the leitmotif and infinite melody can illuminate Woolf’s use of stream-of-consciousness in *Mrs Dalloway*, and Wagner’s ideas themselves can be more fully explored through Andrew Bowie’s philosophical writing, and Matthew Bribitzer-Stull’s musicology.[[23]](#endnote-23)Wagner and Woolf share a desire to find new ways to communicate things of human importance: through musical form for Wagner, while Woolf sought new ways of writing, to express the complexity of internal thought. Before reaching Wagner’s influence on stream-of-consciousness technique, this chapter will explore what writers felt music offered literature, and what Wagner’s ideas about music opened up to modernists interested in narrative forms that sought to examine character and the ‘soul’ through sensation and memory.

From Wagner’s *Gesamtkunstwerk* to Walter Pater’s claims about music as the ‘consummate’ art form to which all else ‘constantly aspires’,[[24]](#endnote-24) classical music as an aesthetic paradigm has not just offered literature a set of cultural reference points, but philosophical ways of thinking that shape its aesthetic experiments and styles. Music has often been a site where metaphysics – the potential to communicate essences and the nature of reality – is discussed. Edgar Allen Poe maintained the ‘absolute essentiality’ of music for poetry, claiming that it was able to express spiritual truths: ‘It is in Music perhaps that the soul most nearly attains the great end’, so that ‘in the union of Poetry with Music in its popular sense, we shall find the widest field for the Poetic development’.[[25]](#endnote-25) While the connection between poetry and music is well-known, in the twentieth century scholars have noticed music’s influence on prose and the novel.[[26]](#endnote-26) Seeking ways to investigate the complexity of consciousness and workings of the mind, writers have looked to classical music as a model for emotional and spiritual communication.

The ‘high art’ status classical music enjoyed at the beginning of the twentieth century only came into being during the late eighteenth century, as Carl Dahlhaus has shown in *The Idea of Absolute Music.* ‘If instrumental music’, Dahlhaus writes, ‘had been a “pleasant noise” *beneath* language to the common-sense estheticians of the eighteenth century, then the romantic metaphysics of art declared it a language *above* language.’[[27]](#endnote-27) The elevation of music without words occurred during German Romanticism, when philosophers such as Karl Philip Moritz advocated the autonomy of art, objecting to its use as a vehicle for conservative moral guidance. For Moritz, art was for meditation on beauty, which ‘draws our attention completely to itself, it shifts away from ourselves for a while, and makes us seem to lose ourselves in the beautiful object’.[[28]](#endnote-28) Music without attached narratives seemed to offer a medium for purely aesthetic contemplation – something that gained significance following Kant’s conviction that philosophy should focus on the experience of phenomena, because of the impossibility of accessing essences or a solid, objective reality. Kant introduced a gap between the object and the way it is experienced – ‘the things that we intuit are not in themselves what we intuit them to be’[[29]](#endnote-29) – that brought sensory experience, perception and interpretation to the fore in European philosophy.

The role of sensory experience and sound became central to the poetics of Stéphane Mallarmé, and to the French Symbolist movement more broadly. Mallarmé wanted to save language from the influence of ‘low’ forms of writing such as newspapers, and attempted to reinvigorate it with music. He placed particular emphasis on the sounds of verse as he sought to create an immersive aesthetic experience, and his poetry also drew from music the importance of form and internal structure. Writing about his techniques in ‘Crisis in Poetry’, he claimed that poetry should notice that ‘for every sound, there is an echo. Motifs like patterns will move in balance from point to point.’[[30]](#endnote-30) Mallarmé’s was a poetics of wholeness; a ‘rhythmic totality’ that he thought could be achieved through the union of music and the ‘intellectual and written word in all its glory’ to produce ‘Music of the perfect fullness and clarity, the totality of universal relationships’.[[31]](#endnote-31) For Mallarmé, poetry should not offer precise descriptions of the world: ‘allusion is sufficient’ because things that exist in the material word are not the subject of verse. Arthur Symons described French Symbolism as seeking ways that ‘the soul of things can be made visible’.[[32]](#endnote-32) Repeated references to the ‘soul’ – in descriptions of Beethoven, or literature that aspires to be like music – show a persistent connection between music and essence: music, it is commonly held, can say things of vital importance that language cannot.Dahlhaus notices that this metaphysical endeavour underpins the German tradition, too. For the major art theorists of the nineteenth century, such as ‘Schopenhauer, Wagner, and Nietzsche, music was considered to be an expression of the “essence” of things, as opposed to the language of concepts that cleaved to mere “appearances.”’[[33]](#endnote-33) Symons saw similarity in Mallarmé’s and Wagner’s aims to create a complete, fully immersive artwork, and declared, ‘Carry the theories of Mallarmé to a practical conclusion, multiply his power in a direct ratio, and you have Wagner. It is his failure not to be Wagner.’[[34]](#endnote-34)

Wagner is the archetypal intermedial (in the sense of combining different media) artist and theorist. He developed the prominent place music attains in German Romantic thought where absolute music is elevated to the status of pure communication. Wagner’s answer to absolute music was the *Gesamtkunstwerk*, where abstract, musical meaning was paired with language to produce definite, comprehensible statements. These were necessary because his goal was social transformation, to combat the decline of art and society since the high point of Ancient Greek tragic theatre. In‘The Art-Work of the Future’ (where he explains the rationale for the Total Art-Work) Wagner describes ‘the splintering of the common Tragic Artwork’ and ‘the shattering of the Greek religion,’ claiming that ‘from the wreck of the Grecian Nature-State’ has emerged the modern, atomized ‘Political State’.[[35]](#endnote-35) David Roberts explains that for Wagner, ‘having lost all connection with public life and the people, art has become the private possession and purely narcissistic practice of an artistic class in the service of the market.’[[36]](#endnote-36)In Wagner’s thought, art – once the common property of all citizens – had become the private property of an elite, driven by market forces, and separated into categories like the alienated, atomised state in which people lived in a capitalist society.

