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Université de Montréal

Orchasm

The Culmination of Silence in Beckett and Cage

**A (n Applied Comparative) Reflection on the Short Prose of Samuel Beckett
and the Music and Writings of John Cage**

par

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Ce mémoire intitulé:

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and the Music and Writings of John Cage**

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o u t l i n e

This paper's subject is silence. Its goal is to experience silence in its immanent manifestation. Its hypothesis is that silence enables a meaningful and necessary internal opening to the culmination of the non-silent unit. The method used grounds itself on a creative presentation of the hypothesis. The result gives a text which becomes descriptive only within its statements' immediate illustration, and whose discursive development can only be reached and read through the parallel of its structural logic. The conclusion arrived at makes silence not only constructive but imperative to the sign's poetic reinvestment. The implications transcend the

composition's critical preoccupations and soar into the paradigmatic strings and syntagmatic relationships probed and elaborated in creative writing.

Two objects of study are considered here: Samuel Beckett's short prose and John Cage's music and writings. Through the means of an applied comparative reflection, *id est* of a comparative reflection that applies the very bases of its principles and development to its own materialization, Beckett's disordered, chaotic, and ambivalent prose, charged with contradictory linguistic combinations, with semantic, syntactic, and rhythmic unusual and nihilistic sequences, which toils at dismantling a language within the absurd reiteration of its circularity, in order to finally reach internal organic silence in the inadequacy and non-fulfilment of the yet ineluctable verbal utterance, is literally juxtaposed to the correlative manifestation of silence and non-silence in Cage's own metaphorically minimalist and oxymoronly expressive music and writings.

However, the critical exposition of the constituent, interdependent, and necessary concomitance of silence and non-silence, as observed as well in Beckett's short prose as in Cage's music and writings, does not indicate this paper's full close. On

the other hand, the direct application of the internal structure that silence follows under its conceptualization and actualization in Beckett's and Cage's works, to the own organization of the present thesis' critical composition, does mark its completion.

i n t r o d u c t i o n

Je ne peux que ressentir, à la rédaction de cette présente introduction, un certain paradoxe entourant un tel exercice, puisque, à mon avis, le texte qui suit ne doit pas seulement s'introduire lui-même dans sa propre présentation mais, en tant que le produit d'un exercice appliqué de réflexion critique, quoique créatif, il se doit, d'une certaine façon, d'introduire son propre sujet, objet, but et méthode et se doit de laisser entrevoir ses propres résultats, conclusions et implications, s'il doit réussir dans ce qu'il est.

Et le texte qui suit, contrairement à cette introduction, n'offre pas une description détachée d'un objet subséquent perçu, mais procure plutôt

une présentation simultanée de l'objet et de sa perception. Néanmoins, une introduction devient ici utile, et peut-être même nécessaire, si elle demeure non tant un résumé du texte qui suit, mais plutôt un point d'origine à sa présentation. Cependant, une telle démarche est entreprise de mémoire, sinon sous le charme du sphinx de Turoine qui, suivant la légende, s'adonne sans relâche, pendant des siècles entiers, au perfectionnement du premier paragraphe de son livre, de ce paragraphe destiné à résumer tout ce dont il serait question ensuite, mais sans jamais, à ce jour, n'y parvenir.¹

Pour mieux comprendre la simultanéité de l'objet et de sa perception derrière l'ordre du texte qui suit, il est intéressant de considérer une portion de *Le città invisibili* de Calvino comme point d'origine possible à sa présentation:

L'homme marche pendant des jours entre les arbres et les pierres. L'oeil s'arrête rarement sur quelque chose, et seulement quand il y a reconnu le signe d'autre chose: une empreinte sur le sable indique le passage du tigre, un marais annonce une source, la fleur de guimauve la fin de l'hiver. Tout le reste est muet et interchangeable; les arbres et les pierres ne sont que ce qu'ils sont.

Pour finir, le voyage conduit à la ville de Tamara. On y pénètre par des rues hérissées d'enseignes qui sortent des murs. L'oeil ne voit pas des choses mais des figures de choses qui signifient d'autres choses: la tenaille indique la maison de l'arracheur de dents, le pot la taverne, les halles le corps de garde, la balance romaine le marchand de fruits et légumes. Statues et écussons représentent des lions, des dauphins, des tours, des

étoiles: signes que quelque chose — qui sait quoi? — a pour signe un lion ou un dauphin ou une tour ou une étoile. D'autres signes avertissent de ce qui est quelque part défendu — entrer dans la ruelle avec des charrettes, uriner derrière le kiosque, pêcher à la ligne du haut du pont — et de ce qui est permis — faire boire les zèbres, jouer aux boules, brûler les cadavres des ses parents. Par la porte des temples on voit les statues des dieux, tous représentés avec leurs attributs: la corne d'abondance, le sablier, la méduse, par quoi le fidèle peut les reconnaître et leur adresser les prières qui conviennent. Si un édifice ne porte aucun enseigne ou figure, sa forme même et l'endroit qu'il occupe dans l'ordonnance de la ville suffisent à en indiquer la fonction: le château royal, la prison, l'hôtel de la monnaie, l'école pythagorienne, le bordel. Même les marchandises que les commerçants disposent sur leurs étalages valent non pas pour elles-mêmes mais comme signes d'autre chose: le bandeau brodé pour le front veut dire élégance, la chaise à porteurs dorée pouvoir, les volumes d'Averroès sagesse, le collier de cheville volupté. Le regard parcourt les rues comme des pages écrites: la ville dit tout ce que tu dois penser, elle te fait répéter son propre discours, et tandis que tu crois visiter Tamara tu ne fais qu'enregistrer les noms par lesquels elle se définit elle-même et dans toutes ses parties.

Comment sous cette épaisse enveloppe de signes la ville est-elle en vérité, que contient-elle ou cache-t-elle, l'homme ressort de Tamara sans l'avoir appris. Au-dehors s'étend jusqu'à l'horizon la terre vide, s'ouvre le ciel où courent les nuages. Dans la forme que le hasard et le vent donnent aux nuages, l'homme déjà s'applique à reconnaître des figures: un voilier, une main, un éléphant...²

Entre l'homme et l'objet s'étend le monde de la perception, imaginé par l'homme, influencé par l'objet. Une fois ce monde intermédiaire condensé, ou plutôt abstrait à l'intérieur de l'origine sans espace de l'objet, une fois la perception devenue la première réalité de l'objet dans son existence intelligible, l'homme cesse de voir l'objet de l'extérieur, et se met à le discerner de l'intérieur. Ainsi, tandis que l'homme

s'élève au milieu de l'objet de sa perception, tandis qu'il détruit, à même sa création imaginaire, toute disparité entre la perception et l'être, l'homme définit l'objet en tant que pensée, qui, à son tour, le définit en tant qu'être. À la fin est ainsi remodelé le double monde de l'être en un seul monde de symboles.

L'idée derrière le texte qui suit est celle du symbole, de cet anneau brillant imaginaire enveloppant l'unification de la perception et de l'être, de la figure et de l'objet. L'utilisation ininterrompue, tout au long du texte, de la forme minuscule, en plus de traduire un désir d'unité visuelle, est également employée afin de rappeler l'idée de symbole, et tout particulièrement celle de la notion du i mathématique qui, en rendant conceptuellement possible une impossibilité numérique, transforme la perception imaginaire en existence symbolique, en la réalité même.³

Dans le cas du texte qui suit, deux objets sont observés: la prose de Samuel Beckett et la musique et les écrits de John Cage. Le dessein premier est de considérer ces deux objets à travers une réflexion comparée, afin d'ainsi produire un troisième objet, distinct des deux objets initiaux, mais qui, d'une certaine façon, représente le point de rencontre de

ces deux objets, en tant que perçus et influencés l'un par l'autre. Ainsi, l'idée devient d'une réflexion «appliquée», *id est* d'une réflexion qui applique les fondements mêmes de ses principes et de son développement à sa propre matérialisation.