Wagner’s claim that the arts should be reunited intensified among modernist writers, who shared his sense of a critical need to address problems in the world.[[37]](#endnote-37) Ford Madox Ford, whose father Frances Hueffer authored several books on Wagner, saw an increasingly mechanised society reaching new extremes during the First World War, when human bodies were used as instruments for the preservation of a social and political elite – something he explores at length in his *Parade’s End* tetralogy*.*[[38]](#endnote-38) There is a growing consensus about Ford’s work as inherently intermedial, being intimately informed by music and the visual arts.[[39]](#endnote-39) Ezra Pound disapproved of Wagner’s music, but was similarly convinced that there was a connection between aesthetic and social decline. For Pound, as for Wagner, the atomisation of the arts had brought about a sick society, which might yet be saved by great art that could teach and regenerate the population. It was up to the arts, Pound wrote to Harriet Monroe in 1915, to provide the ‘guide and lamp of civilization’.[[40]](#endnote-40) Propelled by his conviction about the social importance of art, Pound wrote about his techniques extensively. Wagner, similarly convinced by the social importance of his work, did the same, so that his essays and letters as well as the operas provide insights into the development of his intermedial aesthetic, which has had a lasting influence on literature.

Wagner developed theories about why music’s manner of creating meaning is important, how classical music and language can be compared, and the role of sensation and memory. Wagner took from Schopenhauer the notion that music can communicate essential truths about the world: that it is metaphysical. In 1854, Wagner wrote in a letter to Liszt: ‘I have of late occupied myself exclusively with a man who has come like a gift from heaven, although only a literary one, into my solitude. This is Arthur Schopenhauer, the greatest philosopher since Kant’.[[41]](#endnote-41) It is widely known that Wagner’s 1870 commemorative essay on Beethoven includes particularly Schopenhauerian references to music as the manifestation of an abstract, emotional essence that the philosopher termed the Will.[[42]](#endnote-42) Wagner describes music as an ‘affect of the Will’ which means ‘we understand without any mediation by concepts what the shout for help, the cry of complaint, or the shout of joy says’. The composer, Wagner says, ‘does not express his views of the world, but the world itself, in which pain and well being, joy and suffering interchange’.[[43]](#endnote-43) The extracts resemble Schopenhauer’s quotation with which I opened this chapter, the whole of which reads: ‘It [music] does not express this or that individual or particular joy, this or that sorrow or pain or horror or exaltation or cheerfulness or peace of mind, but rather joy, sorrow, pain, horror, exaltation, cheerfulness and peace of mind as such in themselves, abstractly.’[[44]](#endnote-44) For Wagner, if this understanding of music’s expressive power is correct, it must be harnessed and used for (what he sees as) social good.

Another crucial aspect of Wagner’s thought for literary writers is the notion that music can contain meanings that act analogously to, or relate to, the social world. Andrew Bowie has noted that Wagner derived this idea from Liszt, who wrote ‘The unlimited changes which a motif can undergo via rhythm, modulation, temporal duration, accompaniment, instrumentation, transformation constitute the language by means of which we can make this motif express thoughts, and, as it were, dramatic action’.[[45]](#endnote-45) For Liszt and for Wagner, the movement and changes of the musical motif could be compared to the actions of people, and the changes they undergo in a social context. Ideas about the relationship between musical form and social life have become indispensable to contemporary musicology since T. W. Adorno interpreted the structure of the ‘classical symphony’ (of which Beethoven’s are the primary examples) as ‘the activity of the vigorous subject, reflecting socially useful work’.[[46]](#endnote-46) Carolyn Abbate, Carl Dahlhaus and Michael Halliwell have argued that music can function as a narrator – in other words, convey ideas.[[47]](#endnote-47) For Karen Painter, ‘a symphony depicts a struggle in the first movement, most tangibly in the contrasting two themes of sonata form, but also in character and tone’; symphonies ‘portray the actions and emotions of a heroic figure, and therefore of an individual who [speaks] for the collective.’[[48]](#endnote-48) Scott Burnham notes that ‘programme critics’ repeatedly interpret Beethoven’s symphonies ‘as a deeply engaging psychological process not unlike the archetypal process depicted in mythological accounts of the hero’s journey’.[[49]](#endnote-49) Emma Sutton rightly notes that Wagner’s essays contribute to the history of ideas that have resulted in these interpretations of music.[[50]](#endnote-50) In *Opera* *und Drama*, Wagner stated that ‘The orchestra indisputably possesses a faculty of speech’.[[51]](#endnote-51) That musical forms can contain meaning and imply action provides an essential point of connection between musical form and literary narrative, offering starting ground for novelists interested in utilising musical devices or structures in their work.

Wagner’s music was part of cultural life in late Victorian and Edwardian Britain and Ireland. Woolf and Joyce were much exposed to Wagner’s operas when they were growing up around the turn of the century.[[52]](#endnote-52) Sutton writes that Wagner’s ‘works were among the first operas [Woolf] encountered as a young woman in the 1890s’. In 1908 she was attending the opera ‘almost nightly’ and writing her first novel, *The Voyage Out.*[[53]](#endnote-53) Richard Ellmann describes a meeting between Joyce and Arthur Symons in 1902, when ‘he played for Joyce the Good Friday music from *Parsifal*’, transmitting to him his admiration of Wagner.[[54]](#endnote-54) Joyce had read Symons’s *The Symbolist Movement in Literature* when it was published in 1899, which discusses Mallarmé’s Wagnerian aspirations, and the work of Swinburne: both were immersed in the culture of late nineteenth-century, French Wagnerism, and published poems about Wagner in Edouard Dujardin’s *Revue wagnérienne*.[[55]](#endnote-55) Joyce also had a comprehensive musical education and was an accomplished singer. Timothy Martin reminds us that ‘In 1909, in a concert program in Trieste, Joyce performed in the quintet form *Die Meistersinger*’.[[56]](#endnote-56) Martin also identifies the chain of influence that connects Wagner with Joyce’s use of the ‘interior monologue’, via Dujardin:

Joyce did not make the personal acquaintance of Dujardin until shortly after he came to Paris in 1920. But he had bought *Les Lauriers son coupés* at a railway kiosk in 1903, and, after *Ulysses* had made the “interior monologue” famous, he was always careful to credit Dujardin's book as its inspiration. Dujardin, it turns out, got the idea from Wagner’s “infinite melody”.[[57]](#endnote-57)

The common understanding of the connection (which we will develop below) is this: from a Wagnerian conviction that music and language can be compared, and that literature can borrow from musical forms, Wagner’s ‘infinite melody’ provided Dujardin with the stimulus for the idea of a continuous, free-flowing prose that was able to represent meanderings of internal thoughts. Wagner’s influence extends into Woolf’s writing, both from her own knowledge and her interest in Joyce’s prose techniques. In ‘Modern Fiction’ (1919) she praised Joyce’s focus on the ‘spiritual’ – ‘the flickerings of the innermost flame’ – rather than the material world. Her own focus on spiritual flickerings intensifies in *Jacob’s Room* (1922) and *Mrs Dalloway* (1925), which, like *Ulysses*, is set on a single day in June.[[58]](#endnote-58) In the latter novel, Woolf’s attention to internal processes of thought is immediately apparent: we are plunged into Clarissa’s reminiscence of being ‘a girl of eighteen’, while the particulars of her appearance and setting are avoided.[[59]](#endnote-59) Woolf weaves a continuous narrative in *Mrs Dalloway* that seamlessly shifts between tenses and memories. The novel’s opening sentence – ‘Mrs Dalloway said she would buy the flowers herself’ – indicates the gist, but not specifics, of what Clarissa said, sometime earlier, about what she will do in the future, before she thinks about preparations for the party – ‘The doors would be taken off their hinges’ – which precedes her memory of how, as a young girl, she had ‘plunged at Bourton into the open air’.[[60]](#endnote-60) The opening paragraphs of *Mrs Dalloway* interlace past, present and future into a continuum, demonstrating the meanderings and interconnectedness of time in the mind.

Joyce and Woolf are acknowledged as especially musical novelists, with *Mrs Dalloway* and *Ulysses* being, as Laura Marcus identifies, ‘exemplars of the literary city symphony’.[[61]](#endnote-61) Explicit references to music are less frequent in *Mrs Dalloway* than in Woolf’s previous novels: there are two lines of a song from Shakespeare’s *Cymbeline*, and Peter is a lover of Wagner. Emma Sutton has explored the significance of Peter’s Wagnerism in post-War Britain*.*[[62]](#endnote-62)The novel is often approached as particularly sonic-minded because it pays close attention to the mechanical sounds of the city. Elizabeth F. Evans has argued that *Mrs Dalloway* – like *Jacob’s Room* and *The Years* –is a novel especially ‘attuned to London’s acoustic markers’, from traffic to Big Ben, aeroplanes to street singers.[[63]](#endnote-63) Sam Halliday notes the importance of sound for Septimus and shell-shock in the context of post-war London.[[64]](#endnote-64) In what follows, I focus on the stream of consciousness technique to show yet another way of treating the novel as interdisciplinary.

While it is acknowledged that Joyce developed the stream of consciousness technique from Dujardin, and that Woolf was influenced by Joyce and Wagner, the similarities between these musical and prose techniques can be further probed. Music, which seems to be able to communicate inner thoughts and feelings, is claimed to inspire these literary forms that are concerned with the workings of the mind. Yet there is more at stake even than this. Wagner’s ‘infinite melody’, on which it is claimed these writers drew (directly or indirectly), is more complex than its name might suggest. Taken simply, it might be interpreted as a continuous or recurring tune. Attending to Wagner’s attempt to communicate – not just thoughts – but what *cannot* be put into words can illuminate further similarities between Wagner’s aims and the aims of modernist novelists who were concerned with representing the inner life. Wagner writes:

In truth, the measure of a poet’s greatness is that which he does not say in order to let what is inexpressible silently speak to us for itself. It is in the musician who brings this great Unsaid to sounding life, and the unmistakable form of his resounding silence is infinite melody [*unendliche Melodie*].[[65]](#endnote-65)

The success of composing and writing, for Wagner, are not just reliant on what is included, but what is left out: what the writer ‘does not say’ can allow something new to come into being. Here, the ‘inexpressible’ can ‘speak’, and the ‘unsaid’ is sounded through the ‘resounding silence’ of the ‘infinite melody’. Wagner’s contradictory statements, rather than undermining each other, demonstrate the difficulty of an artistic project that seeks to bring the non-existent into being, and the difficulty of discussing this project when there is not yet the language through which to do so. Wagner was interested in ways of achieving through form things that could not otherwise be communicated. In this formulation, the infinite melody is much more than a continuous sound – it is a melody whose significance extends outwards from itself, into silence and unknown territories, to communicate the otherwise unknown and unknowable.