Il est plutôt surprenant de découvrir jusqu'à quel point peut être appropriée et synchronique la lecture de la prose de Beckett sur une pièce, sinon toute pièce de musique de Cage. La remarquable complicité observée entre l'écriture de Beckett et la musique de Cage semble des mieux élucidée à travers la présence soutenue de silence dans les compositions des deux artistes.

Tant dans la prose de Beckett que dans la musique de Cage, la présence soutenue de silence crée des ouvertures répétées à l'intérieur de l'oeuvre, des ouvertures qui permettent un réinvestissement des unités matérielles de la composition (des mots dans le cas de Beckett et des sons dans celui de Cage). En provoquant un hiatus, en ouvrant la progression linéaire de la composition à un ensemble de positions individuelles, libres de toutes relations de contexte, autant Beckett que Cage atteignent un niveau de création auquel la signification de chaque unité matérielle de leurs compositions semble définie dans

le silence qui la suit et la précède. Ainsi, l'importance et la signification de chacune des unités matérielles de la composition devient déterminée par et dans son ouverture interne, tout en demeurant indéterminée dans l'environnement (à la fois textuel et contextuel) l'ouverture interne du silence crée dans l'évolution particulière de la logique de la composition.

Cependant, même si l'observation critique de la présence d'un silence textuel interne, à la base autant de la prose de Beckett que de la musique (et des écrits⁴) de Cage, représente, en quelque sorte, l'objectif principal du texte qui suit, la présentation créative des conclusions de cette observation critique demeure précisément ce que le texte suivant tente de dépeindre.

Un nombre considérable d'études critiques ont donné suite à l'examen d'autant d'aspects de la prose de Beckett que de la musique et des écrits de Cage. Cependant, une étude comparée de Beckett et Cage est plus rarement rencontrée, en dépit des nombreuses similitudes observables entre leurs oeuvres, parmi lesquelles peut être mentionnées les méthodes stochastiques de composition, l'utilisation de la répétition et de structures mathématiques, et la destruction apparente de constructions syntaxiques

régulières. Il est possible que Beckett et Cage n'aient rarement été juxtaposés dans une étude comparée pour la simple raison que leurs oeuvres demeurent issues initialement de deux différents champs de création artistique: la littérature et la musique, respectivement. Or, l'importance et la précision considérable des éléments sonores et musicaux dans certaines pièces de Beckett est bien connue de quiconque est tant soit peu familier avec son oeuvre (qu'il s'agisse, entre autres, du jeu intermittent des percussions sur le bruit caractéristique de pas dans *Quad*, ou encore de la partition de *Ghost Trio*, constituée du deuxième mouvement du Trio de Beethoven pour piano, violon et violoncelle, Op. 70 no. 1, dit *Le Fantôme*). De façon similaire, Cage utilise fréquemment et directement différentes oeuvres littéraires dans ses structures stochastiques (dans les « Writings Through *Finnegans Wake* », par exemple, ou bien dans la pièce « The Wonderful Widow of Eighteen Springs », elle-même basée sur *Finnegans Wake* de Joyce, ou encore dans son utilisation aléatoire du *Journal* de Thoreau).

Bien que Beckett et Cage s'expriment à priori par des moyens d'expressions différents, une comparaison des principes sous-jacents leurs manifestations créatrices n'est cependant pas

invisageable. Au contraire, la distinction extrinsèque entre l'expression artistique de Beckett et celle de Cage révèle une plus profonde et similaire intention et essence dans le silence partagé de leur construction fondamentale.

Étant toutes deux syntaxiquement désordonnées (du moins d'après une certaine normalité grammaticale), la prose de Beckett et la musique et les écrits de Cage modifient l'axe syntagmatique régulier de l'évolution du mot et du son en une prose et une musique qui permettent à une impression de silence de réinvestir le symbole à un niveau paradigmatique. D'un point de vue structurel, ceci se traduit par une méthode de procéder très bien définie, quoique par une forme finale assez indéterminée.

Cependant, la présence fondamentale d'un silence textuel interne, régularisant l'existence et l'expression première autant de la prose de Beckett que de la musique et des écrits de Cage, semble précisément observé et compris non tant ou, du moins, de façon insuffisante dans la discussion critique de sa présence et de sa manifestation dans les oeuvres examinées, mais plutôt dans la présentation immédiate de sa constitution essentielle à travers le

texte même qui se voue une critique de ses modalités circonstanciées.

Une fois que les principes sous-jacents communs, régularisant autant la prose de Beckett que la musique et les écrits de Cage, sont perçus au sein d'une réflexion critique et systématisés à l'intérieur d'un même être, deux objets d'étude, apparemment distincts à prime abord, peuvent produire un troisième objet, structuré sur les mêmes principes régularisant les deux premiers objets, mais qui devient la manifestation indépendante d'une présentation immédiate de l'application de ces principes, au lieu de consister simplement en une discussion critique de l'application externe de ces mêmes principes.⁵

Assujettie précisément au texte qui suit, l'intégration systématique de ce qui pourrait être nommée proprement une ouverture syntaxique, omniprésente autant dans la prose de Beckett (dans la concision de sa construction rhétorique fragmentée) que dans la musique et les écrits de Cage (dans son utilisation exhaustive de modèles stochastiques), au sein de la réflexion critique même des manifestations créatrices de Beckett et de Cage, permet à l'aspect comparatif de cette réflexion de se déployer à

l'intérieur de l'unification structurelle de deux objets d'étude à prime abord autonomes.

Le résultat est la création d'un texte structuré autour d'une parataxe copulative unitaire, au sein de laquelle le premier mot d'une composition syntaxique conventionnelle est juxtaposé sans aucune discrimination au premier mot d'une seconde composition similaire, le nouveau texte ainsi produit permettant à une relation entièrement auto-définie entre deux compositions ne comportant au préalable aucune interaction pré-établie de se développer dans un état de réciprocité constante.

De plus, la présence progressivement atténuée de blancs à travers le texte, tant au niveau du mot que de la page, consistent simplement en un artifice ayant pour but de traduire, dans une certaine dimension visuelle, la présence invisible de cette ouverture syntaxique, manifestée non seulement dans les textes observés, mais également configurée dans la composition ci-dessous à travers sa forme parataxique, à son paroxysme dans la saturation visuelle finale du texte sans blancs.

Ainsi, le texte qui suit, même en adressant simultanément les principes définissants communs sous-jacents autant la prose de Beckett que la musique

et les écrits de Cage, demeure une création autonome qui devient plus que ce que ces liens critiques lui confèrent, sinon tout à fait autre chose.

Dans une telle perspective, à travers laquelle est esquissée l'application simultanée des conclusions obtenues à travers l'examen critique des traits spécifiques de chaque objet d'étude, le produit final offre un texte qui exemplifie, à un niveau créatif, les arguments mêmes avancés à travers la discussion critique du modèle caractéristique perçu derrière ces objets d'étude.

Donc, le texte qui suit, à travers la liberté de sa station en tant que création littéraire, dépourvu qu'il est, au départ, — cette introduction et toute autre spécification de son entourage dûment ignorée — de toute signification pré-instituée ou relation contextuelle pré-établie, illustre assez bien le développement pérégrinatif « orchasmique »⁶ que la réitération du silence attribue à toute expression artistique qui alloue une ouverture organique dans l'ordre syntaxique de sa construction, comme, par exemple, dans la prose de Samuel Beckett et dans la musique et les écrits de John Cage.

* * *

La présentation ci-dessous, incluant, dans l'ordre, le corps du texte, les notes de fin, les citations hors-texte et la bibliographie, offre, en quelque sorte, une exposition de la constitution progressive du texte principal dans son ordre inverse. Considérée à travers le paradigme de la perception humaine, chacune des quatre parties de la présentation ci-dessous peut être identifiée à une phase dans l'acte de perception: la bibliographie, s'avérant toute inclusive dans sa représentation autant d'une expérience individuelle que d'une histoire personnelle, désigne l'oeil-pensée; les citations hors-texte, dans leur arrangement déjà critique de certains passages des textes observés, résident tout d'abord en tant qu'objet et finalement en tant que perception; les notes de fin, étant considérablement vastes et digressives, symbolisent la perception en soi; et le corps du texte, issu de toutes les phases de l'acte de perception, obéit à l'image unique finale formée dans la pensée du sujet percevant.

Du moment où la perception d'un individu est formée de sa propre histoire, chaque aspect, chaque événement de cette histoire rendue présente façonne

sa perception immédiate. Pour l'oeil de pensée, l'objet est tel qu'il apparaît, quel que soit ce que la perception du sujet lui permet d'être. Pour l'oeil critique, l'objet examiné doit s'adapter à sa perception (en ne faisant qu'un avec elle). Pour l'oeil créatif, l'objet contemplé sublime toujours sa perception (en devenant autre). En d'autres mots, alors que l'oeil critique approprie l'objet à sa perception, l'oeil créatif attribue une perception à l'objet.

Le texte qui suit, en tant que le produit d'un exercice appliqué de réflexion critique, quoique créatif, demeure une seule et même chose avec sa perception critique, tout en objectivant finalement cette perception et en élargissant son contenu symbolique dans le refoulement des limites de sa perception créatrice.

¹ Voir James Branch Cabell, *Something About Eve* (New York, 1929). Voir aussi Alberto Manguel and Gianni Guadalupi, *The Dictionary of Imaginary Places* (Newly Updated and Expanded Edition. Toronto, Alfred A. Knopf Canada, 1999).

² Italo Calvino, *Les Villes invisibles* (Trad. Jean Thibaudeau. Paris, Seuil, 1974), pp. 19-20.

³ En mathématiques modernes existe un groupe de nombres, faisant partie de l'ensemble des nombres complexes, et appelés nombres imaginaires. Par définition, un nombre imaginaire est un symbole de la forme

$$\sqrt[n]{-b}$$

où n est un entier pair et b un nombre réel positif.

L'unité imaginaire est, par définition, $\sqrt{-1}$, laquelle est représentée par la lettre i . Ainsi, l'unité imaginaire mathématique prend la forme de

$$i = \sqrt{-1}.$$

⁴ Les écrits de Cage demeurent essentiellement ou bien une explication ou alors une transposition textuelle des principes définissant sa musique.

⁵ La présence des citations hors-texte, qui suivent le corps du texte ci-dessous et qui consistent en un arrangement dialogique critique des principes régularisant la musique et les écrits de Cage (1^{er} objet) aussi bien que la prose de Beckett (2^e objet), démontre, dans sa propre élaboration parallèle, l'évolution dans la présentation formelle, sinon dans l'application même de la manifestation immédiate de ces principes à l'intérieur du texte ci-dessous (3^e objet). Considérées comme telles, les citations hors-texte, dans un sens, servent autant de prologue que d'épilogue pour le texte ci-dessous, rappelant aussi bien son origine qu'indiquant sa fin.

⁶ Le terme « orchasmique » est en quelque sorte une traduction littérale de l'adjectif anglais « orchasmic » et du nom « orchasm ». Ce dernier découle de l'unification des termes « organic » et « chasm », qui signifient, respectivement, « organique » et « hiatus, ouverture », et exprime donc une sorte d'ouverture organique. Cependant, même si la traduction littérale de l'anglais « orchasm » au français « orchasme » demeure incongrue du point de vue étymologique (« chasm » ne se retrouvant pas dans le vocabulaire français), elle n'en reste pas moins des plus près de l'essence originelle du mot dans sa connotation au terme « orgasme », pris dans le sens de « point culminant ».

c o n t e n t s

outline	i
introduction	iv
illustrations	xix
preface	xxi
orchasm	1
endnotes	139
out-text quotes	151
bibliography	164

i l l u s t r a t i o n s

the circle void	1
palimpsest	30
scaling fractal syntagmatic tree	42
closed circular discontinuity (in a predetermined syntactic arrangement)	97
open elliptical continuity (in a peregrinative orchasmic development)	97
salomon's unit	137

To Eleni

*Having thought this or that
About this world, I look out:
In the empty sky
Rades a white cloud*

Fujiwara no Shunzei

p r e f a c e

I cannot help but feel, in writing the present preface, a certain paradox surrounding such an exercise, since, in my opinion, the following text is not only to introduce itself through its own presentation but, as the result of an applied critical, yet creative exercise in reflection, it is to introduce, in a way, its own subject, object, aim, and method and is to hint at its own results, conclusions, and implications, if it is to succeed in what it is.

And the following text, unlike this preface, does not offer a far-removed description of a subsequently perceived object, but rather puts forward a simultaneous presentation of both object

and perception. Still, a preface here becomes useful, and perhaps even necessary, if it remains not so much a descriptive summary of the following text, but a point of origin for its presentation. However, such an attempt is undertaken within living memory, if not under the spell of the sphinx of Turoine which, it is remembered, tries for centuries on end to perfect the first paragraph of its book, this paragraph designed to sum up all the things that are to be dealt with further on, but without, to this present day, ever succeeding.¹

In order to better understand the simultaneity of object and perception behind the order of the following text, it is interesting to consider a portion of Calvino's *Le città invisibili* as a possible point of origin for its presentation:

You walk for days among trees and among stones. Rarely does the eye light on a thing, and then only when it has recognized that thing as the sign of another thing: a print in the sand indicates the tiger's passage; a marsh announces a vein of water; the hibiscus flower, the end of winter. All the rest is silent and interchangeable; trees and stones are only what they are.

Finally the journey leads to the city of Tamara. You penetrate it along streets thick with signboards jutting from the walls. The eye does not see things but images of things that mean other things: pincers point out the tooth-drawer's house; a tankard, the tavern; halberds, the barracks; scales, the grocer's. Statues and shields depict lions, dolphins, towers, stars: a sign that something — who knows what? — has as its sign a lion or a dolphin or a tower or a star. Other signals warn of what is forbidden in a given place (to enter the alley with wagons, to urinate behind the kiosk, to fish with your pole from the bridge) and what is allowed (watering zebras, playing bowls, burning relatives' corpses).

From the doors of the temple the gods' statues are seen, each portrayed with his attributes — the cornucopia, the hourglass, the medusa — so that the worshiper can recognize them and address his prayers correctly. If a building has no signboard or figure, its very form and the position it occupies in the city's order suffice to indicate its function: the palace, the prison, the mint, the Pythagorean school, the brothel. The wares, too, which the vendors display on their stalls are valuable not in themselves but as signs of other things: the embroidered headband stands for elegance; the gilded palanquin, power; the volumes of Averroes, learning; the ankle bracelet, voluptuousness. Your gaze scans the streets as if they were written pages: the city says everything you must think, makes you repeat her discourse, and while you believe you are visiting Tamara you are only recording the names with which she defines herself and all her parts.