Woolf’s literary techniques, like Wagner’s infinite melody, do more than try to express internal thoughts: they attempt to communicate the recessed memories and associations that give rise to thoughts, and what cannot but put into words. It is, Woolf says, ‘the task of the novelist to convey this varying, this *unknown* and uncircumscribed spirit.’[[66]](#endnote-66) For Woolf, the traditional novel was akin to ill-fitting clothes, and ‘Whether we call it life or spirit, truth or reality, this, the essential thing, has moved off, or on, and refuses to be contained any longer in such ill-fitting vestments as we provide’.[[67]](#endnote-67) Woolf refers repeatedly in ‘Modern Fiction’ to truth and the spirit. These are not just unspoken thoughts, but aspects of the human condition that cannot ordinarily be conveyed through novelistic conventions.

Modernist writing’s interest in the unknowable and non-verbal means that these novels are often described as ‘stream-of-consciousness’, which shares more with Wagner’s infinite melody than with the interior monologue. Jeri Johnson distinguishes between interior monologue (which often describes a character’s conscious thoughts) and stream-of-consciousness, writing that the latter term is ‘descriptive only of fictions which share a preoccupation with representing character through pre-verbal or unspoken “thoughts”’. For Johnson, *Mrs Dalloway* and *Ulysses* both attempt to represent the inner workings of the mind, even though *Ulysses* uses interior monologue, while *Mrs Dalloway* is ‘written as dialogue, third-person narrative, and free indirect discourse’ but ‘has as great a claim to the stream-of-consciousness trademark as has *Ulysses*.’[[68]](#endnote-68) The term was first used to refer to literature in May Sinclair’s 1918 review of the (then three volumes of) Dorothy Richardson’s *Pilgrimage*.[[69]](#endnote-69) She borrowed the term from William James, who had previously used it to describe thought – ‘let us call it,’ he wrote, ‘the stream of thought, or of consciousness’ – emphasising the flowing rather than ‘jointed’ nature of consciousness.[[70]](#endnote-70) Anne Fernihough has identified the likelihood that Woolf was aware of James’s text, since in ‘Modern Fiction’ she uses the same unusual term – ‘halo’ – that James uses to describe consciousness.[[71]](#endnote-71)

Like Wagner’s infinite melody, Woolf’s and Joyce’s fiction has an interest in what is ‘not said’ and what is ‘inexpressible’. Johnson’s reference to the ‘pre-verbal’ carries echoes of Freud, whose considerable impact on modern culture means that discussions of consciousness are filtered through an understanding of it as mediated by thoughts and desires that are not fully conscious.[[72]](#endnote-72) According to Toril Moi, ‘For Woolf, as for Freud, unconscious drives and desires constantly exert a pressure on our conscious thoughts and actions. For psychoanalysis the human subject is a complex entity, of which the conscious mind is only a small part.’[[73]](#endnote-73) Following Freud, the difference between interior monologue and stream-of-consciousness is often couched in terms of the difference between the expression of the conscious mind (thoughts to which an individual has access), and the pre-conscious (that which is not immediately available to the conscious mind) or unconscious (the repressed) – to use the terms from Freud’s first topography, which was in wider circulation at the time Woolf was writing.[[74]](#endnote-74) Stream-of-consciousness, then, is informed by a Freudian conceptualisation of consciousness, and is useful to describe literary attempts to communicate things of which characters are not fully conscious, such as the way that partially-forgotten memories, past experiences or the repressed return to affect the present.

At the opening of *Mrs Dalloway* more space is given to thoughts and memories than the external world of appearances and action. Woolf often focuses on sensation, and its role in provoking memories rather than conscious recollection. When Clarissa thinks ‘what a morning – fresh as if issued to children on a beach!’ it is the quality of the air that prompts her reverie about childhood at Bourton: ‘How fresh,’ she thinks, ‘how calm, stiller than this of course, the air was in the very early morning’. Clarissa’s sensory experience is intimately connected to her memories, and sensations prompt recollections of past experiences. The air is ‘chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling, as she did, standing there at the open window, that something awful was about to happen’.[[75]](#endnote-75) Standing at the window, fifty-two year-old Clarissa momentarily becomes her eighteen year-old self, so that the feeling of the air and the memory attached to it precipitates a kind of time travel, in which the young woman returns to provide the present-day Clarissa with the memory through which she experiences the present day. Woof’s narrative form follows Clarissa’s consciousness through memories provoked by affect and the sensory rather than by conscious remembering. This manner of achieving immersion in a fictional world is also remarkably Wagnerian.

Wagner developed an understanding of how music can contain meaning that is located in affect, memory and context:

Music cannot think; but it can realise thoughts, i.e. manifest their affective content as what is no longer remembered but is made present: but it can only do this if its own manifestation is determined by the poetic intention and this in turn is not revealed merely as what is thought, but is first clearly presented by the organ of understanding, verbal-language.[[76]](#endnote-76)

Music’s meaning, for Wagner, is sensory, while language is able to present specific ideas more clearly. In Wagner’s thought, music stimulates emotional affects, but its meaning is also determined by experiences and contexts that coincide with its affect: people experience and remember sensations to which they attach meaning. This emphasis on the affective and the immediacy of sensation is one way in which modernist literature becomes informed by music, with its apparent capacity to create meaning directly via its effect on the body. Sutton identifies that in Woolf’s *The Voyage Out* there is ‘faith in music’s immediacy and totality of expression’ when Rachel says music ‘goes straight for things’ instead of talking about them.[[77]](#endnote-77)

In *Mrs Dalloway*, sensation plays a significant role in Clarissa’s memory. She thinks of a moment of romance with Sally Seton in her youth, and decides, ‘No, the words meant nothing to her now. She could not even get an echo of the old emotion. But she could remember going cold with excitement’.[[78]](#endnote-78) When words have no effect and emotions cannot be recalled, what Clarissa can recollect is the bodily sensation of being ‘cold’ with anticipation, of ‘doing her hair in a kind of ecstasy’, ‘all because she was coming down to dinner in a white frock to meet Sally Seton!’.[[79]](#endnote-79) Woolf’s writing investigates the importance of sensation, which in literature is always necessarily combined with verbal language. For Wagner, uniting music with language could create a particularly powerful meaning – both sensory and verbal – through a combination of music’s own affective capacity to induce sensation and the linguistic meaning attached to it. Wagner’s conviction about the benefits of uniting music and words had, as I have discussed, a considerable impact on literature, but it is specifically the way he understands musical meaning that I want to investigate and expand upon here.

Bowie explains Wagner’s stance on musical meaning by writing that ‘Music conveys its own kind of thought, because what is signified by the melody is not just an object which is referred to but also an affective relationship to whatever is at issue in the object, which depends on the object’s relations to other aspects of the world in which it occurs’.[[80]](#endnote-80) Musical meaning is, then, constituted by memory and has a temporal aspect, reaching backwards into the past situations through and in which the meaning arose, and recreating those feelings in the present in a way that might anticipate the revival of the associated emotions or sensations in the future. Music is able to have these affective meanings because people make connections based on context and memory. For Bowie, Wagner employs an “affective temporality” (where affect is broadly defined as an organism’s response to external stimuli). [[81]](#endnote-81) In other words, then, Wagner aims to create emotional affects that have a connection with context and the past. His operas seek to tap into the ways musical meaning arises – through context, sensation and memory – and reproduce these effects consciously, in an organised and intentional manner.

This understanding of how musical meaning is produced underpins Wagner’s development of the leitmotif, which was used to produce new musical structures. The leitmotif was an integral part of creating the fully immersive aesthetic experience of the *Gesamtkunstwerk*, through which he sought to reunite the separate spheres of art to provide a moral and aesthetic education. Matthew Bribitzer-Stull describes the leitmotif as ‘[d]evelopmental associative themes that comprise an integral part of the surrounding musical context’.[[82]](#endnote-82) Rather than simply ‘musical ideas’ (or ‘leading musical ideas’, as the term *leitmotif* might suggest) that are traditionally understood as the smallest component of a complete musical piece, the Wagnerian leitmotif is a complete idea in itself, but undergoes transformation and development in its use and meaning. Bribitzer-Stull writes that the leitmotif has an ‘evolving associative capacity’: ‘With each re-statement of a theme there exists the possibility that added perspective will colour the emotional associations we have with it, much like the experience of revisiting childhood haunts as an adult.’[[83]](#endnote-83) Throughout an opera, once the effect of a motif has been established, it can build up and intensify over time, or alter as it is used differently, extending outwards into other sections and situations in a tentacular effect: sensations and memories of earlier emotions can creep into new scenes, bringing reminders of the past, imbuing the present moment with suspense, or altering the atmosphere.

Bribitzer-Stull’s invocation of emotional association and childhood experience as a way of understanding the function of the Wagnerian leitmotif gains new resonances when we consider that modernists were also working in relation to new theories of time and memory, particularly from Henri Bergson and Freud. Bryony Randall has explored modernist negotiations with time,[[84]](#endnote-84) and Tim Armstrong has noted Bergson’s significance in the first two decades of the twentieth century, including the influence of his concept of duration – the human experience of time affected by sensation and emotion – on Henry James.[[85]](#endnote-85) Fernihough writes that ‘Bergson’s notion of *durée* (duration) was a major influence on the cultural climate from which the stream-of-consciousness novel emerged’.[[86]](#endnote-86) Maud Ellmann has explained Freud’s emphasis on the centrality of childhood experiences in the construction of adult subjectivity – and notes that Leonard Woolf wrote about childhood in ‘the first discussion of psychoanalysis in a British literary context’.[[87]](#endnote-87) The idea that past experiences shape subjectivities in the present (from Freud), and that emotional responses shape perceptions of time (from Bergson), is something that connects in *Mrs Dalloway* with a Wagnerian interest in sensation and memory.