However the city may really be, beneath this thick coating of signs, whatever it may contain or conceal, you leave Tamara without having discovered it. Outside, the land stretches, empty, to the horizon; the sky opens, with speeding clouds. In the shape that chance and wind give the clouds, you are already intent on recognizing figures: a sailing ship, a hand, an elephant....²

Between man and the object stands the realm of perception, imagined by man, influenced by the object. Once this intermediate realm is condensed, or rather abstracted within the spaceless origin of the object, once perception becomes the first reality of the object in its intelligible existence, man stops seeing the object from outside, and starts discerning it from inside. Hence, as man stands within the object of his perception, as he destroys, within his own imagined creation, any disparity between perception and being, man defines the object as thought, which in turn defines him as being. In the end is thus

remodeled the double world of being into the single world of symbols.

The idea behind the following text is that of the symbol, of that imagistic lustrous ring embracing the unification of perception and being, of figure and object. The unbroken use, throughout the text, of the lower case, aside from being out of a wish for visual unity, is also meant to call forth the idea of the symbol, and especially of the notion underlying the mathematical *i* which, by rendering conceptually possible a numerical impossibility, turns the imagined perception into symbolic existence, into reality itself.³

In the case of the following text, two objects are made available: Samuel Beckett's short prose, and John Cage's music and writings. The initial design is to place these two objects under the agency of a comparative reflection, in order to produce a third object, which is to remain distinct from the two initial objects, but which is to somewhat represent the merging point of these two objects, as perceived and influenced by each. Hence, the idea becomes of an "applied" reflection, *id est* of a reflection that applies the very bases of its principles and development to its own materialization.

It is rather surprising to discover how fluent and synchronized the reading of Beckett's short prose appears on a piece, if not any piece of Cage's music. The good complicity observable between Beckett's writing and Cage's music seems best explained through the continuous presence of silence in the compositions of both artists.

In Beckett's short prose as well as in Cage's music, silence creates recurrent openings within the construction of the work, openings which allow reinvestments of the material units of the composition (of words in the case of Beckett, and of sounds in the case of Cage). In opening, in "chasming" the linear progression of the composition into a set of individual stances, free of any pre-given relationships of context, both Beckett and Cage achieve a level of creation at which the meaning of each material unit of their compositions seems defined in the silence that follows and precedes it. Thus, the import of each material unit of the composition becomes determined by and in its internal opening, while remaining indeterminate in the changing environment (textual as well as contextual) the internal opening of silence creates in the particular evolution of the composition's logic.

However, although critically observing the presence of an internal textual silence, which finds both Beckett's short prose and Cage's music (and writings⁴), represents the principal objective of the text that follows, creatively presenting the conclusions of this critical observation remains what the following text precisely attempts to depict.

A considerable number of critical studies have been carried out on as various aspects of Beckett's prose and Cage's music and writings. However, a comparative study of Beckett and Cage is much seldom encountered, despite the numerous similarities observable between their works, among which can be mentioned chance-elaborated methods of composition, the use of repetition and mathematical frameworks, and the seeming destruction of regular syntactic constructions. Perhaps Beckett and Cage have been rarely juxtaposed in a comparative study for the simple reason that they initially stand in two different fields of artistic creation: literature and music, respectively. Yet, it is well known by anyone slightly familiar with Beckett's work that considerable importance and precision is put in the soundtracks to some of his plays (for instance, in the intermittent playing of the percussion over the sound of

characteristic footsteps in *Quad*, or in the score of *Ghost Trio*, constituted of the second movement of Beethoven's Trio for Piano, Violin, and Cello, Op. 70 no. 1, referred to as *The Ghost*). In a similar fashion, Cage often makes immediate use of literary works in his chance-elaborated designs (for instance, in the writings through *Finnegans Wake*, or in "The Wonderful Widow of Eighteen Springs", itself based on Joyce's *Finnegans Wake*, or else in the subjecting of Thoreau's *Journal* to *I Ching* operations).

Although Beckett and Cage express themselves a priori in two different artistic mediums, it does not prevent nonetheless the undertaking of any close comparison of the underlying principles behind their works. On the contrary, the extrinsic distinction of manifestation in Beckett's and Cage's artistic voices reveals a deeper, similar intention and essence of being in the shared silence of their basic construction.

Being both syntactically disordered (at least from the point of view of grammatical normality), Beckett's short prose and Cage's music and writings alter the regular syntagmatic axis of word and sound evolution into a prose and a music which allow the impression of silence to reinvest the symbol on a paradigmatic level. Structurally speaking, this

translates into a highly determined method of process, yet fairly indeterminate resulting form.

However, the essential presence of an internal textual silence, regulating the primary existence and expression of Beckett's short prose as much as of Cage's music and writings, seems better observed and understood not so much, or at least not enough, in the critical discussion of its presence and manifestation in the works examined, but rather in the immediate presentation of its intricate fabric through the very text that sets out to criticize its circumstantial modalities.

Once the common underlying principles, regulating both Beckett's short prose and Cage's music and writings, have been perceived within a critical reflection and systematized into a single entity, two seemingly separate objects of study can produce a third object, structured on the same principles regulating the first two objects, but which becomes the independent manifestation of an immediate applied presentation of these principles, instead of consisting simply of a critical discussion of the external application of these same principles.⁵

Carried out precisely on the following text, the systematic integration of what could be termed a

syntactic gapping, omnipresent as well in Beckett's short prose (in its concise and fragmented rhetorical construction) as in Cage's music and writings (in its extensive use of stochastic patterns), into the very critical reflection of Beckett's and Cage's creative manifestations, allows the comparative aspect of this reflection to unfold within the structural unification of two initially free-standing objects of study.

The outcome is a text structured upon a unitary copulative paratax, in which the first word from a syntactically conventional composition is indiscriminately set against the first word of a second similar composition, the resulting text allowing an entirely self-defined relationship between two compositions which had no prior intentionally defined interaction to develop in a state of constant reciprocity.

Furthermore, the progressively fading presence of blanks within the text, both on the page and word level, consist simply of an artifice which is meant to translate, to a certain visual extent, the invisible presence of this syntactic gapping, not only manifested in the observed texts, but also configured in the composition below through its paratactic form,

at its paroxysm in the final visual saturation of the blankless text.

Hence, the text that follows, although addressing simultaneously the common defining principles underlying both Beckett's short prose and Cage's music and writings, stands forth as a free-existing creation which becomes more than what its critical articulation endows, if not something else entirely.

In such a perspective, through which is delineated the simultaneous application of the conclusions arrived at through critically examining the specific issues at hand in each object of study, the final result offers a text which exemplifies, on a creative level, the very arguments advanced through the critical discussion of the perceived characteristic pattern underlying these objects of study.

As such, the following text, through the means of its final freestandingness as a literary creation, devoid as it is — if one properly ignores this preface and all other surrounding specifications — of any pre-given significance or pre-set contextual relation to begin with, illustrates rather well the peregrinative "orchasmic" development that the reiteration of silence imparts to any artistic expression which allows

an organic gapping in the syntactic order of its construct, as in, for instance, Samuel Beckett's short prose and John Cage's music and writings.

* * *

The presentation below, including, respectively, the core of the text, the endnotes, the out-text quotes, and the bibliography, offers, in a way, an exposition of the progressive constitution of the main text in its reversed order. Considered within the paradigm of human perception, each of the four parts in the presentation below can be identified with a phase in the act of perception: the bibliography, being all-inclusive in its representation of an individual experience and personal history, stands for the mind-eye; the out-text quotes, in their already critical arrangement of passages from the texts observed, present themselves first as object and finally as perception; the endnotes, being fairly extensive and digressive, typify perception itself; and the core of the text, issued from all phases of the act of perception, parallels the final single image formed in the mind of the perceiving subject.