References to Clarissa’s youth carry a similar ‘evolving associative capacity’ to that which Bribitzer-Stull describes for the leitmotif. Clarissa has, we are told, ‘the oddest sense of being herself invisible; unseen; unknown; there being no more marrying, no more having of children now’.[[88]](#endnote-88) Feeling that she is ‘not even Clarissa anymore’ but only ‘Mrs. Richard Dalloway’ her thoughts frequently return to her childhood, twice reminiscing in the opening pages about being ‘a girl of eighteen’.[[89]](#endnote-89) Once the idea of Clarissa’s youth is established, her recurring reveries about her eighteen-year-old self function like a motif, the meaning of which changes as it combines and contrasts with the present, and thoughts about other moments from her life. Merely a reminiscence of youth on the opening page, the memories become tinged with regret: they are entangled with her loss of her own identity in the present, ‘this being Mrs. Dalloway’, acquiring a sobering tone in contrast with their new context.[[90]](#endnote-90)

Clarissa is overcome with the feeling of her own waning social and personal significance when she learns that she has not received an invitation to join Richard for lunch with Lady Bruton, and as she stands in her bedroom she returns again to her ‘girlhood’ and the course of her life thereafter:

Lovely in girlhood, suddenly there came a moment – for example on the river beneath the woods at Cliveden – when, through some contraction of this cold spirit, she had failed him. And again at Constantinople, and again and again. She could see what she lacked. It was not beauty; it was not mind. It was something central which permeated; something warm which broke up surfaces and rippled the cold contact of man and woman, or of women together. For *that* she could dimly perceive.[[91]](#endnote-91)

As Clarissa thinks about the trajectory of her marriage, sensation and memory colour her understanding of her present situation. Her memory of some error ‘on the river’ provokes language associated with water through which she attempts to understand problems with interpersonal relationships: there was ‘something warm’ which ‘rippled’ and ‘broke up surfaces’ of human interactions, like something thrown into and disturbing cool, calm water. When Clarissa cannot formulate the idea concretely, her language includes metaphors associated with physical sensations, so that her understanding of the present is mediated by affect and memory: the memory of the river is connected to how Clarissa understands problems between people, being, the text suggests, where she thinks those problems began in her marriage.

Clarissa’s memories invariably lead back to her early adulthood, of being ‘just grown up’.[[92]](#endnote-92) Like a palimpsest, we see Clarissa’s life written over the traces of her earlier self, which are still palpable, and often reappear to her as sensations rather than straightforwardly verbal ideas. As the novel progresses, the meaning of her ‘lovely’ girlhood emerges, in the context of her present disappointments, as the finest moment of her life. The significance of her memory of youth expands: it becomes clearer that this was the moment where everything held positive potential, with events since contributing – as she can only ‘dimly perceive’ – to her current feeling of insignificance, and of something gone wrong. From this departed youth, Clarissa constantly but only semi-consciously measures her progress. Woolf conveys thought through narrative form: via the recurring motif of her youth, Clarissa’s anxiety that her life has been wasted is palpable; that from the age of eighteen she made wrong decisions, because she has never since been as happy. Her past and her present are informed by each other, and the memories of her youth – which are more affective resonances than conscious remembrances – take on an increasingly sober tone in this scene, contrasting as they do with the dissatisfactions and insecurities of the present.

Woolf turns to affect, memory and sensation in the face of a language and novelistic conventions that cannot accommodate all. Like Wagner, Woolf wanted to do more than merely communicate thoughts: she explores how thought might work. While there have been many examples of how Woolf uses specific references to Wagner’s operas, storylines and characters, there is also in Woolf’s fiction a strong reliance on memory and the sensory for understanding how people create meaning from and understand their lives. Critiquing the original usage of stream-of-consciousness, Fernihough points out that ‘When Sinclair writes, of *Pilgrimage*, “It is just life going on and on. It is Miriam Henderson’s stream of consciousness going on and on”, she fails to convey any sense of meaningful accumulation.’[[93]](#endnote-93) Woolf’s stream of consciousness achieves this sense of accumulation when seen through a Wagnerian lens of recurrence, situation, memory and affect. Using the recurring theme of her youth in a manner comparable to a Wagnerian leitmotif, Woolf represents consciousness as a stream that often loops back into memory, and shows how past sensations combined with feelings in the present accumulate meaning through repetition and context.

Thinking about Wagner’s influence on Woolf’s writing in this way is just one method of approaching music, which has influenced literature in complex and multifaceted ways. References to composers, sounds and pieces of music are common in modernist poetry and novels, which are often inherently intermedial, At other times, musical forms and ideas are intimately connected to modernist literary techniques like the stream of consciousness and free verse. In either case, modernist texts do not simply reflect pieces of music or their composer’s ideas: writers can often be seen critically analysing how music creates meaning, and participating in intricate negotiations with the kind of thought music makes available. Woolf does not passively reflect Wagner’s ideas, but translates them into literary form, engaging them in a text that explores interconnected issues of memory, gender, relationships, childhood and class. Modernist writers often looked to music to inspire new sentence and verse structures, to get out of worn out ways of thinking, and explore the depths of human consciousness.

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26. Sutton has examined classical music in Woolf’s novels, Brad Bucknell has explored the engagement with musical aesthetics in Pater, Joyce, Pound and Stein, and Peter Dayan has brought into dialogue the work of George Sand, Baudelaire, Mallarmé, Proust, Debussy, Berlioz, Barthes and Derrida. Their work builds on foundational studies of words and music by Werner Wolf and Eric Prieto, while Furness and John Louis DiGaetni have demonstrated twentieth century literature’s fascination with Wagner. Sutton, *Virginia Woolf and Classical Music*. Bucknell, *Literary Modernism and Musical Aesthetics.* Peter Dayan, *Music Writing Literature: From Sand via Debussy to Derrida* (London: Ashgate, 2006). Werner Wolf, *The Musicalization of Fiction: A Study in the Theory and History of Intermediality* (Amsterdam: Rodopi, 1999). Eric Prieto, *Listening In: Music, Mind and the Modernist Narrative* (London: University of Nebraska Press, 2002). Furness*, Wagner and Literature.* DiGaetni, *Richard Wagner and the Modern British Novel.* [↑](#endnote-ref-26)
27. Carl Dahlhaus, *The Idea of Absolute Music,* trans. by Roger Lustig (London: University of Chicago Press, 1978), p. 9. Emphases in the original. [↑](#endnote-ref-27)
28. Moritz quoted in Dahlhaus, *The Idea of Absolute Music*, 5. [↑](#endnote-ref-28)
29. Immanuel Kant, *Critique of Pure Reason*, ed. and trans. by Paul Guyer and Allen W. Wood (Cambridge: Cambridge University Press, 1998), p. 168. [↑](#endnote-ref-29)
30. Stéphane Mallarmé, ‘Crisis in Poetry’ in *Selected Prose Poems, Essays and Letters*, trans. Bradford Cook (Baltimore: Johns Hopkins University Press, 1956), p. 41. [↑](#endnote-ref-30)
31. Mallarmé, ‘Crisis in Poetry’, pp. 41, 42. [↑](#endnote-ref-31)
32. Arthur Symons, *The Symbolist Movement in Literature* (1899; London: Constable & Company, 1911), p. 9. [↑](#endnote-ref-32)
33. Dahlhaus, *The Idea of Absolute Music*, p. 10. [↑](#endnote-ref-33)
34. Symons, *The Symbolist Movement in Literature*, p. 112. [↑](#endnote-ref-34)
35. Richard Wagner, ‘The Art-Work of the Future’,in *Richard Wagner’s Prose Works,* vol. 1, *The Art-Work of the Future and other Works*, trans. by William Ashton Ellis (Lincoln: University of Nebraska Press, 1993), p. 166. [↑](#endnote-ref-35)
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39. Laura Columbino, *Ford Madox Ford: Vision, Visuality and Writing* (Oxford: Peter Lang, 2008). Rebekah Lockyer, ‘Ford Madox Ford’s Musical Legacy: *Parade’s End* and Wagner’, *Forum for Modern Language Studies*, 50.4 (2014): 426-452. Gemma Moss, ‘Music, Noise and the First World War in *Ford Madox Ford’s Parade’s End*’, *Modernist Cultures* 12.1 (2016): 59-77. [↑](#endnote-ref-39)
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42. See Bowie, *Music, Philosophy and Modernity*, p. 227, and Aakanksha Virkar-Yates, ‘Absolute Music and the Death of Desire’, 80. [↑](#endnote-ref-42)
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48. Karen Painter, *Symphonic Aspirations: German Music and Politics, 1900-1945* (Cambridge, MA: Harvard University Press, 2007), p. 26. [↑](#endnote-ref-48)
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55. Timothy Peter Martin, *James Joyce and Wagner: A Study of Influence* (Cambridge: Cambridge University Press, 1991), p. 8. [↑](#endnote-ref-55)
56. Martin, *Joyce and Wagner*, p. 6. [↑](#endnote-ref-56)
57. Martin, *Joyce and Wagner*, p. 9. [↑](#endnote-ref-57)
58. Virginia Woolf, ‘Modern Fiction’ in *The Essays of Virginia Woolf, Vol 4: 1915-28*, ed. by Andrew McNeille (London: Hogarth Press, 1984), p. 161. [↑](#endnote-ref-58)
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60. Woolf, *Mrs Dalloway*, p. 4. [↑](#endnote-ref-60)
61. Laura Marcus, *Dreams of Modernity* (Oxford: Oxford University Press, 2014), p. 95. James Donald, Imagining the Modern City (Minneapolis: University of Minnesota Press, 1999). Keith Williams, 'Symphonies in the Big City: Modernism, Cinema and Urban Modernity' in Paul Edwards, ed., *The Great London Vortex: Modernist Literature and Art* (Bath: Sulis Press, 2003), pp. 31-50. [↑](#endnote-ref-61)
62. Emma Sutton, *Virginia Woolf and Classical Music*, p. 74. [↑](#endnote-ref-62)
63. Elicia Clemens, ‘Reconfigured Terrain: Aural Architecture in *Jacob’s Room* and *The Years’* in Elizabeth F. Evans, ed., *Woolf and the City* (Clemson: Clemson University Digital Press, 2010), p. 72. For the acoustic in *The Years*, see Anna Snaith, ‘*The Years*, Street music and Acoustic Space,’ The Nineteenth Annual Conference on Virginia Woolf. Fordham University, New York, 4-7 June 2009. [↑](#endnote-ref-63)