The moment one's perception is made up of one's own history, then every aspect, every event of this history made present molds one's immediate perception. To the mindful eye, the object is how it appears, be it everything and anything perception allows it to be. To the critical eye, the observed object must espouse how it is perceived (by becoming one with its perception). To the creative eye, the probed object always outruns its perception (by becoming other). In other words, while the critical eye brings the object to its perception, the creative eye brings perception to the object.

The text that follows, being the resulting object of an applied critical, yet creative exercise in reflection, remains one and the same with its critical perception, while ultimately objectifying this perception and expanding its symbolic content by furthering the limits of its creative perception.

¹ See James Branch Cabell, *Something About Eve* (New York, 1929). See also Alberto Manguel and Gianni Guadalupi, *The Dictionary of Imaginary Places* (Newly Updated and Expanded Edition. Toronto, Alfred A. Knopf Canada, 1999).

² Italo Calvino, *Invisible Cities* (Trans. William Weaver. London, Secker & Warburg, 1974), pp. 13-4.

³ In modern mathematics exist a group of numbers, part of the set of complex numbers, called imaginary numbers. By definition, an imaginary number is a symbol of the form

$$\sqrt[n]{-b}$$

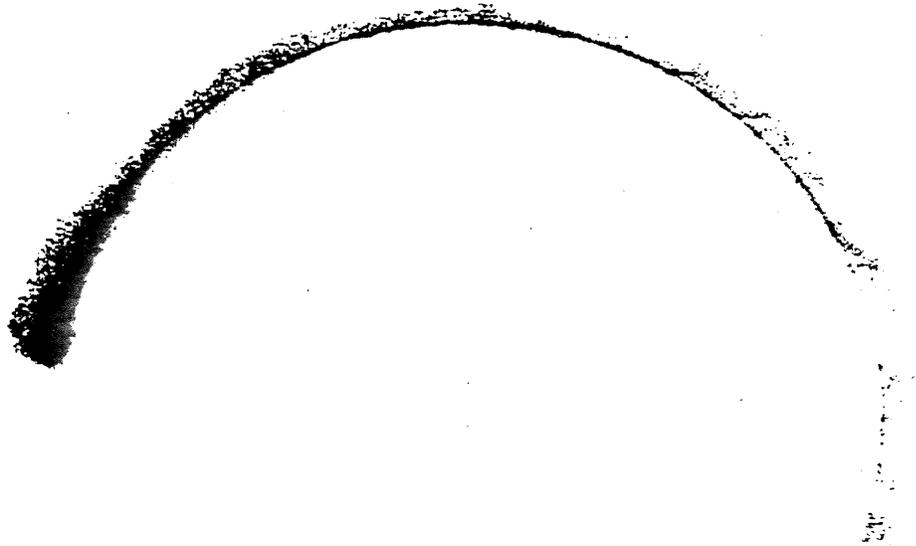
in which n is an even integer and b a positive real number.

The imaginary unit is, by definition, $\sqrt{-1}$, which is represented by the letter i . Hence, the mathematical imaginary unit takes the form of

$$i = \sqrt{-1}.$$

⁴ Cage's writings remain essentially either an explanation or else a textual transposition of the principles defining his music.

⁵ The presence of the "out-text quotes", which follow the text below and which consist of a critical dialogic arrangement of the principles regulating Cage's music and writings (1st object) as well as Beckett's short prose (2nd object), parallels, through its own elaboration, the evolution in the formal presentation, if not in the very application of the immediate manifestation of these principles within the text below (3rd object). Considered as such, the "out-text quotes", in a way, serve both as foreword and as afterword for the text below, recalling its origin as well as indicating its end.



THE CIRCLE **VOID** Morris Graves. Ink on paper, 20½ x 20½ inches. 1970.
The Drawings of Morris Graves, with Comments by the Artist (Ed. Ida E. Rubin. Boston,
New York Graphic Society, 1974), p. 149.¹

in ² words looking will for
 scarcely a always particular echo
 poem my by voice wallace into
 stevens flowing either thought "the
 unaware snow yet man" aloud or
 and "the expected plain still sense
 remote of from things" beyond or
 any "to dream an inexpressibly
 old eternal philosopher is in my
 rome" love i forever happened
 yours to nevermore come empty
 across together another will little
 once poem again anonymous ascertain
 written our in repeated french
 lonely and unfitness simply now
 entitled lurking "1" away i
 challenged stopped to looking still
 for endlessly stevens' incomprehensible
 and remain read beneath this
 the one eyes "1. unable
 les to paupières yet du glance
 jour all derrière the une present
 lueur discernible de although sommeil

undefined se absent cache further un existence
 vide disengaged bleuté from s'ouvre shadowy
 minutieusement blindness le opened regard widely
 aveugle at porté death sur expunged le
 out front of brumeux itself de strangely la
 renewing lune purity divisée birth l'immobilité
 encircled du by mouvement darkness par dying la
 like marée steps d'un charged cri with latent
 open restant flowing sur blood les which
 lèvres surrenders closes to du inevitable châtiment
 end errant thither oui at toi a oison
 close oiseux distance scrutant opening les
 unexpectedly profondeurs and d'une absolutely marche
 to fourmillante essential le finality sol
 justified rigide by sous return un forever ciel
 released soyeux again probité through de
 life brute and brèche love ces voiceless voliges
 remains célestes yet ascends heard l'essence
 softly veloutée in de unreserved la
 generosity veine issued vélique out vole of
 viscosité blissful virtuelle blessing putain rendering
 de doubt pythonisse as puante a prophétique
 mere prison questioning prisme holding

prépsychotique out poids its platonique response de that la
 true plume confident pleurante endless péris yearning la
 enshrined leur in du itself jour living devant truth les of
 paupières the du honesty sommeil casting majestueux love
 'bleu into voilé life infiniment determined inconnu by
 des it regards always inversés inherent fausse being
 voltige alone d'une thus unité becoming surannée" one
 what outcry i more had silent been than looking
 things for uttered was aloft here whiteness a still written yet
 manifestation identical of within or brightened about
 darkness the dried imaginative words leap forgetting i
 language had wishing to silence remind unspeakable
 myself to first infinity of unsaid what sentences i telling
 was inexpressible dealing feelings with which then
 nonetheless i manifest could wordy remind wishes myself
 not again devoid without of being destiny surprised
 unifying or names even into shocked same by our
 it voice and will what echo i the am ultimate dealing
 silence with ordered here in is this reality mutual
 imagination murmuring knowledge rising truth louder and towards
 language escape all lacking of delight these chase
 elements fleeing come unceased into realms play awaiting
 in forfeit a truly study bound of should silence them

pregnant which asunder corresponds giving to breast the to
impression true of self reality"³ in all the these delivered variations
embryonic on womb the growing definition dome of of
truth reflecting bear life a making common death element into the
birth relationship wholeness of repeated mind archetype and
renewed reality born truth into is angel elaborated like as
brightness an glowing interaction childhood between into the
gleaming thinking flames subject trembling and from the motionless
thought-of immolation object scarcely truth painful is unescapable
thus need the behold consequence in of fate a resting
process chance initiated to in drift the from mind ruins and towards
cannot concord for in this eternal reason passion be
speaking absolute the truth soul stays of in form a attained relation
beyond of manifestation subject ravished to in object
drunken but intoxicated it resolution reaches still the divine level
although of deprived truth of (relative name in which its
nothing character could but chain absolute to in removed its
senseless functional countenance manifestation) of first outer in
signification forgetting preserved which only rings wherewith about
none nietzsche's resound views ever on more truth⁴ now it
having is found in awareness fact of in itself the the forgetting
future of rests illusions latent that in the the rational past
being muteness can of arrive form at which a summons certain

its relative coming truth transcending however splendor this filling
relative knowledge truth with become piercing in lucidity a of
certain love way crystal absolute clear for eternal the moon
forgetting dream being [(a since joycean this *exergum* latter with
gives scattered it comments a on truth-value a and few at other the
subject same matters) time (*the* infuses *apocalypse* himself or a
the belief *revelation* it *accorded* is to in *finn*) this "the act
disciples of said belief to that jesus the 'tell rational us being how
becomes our capable end of will abstractions come since to it
pass' becomes jesus possible said for 'then him have to you
see laid the bare illusory the as beginning truth so and that to you
finally are resolve seeking a the simple end? sensory for perception
the into end an will intelligent be thought where to the
affirm beginning that is truth blessed does is not the really person
exist who because stands it at is rest of in a the relative
beginning character and would that be person perhaps will a be
little acquainted pretentious with and the possibly end absurd and
however will to not affirm taste that death'"⁵ the these cognitive
words limits of of jesus the to human his being disciples do recall
not the enable apocalyptic him vision to of attain john the in
absolute which truth is stays revealed the to logical him conclusion
the of omnipresent a and manifest all-inclusive reality character in
of fact god⁶ the in human making being beginning can and reach

end truth departure only and through return its meet linguistic the
 practice grounds if for such the a infinite thing circular as structure
 absolute used truth by exists joyce though in it *finnegans* is *wake*
 not are available in inside a any way human established language
 within however the this (w)holy very word language the enables
 work its of practitioners joyce to indeed speculate begins on where
 the it absolute ends truth in in fact substituing it to has it neither a
 beginning relative nor truth end justified with through the its sole
 linguistic exception inference (or one perhaps may rather affirm the
 that unavoidable "birds restriction?) fly" of and its thus tangible
 render presentation the "a proposition way true a because lone one
 a is last contentfully a aware loved of a the long linguistic the
 concepts [] of riverrun what past a eve "bird" and is adam's
 and from of swerve what of "to shore fly" to represents bend hence
 of one bay may brings infer us that by in a general commodius a
 vicus winged of animal recirculation which back body to is howth
 covered castle with and feathers environs"⁷ succeeds always in and
 keeping everywhere and within moving what itself joyce through
 could air term thus a at "beginnend" the in sight what of he a
 properly funny-looking calls winged "a animal commodius covered
 vicus with of feathers recirculation" which thus one god has and
 never finn seen meet before at and a which same seems point to
 the be only able point to however move establishing very parallels

easily between through *the air gospel* one of *may thomas* then or speculate
the that *apocalypse* this and funny-looking *finnegans animal wake*
 must is be render a possible bird first in in inferring an to exercise
 it of the destruction conceptual even contents if of the "bird"
 omnipresence and of "fly" god one is may expressed then quite
 quite early assuredly in affirm the that last the book funny-looking
 of animal the is bible in it fact nonetheless a becomes bird clearly
 and concretized hold only this after affirmation the for break true of
 at the the seventh supposition seal that in the the funny-looking
 new animal jerusalem one "where perceived the is first in sky truth
 and an the "athaleb"⁸ first but earth which have one disappeared"⁹ took it
 for is a then bird in not the knowing destruction about of the
 the concept ancient of world the that "athaleb" god one builds
 would the have new indeed kingdom inferred this correctly one
 taken holy one's and own eternal knowledge *finnegans* of *wake* the
 enables language a that similar the observation funny-looking joyce
 animal in was his a "destructive" bird manipulation consequently of one
 language would allows have a enabled new oneself language to
 this believe one and — the to symbolism hold of for the true
 internal (following circular the structure justification being of
 followed — the permanent inference) and the immortal affirmation
 however that this an new "athaleb" joycean is language a like bird
 the in *αποκαλυψης* this of aspect christ truth to stays john an remains

entirely only intra-linguistic a phenomenon granted at revelation least only
for a the disclosed discursive prophecy human only being a truth
vision springs initiated from in a finnegan's belief fancy then
"bygmester or finnegan rather of from the an stuttering inference hand of
freemen's beliefs maurer truth lived takes in much the less broadest
from way an immarginable elementary in absolute his concept
rushlit than toofarback from for a messuages composed before cognitive
joshuan process judges in had its given inferential us character
numbers truth or stays helviticus an committed idea deuteronomy
which (one does yeastiday not he directly sternely lead struxk back his to
tete a in fixed a primary tub condition for but to which watsch
defines the itself future within of its his logical fates links but to ere
a he series swiftly of stook other it ideas out held again for by true
the and might hence of already moses believed the however very
since water truth was after eviparated all and signifies all only the
the guenneses symbolic had idealization met (symbolic their in exodus
the so sense that of ought having to no show value you in what
itself) a of pentschanjeuchy the chap assessment he of was!)¹⁰ the
thus inferential this content *αποκαλυψης* of this a revelation
proposition of truth finnegan's becomes destiny a although sort professed of
first representation in or a sign destruction of finally the reminisces
idea an or initial of state the this set original of paradise ideas
"toofarback" held which for prime true (imaginary) truth

construction being constitutes itself such an as idea the the new idea post-
apocalyptic also kingdom becomes which a enables sign¹¹ a a sort
bird of can return truly to be the a initial bird eden only in if
salvation the the conceptual maiden content language of issued "bird" out
corresponds of to the the hand object of to finnegan which
("bygmester it finnegan") refers tries to to however elaborate the
itself semantic ("of content the of stuttering "bird" hand") stays before
conceptual the and prophetic thus judgements remains from an the
abstraction first since book it of denotes joshua the ("before real
joshuan object judges") only to in the its last connotation book to of other
john conceptual ("had contents given even us so numbers") the
even object before which the conceptual second content distribution refers
("deuteronomy") to of can moses be even assimilated before to the
another initial object paradisiac of expulsion different of appearance
the since fall it ("freemen's refers maurer") to now the it same remains
conceptual to content know thus if a the bird revelation is granted
an to animal finn covered is with really feathers actualized and after
which the in wake... general (*finnefaust* is *and* adapted *doctor* to
rollegans) flight jarry's only *faustrolt*¹² if inserts a itself bird rather is well a
in non-vegetable the living path being (should without it the be
characteristics precised of structural the although human it species
would covered be with rather tegumental naive appendages and and
certainly which absurd is to in understand general by adapted

structural to something the which capacity only of takes holding after and
form? moving — it itself becomes through undeniable air that with
in the the help case of of wings *finnegans* and *wake* only structural if
content a becomes bird or has rather the implies quality narrative of
form) having of a *the reality gospel* in of proceeding *thomas* further
the still apocalypse and and in the imagining *wake* an doctor end faustroll at
dies the or infinity rather the makes concept "the of gesture "bird"
of becomes dying"¹³ indistinguishable in from chapter any xxxv
other at concept the of eternal the age same of kind 63 thus years a old
hummingbird thus might the be first seen part as of something
jarry's very novel different (up from to an book albatross vii
although which these contains two chapters objects xxxv are and both
xxxvi) considered becomes to the belong transcription to of the the
same instant concept of of death "bird" the in rest reality of the the
hummingbird novel and is the devoted albatross to are the objects
"eternity"¹⁴ which of denote the important after-death differences where
in "faustroll their with perception his however abstract the and
hummingbird naked and soul the covers albatross the are kingdom
both of considered the as unknown birds dimension"¹⁵ because faustroll
they becomes bear then very like similar *thomas* attributes *john*
which and do finn not both correspond subject for and instance object to of
those a of destruction a towards tree a all return of to this the
seems constitutive rather birth simple within to the comprehend