64. Sam Halliday, *Sonic Modernity: Representing Sound in Literature, Culture and the Arts: Representing Sound in Literature, Culture and the Arts* (Edinburgh: Edinburgh University Press, 2013), p. 92. [↑](#endnote-ref-64)
65. Richard Wagner, *Three Wagner Essays*, trans. by Robert L. Jacobs (London: Eulenburg Books, 1979), p.40. [↑](#endnote-ref-65)
66. Woolf, ‘Modern Fiction’, p, 161. Emphasis added. [↑](#endnote-ref-66)
67. Woolf, ‘Modern Fiction’, p, 160. [↑](#endnote-ref-67)
68. Jeri Johnson, ‘Introduction’ to James Joyce, *Ulysses* (Oxford: Oxford University Press, 1993), xx-xxi. [↑](#endnote-ref-68)
69. May Sinclair, ‘The Novels of Dorothy Richardson’ in *The Egoist*, Vol. 5, No. 4, (April 1918), p. 57. [↑](#endnote-ref-69)
70. William James, ‘The Stream of Thought’ [1890] in *The Principles of Psychology Vol. I*ed. by Fredson Bowers, Frederick Burkhardt and Ignas Skrupskelis (London: Harvard University Press, 1981), p. 233. [↑](#endnote-ref-70)
71. Anne Fernihough, ‘Consciousness as a Stream’ in *The Cambridge Companion to the Modernist Novel,* ed. by Morag Schiach (Cambridge: Cambridge University Press, 2007), pp. 65-81 (p. 68). [↑](#endnote-ref-71)
72. English translations of Freud were available in the USA from 1910, and Virginia and Leonard Woolf’s Hogarth Press published English translations by James Strachey. John Forrester and Laura Cameron explain that ‘The first English translations of Freud’s work were done by A.A. Brill in the United States following his agreement in 1908 to be Freud’s translator; so it was imported books, *Selected Papers on Hysteria and Psychoneuroses* (1910/12), *Three Contributions to the Sexual Theory* (1910), *The Interpretation of Dreams* (1913), *The Psychopathology of Everyday Life* (1914), and *Wit and its Relation to the Unconscious* (1916), that Strachey and others were reading before and during the First World War.’ Forrester and Cameron, *Freud in Cambridge* (Cambridge: Cambridge University Press, 2017), p. 532. [↑](#endnote-ref-72)
73. Toril Moi, *Sexual/Textual Politics*, 2nd edn(Abingdon: Routledge, 2002), p. 10. [↑](#endnote-ref-73)
74. Freud’s first topography, which uses these terms, was in wider circulation at the time Woolf was writing, while his later structural model used the terms ego, id and superego. The second topography did not do away with the original terms but provided a new model in which the lines of demarcation between the conscious, preconscious and unconscious are more complex. Jean Laplanche and Jean-Bertrand Pontalis, *The Language of Psycho-analysis*, trans. by Donald Nicholson-Smith (London: Karnac Books, 1988), pp. 138, 197. M. Guy Thompson, ‘The Role of Being and Experience in Freud’s Unconscious Ontology’ in *Psychoanalysis at the Limit: Epistemology, Mind, and the Question of Science,* ed. by Jon Mills (Albany, NY: SUNY Press, 2004), pp. 1-30 (pp. 3, 9). [↑](#endnote-ref-74)
75. Woolf, *Mrs Dalloway*, p. 4. [↑](#endnote-ref-75)
76. Wagner, *Gessamelte Schriften* IV, pp. 184-5. Cited and translated in Bowie, *Music, Philosophy and Modernity*, p. 224. [↑](#endnote-ref-76)
77. Sutton, p. 37. Virginia Woolf, *The Voyage Out*, ed. by Lorna Sage (Oxford: Oxford University Press, 2001), p. 239. [↑](#endnote-ref-77)
78. Woolf, *Mrs Dalloway*, p. 37. [↑](#endnote-ref-78)
79. Woolf, *Mrs Dalloway*, pp. 37-8. [↑](#endnote-ref-79)
80. Bowie, *Music, Philosophy and Modernity*, p. 224. [↑](#endnote-ref-80)
81. Bowie, *Music, Philosophy and Modernity*, p. 224. [↑](#endnote-ref-81)
82. Bribitzer-Stull, *Understanding the Leitmotif*, p. 7. [↑](#endnote-ref-82)
83. Bribitzer-Stull, *Understanding the Leitmotif*,p. 4. [↑](#endnote-ref-83)
84. Bryony Randall, *Modernism, Daily Time and Everyday Life* (Cambridge: Cambridge University Press, 2007). [↑](#endnote-ref-84)
85. Armstrong, ‘Modernist Temporality’, p. 36. [↑](#endnote-ref-85)
86. Fernihough, ‘Consciousness as a Stream’, p. 68. [↑](#endnote-ref-86)
87. Maud Ellmann, ‘Freud, Freudianism, and the Psychology of Modernism’ in *The Cambridge History of Modernism*, ed. by Vincent Sherry (Cambridge: Cambridge University Press, 2016), pp. 525-32 (p. 521). [↑](#endnote-ref-87)
88. Woolf, *Mrs Dalloway*, p. 11. [↑](#endnote-ref-88)
89. Woolf, *Mrs Dalloway*, pp. 11, 3, 6. [↑](#endnote-ref-89)
90. Woolf, *Mrs Dalloway*, p. 11. [↑](#endnote-ref-90)
91. Woolf, *Mrs Dalloway*, p. 34. [↑](#endnote-ref-91)
92. Woolf, *Mrs Dalloway*, p. 37. [↑](#endnote-ref-92)
93. Fernihough, ‘Consciousness as a Stream’, p. 69. [↑](#endnote-ref-93)