original for bosom a however discursive while human *the* being *gospel* but
of it *thomas* becomes and fairly *the* complex *apocalypse* from remain
an for extra-linguistic the perspective most the part human the being display
is of capable a of future understanding destruction that *faustroll* a
and bird *finnegans* is *wake* a are bird works be of it the a instant
hummingbird of or this an point albatross between and destruction
not and a reconstruction tree this because "dead he point" is then able this
of instant abstractions of that supposed is void to between say
destruction he and is reconstruction able this to site consider of aside
passage attributive between elements future of and the past¹⁶
conceptual ultimately content defines of as "bird" well and *faustroll* then as
arrive the at *wake* treating "we two are different told objects how (a
in hummingbird the and beginning an it albatross) came as to both
pass being that of like the cabbaging same *cincinnatus* nature the (a grand
bird) old thus gardener a was bird saving does daylight not under
exist his in redwoodtree itself one if sultry only sabbath through afternoon
the hag abstraction *chivyhas* of eve the in common prefall
attributes *paradise to peace*"¹⁷ each thus species *joyce's* this work
abstraction stands enables as at well the at end this the transitory
identification point of between a future species destruction so (in far the still
sense unknown of to prophetic) the in human the mind imaginary
as and a imagined bird present thus of knowledge the is sustained gained
dream and of developed the only earwicker by family and (whose

through father linguistic shares abstraction the which same does initials not
(HCE) imply with that the the "hag non-discursive chivychas being eve")
does and not past have reconstruction the (or capacity restitution)
to in perceive prefall a peace new and species balance of such birds
destructive but force that presents he as will well certainly in not
faustroll have as the in capacity the of *wake* distinguishing is it first in
necessary nature because and the not past in cannot perception be
from forgotten another even species in and its finally most from profound
another alteration category the of work objects as such much as of a
jarry tree as for of instance joyce this is might developed seem on a
the little conceptual absurd unity at of first a but single it point loses (the all
instant its of absurdity death at of the doctor imagination faustroll of
and an the extra-linguistic definition perspective of in god imagining as —
or "the in point trying tangent to to imagine zero (non-discursively!)
— and that the the infinite"¹⁸ human in being *faustroll* lacking and language
the perceives repeated a dream(s) bird of as the that earwicker
thing family which within sways the and perpetual holds recurrence itself of
in a the single air night and in in *finnegans a wake*) similar at
fashion which that nullified he time perceives turns a into tree the as instant
that of which the sways "becoming and of holds a itself memory"¹⁹
on thus the *faustroll* ground and the the human *wake* being constitute
without the discerning agnosopic²⁰ a point great between
difference the of apocalypse nature and between the a genesis bird between

and the a cacophonous tree destruction could and fairly the easily silent come
 construction... to (*mu te* the *less* conclusion *no* (if *thing*) it "where remains
 it possible has outside come language) where that it's he going is
 the himself wind of doesn't a tell"²¹ nature ...and closer orlando to rolled a
 on tree for than centuries to bewaking a he bird and which
 sleeping would she be "because rather light doubtful has to no affirm
 voice in it truth does thus not not call only to is you knowledge
 through inferentially its formulated voice by light and invites through you
 linguistic over abstraction through but itself"²² so the is fourth truth
 narration this timespace inferentially-based — the process punctuation of of
 cognition silence suggests (hole as d does 'n peirce plaine) in "a his
 stone philosophy however of large language"²³ it that may a be thought
 cannot is be nothing enough in to itself build if a not tall as castle
 the a letter man of however a great word he or may the be word cannot of
 be a a sentence hero in by its himself stance a in tall relation castle
 to can other be thoughts so a tall thought because becomes there then are
 the foundation symbol stones of that a remain cognitive unknown
 process a which man defines can itself be in such time great this hero is
 because why there a are thought many is heroes never that
 immediate remain but unknown"²⁴ it ...unto is the constructed right only
 order within of a the duration written a word thought
 blanksilentnonabsent becomes (*the* a *wholy* sign *syntagma*) which being
 refers too to theoretical a was more reproached or to less me complex a

articulation little of while ideas ago however under these a ideas hoard can
of only erratic be irrelevance logically styling articulated bey's together
argumentation in i the would act now of respond belief that thus i it
am is still in too the full transgression of of lust doubt to through platonize
belief practice that innocently an "[...] articulation the of clockless
ideas nowever"²⁵ held as to in be alice's valuable *wonderland*²⁶ (*id* either
est yesterday derived or from tomorrow a but value never judgement) today
can in be other formulated words and never can in finally still lead
other to words a always relative since truth it but is nonetheless always
justified today thus non-linearity the ahistoricity articulant not being
because can linear believe history a is truth absent and but reach because a
it certain is knowledge periodically through present the the act
intemporal of present forgetting shaping the past absolute and through
future logically imagine or each arbitrarily word inferred read choice leading
a on little to like the nietzsche actualization makes of possible this
the word resolution and of so a on perception infinitely into an an organic
idea system in shaping the itself faculty on of individual forgetting
perception peirce as suggests if that someone the "disposed human of being
no in document his but constant his rejection own of memory"²⁷ the to
doubtful read relationship and between write the since object he
and does its robert linguistic enrico's representation *an* in
*occurrence a at way owl gives creek to bridge*²⁸ the (based word on an the
independent story inferential by capacity ambrose analogous pierce) to and

PALIMPSEST Iannis Xenakis. For oboe, clarinet, bassoon, horn, piano, percussion, and string quintet. 1979. Iannis Xenakis, *Palimpsest* (Paris, Éditions Salabert, 1986), the figure shows pp. 1, 16, and 19 of the score superimposed.

the jorge own luis inferential borges' capacity "the of secret the miracle"²⁹
 human intemporal being creation since thus this joyce latter thus remains
finnegans anyway *wake* propositional thus and saturation thus thus
 linguistic silence in noisy other wordy words "[...] language a remains kind a
 of human silence invention which but is the not human just being
 dumbness succeeds an in opacity transgressing which the is sensory
 not perception mere of ignorance the — a object secrecy into which a is
 cognitive also representation an of affirmation — it a — which tact
 finally which leads knows to how knowledge to and act truth — how only
 to through change a things propositionally how inferential to articulation
 breathe within into language them itself [...] this (and is as what the
 peirce oldtime refers cabalists to said with the the blank idea spaces of
 between a letters "linguistic may conscience"³⁰ "mean" thus more the than
 human the being letters is themselves)³¹ defined the by word
 words and as the much silence as reinvesting he each defines other words
 "interpenetrativeness himself [...] it stabimobilism"³² would only then silence
 definitely *nihil* be only through words the *dogma* logical the
 articulation "science of of linguistic sonorous inferences silence"³³ that "[...]
 thought after becomes nonpenal capable start of all thought repeating
 knowledge ourselves and in truth³⁴ *medios* thus loquos truth from
 is where nothing he in got itself a since useful like arm a busy linguistic on
 proposition the it touchline formulates due itself south within of a
 her duration western as shoulder the down outcome to of death an and

inferential the articulation love of embrace ideas with truth an takes
interesting much tallow more complexion after and the all conjunctional
now conjecture unities than sansfamillias after [...]”³⁵ absolute hence
knowledge everything every revealed representational at proposition
once remains in in one reference the to empty another words and amongst
often the to imbued many spaces others “palimpsestomancy”³⁶ constraining
the its all-written representational book content within to the signify
library linguistic of links babel rather *post* than *scriptum* real imprinted
objects plagiarism in as a creation same infinite way fragmentary since
assemblage of (*intersign*) the no same mention nature is truth made
always of remains either in the an fractals intra-linguistic or reference chaos
id in *est* the truth preceding is essays defined since and they reached do
exclusively not by concern and these through subjects language the
it two is following in discussions this deal perspective with that texts peirce
which can concern affirm in that one “logic way in or its the general
other sense the is notions [...] of only fractals another and name
chaos for and semiotic thus (σημειωτική) it the is quasi-necessary now or
question formal of doctrine it of however signs”³⁷ these in notions a
should similar be fashion regarded brandom here finally as suggests a that
partial discursive contribution practice to “is the an ideas exercise
introduced [...] in in the the preceding philosophy essays of not
logic” as through an which englobing “we conclusion not discussing only
the make notion *it* of explicit “fractal” we in make this *ourselves* present

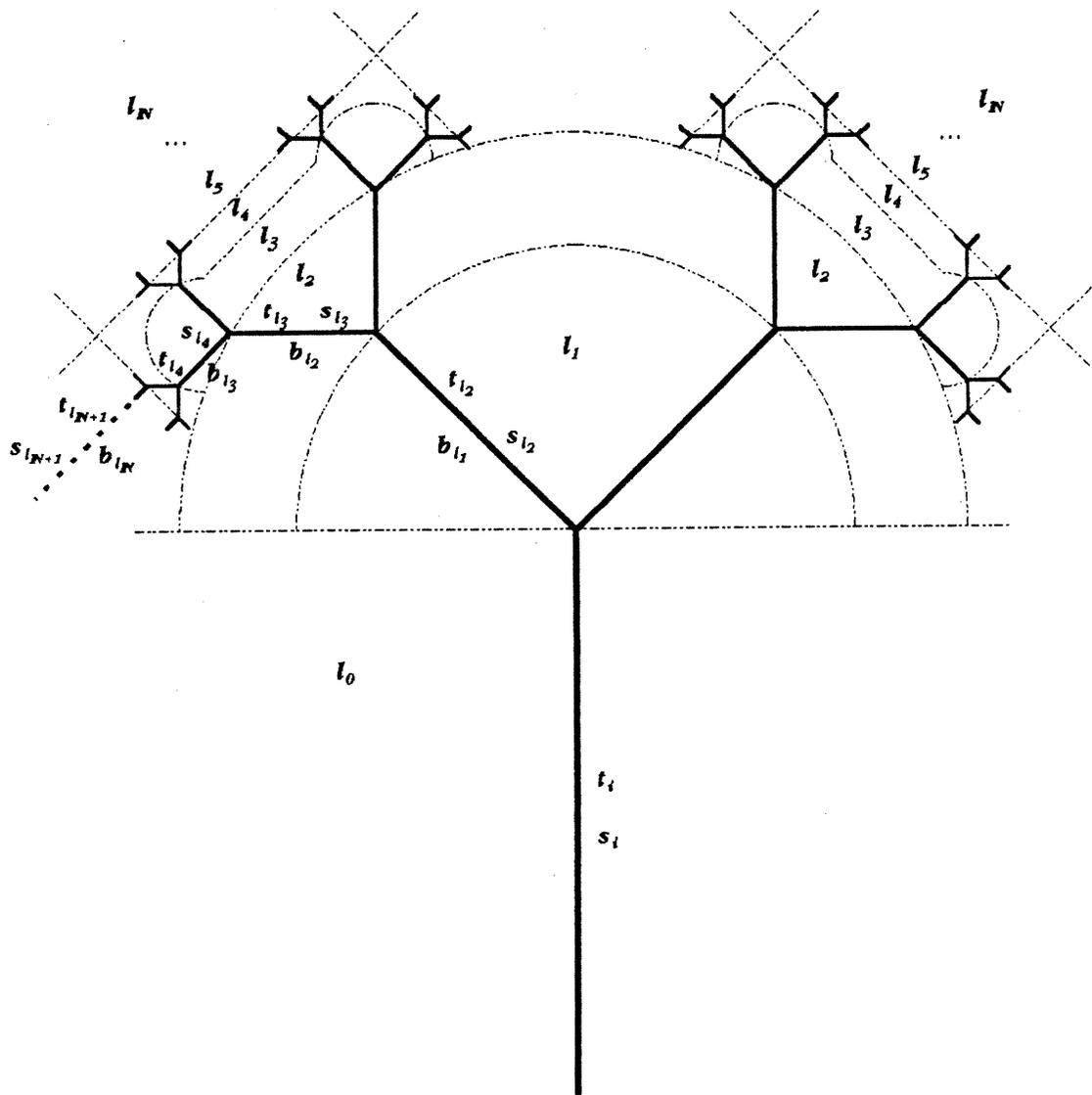
explicit context as amounts making to it questioning explicit"³⁸ oneself for
on brandom the as "intermediate" well since as mandelbrot peirce hesitates
the to human give being a can permanent understand definition and to can
the understand term himself "fractal" only (probably by in and
consequence through of language the thus unstable the nature human of
being its reaches application a and form — as of it knowledge becomes
which sometimes remains quite established obvious — according
out to of a sheer system concern of over signs inclusive the valuation) truth
it value becomes of a knowledgeable little "facts" easier then to stays
contextualize relative its to notions this in system the of present
signs case it it is is in interesting fact and through useful this to act consider
of the "forgetting" fractal or as of an replacing intermediate the a idea
middle of a a place non-existent of objective transition and
mandelbrot absolute himself reality addresses by the a "fractal self-created
dimension"³⁹ and as self-contained the subjective presence reality of which
this stays intermediate relative between to the one's point own and
set the of line linguistic or inferences between that the the line human and
being the is plane allotted or knowledge else and between truth the the
plane inferentially and discursive the being solid is *id* capable *est* of
between systematizing the himself euclidean a dimensions "fictional" 0
reality 1 and 2 truth and that 3 is this to transitional say "non-locus" a
(which reality is and in truth itself which as results real out and of
valid a as construction any of point the of imagination reference because in

he the arrives euclidean at space forgetting this (in latter nietzsche's point sense of of reference the becoming term) in the turn world a of "non-locus" sensory in experience the it fractal is dimension) primarily finally through appears this as abstraction the of position himself defining that the the before inferentially and discursive the being after can and achieve as a it completely follows autonomous the world set within the which whole⁴⁰ a "all limited the capacity aforementioned of natural sensory objects experiences are can "systems" lead in to that an they infinity are of formed real of abstractions many and distinct these parts leading articulated abstractions between are them real and *id* the *est* fractal they dimension take describes part an in aspect a of reality this since rule they of have articulation"⁴¹ a the direct fractal effect concept upon is the then shaping defined and as understanding an of articulated the system reality continuous of (although this irregular) new and autonomous communicative world (although and interruptive) since which they exemplifying have representation themselves cannot a but concrete be mirror-influence elaborated on within the timespace molders the of introduction this of new the systematized concept reality⁴² of the timespace⁴³ discursive also human implies being the however notions in of systematizing relativity himself subjectivity a positioning post-sensory and abstract universality reality all also of systematizes which his joyce own attests self within into a a "continuous world present made tense of integument qualities slowly and unfolded relations all which marryvoising

makes moodmoulding of cyclewheeling his history"⁴⁴ own in existence the
a conception similar of abstraction a in unique this positioning way within
the a discursive system being which institutes could himself be in called an
fractal inferential joyce context situates in himself which at language
the becomes very as heart heidegger of puts a it fragmentary "the bed house
which of however being"⁴⁵ in it its is scaling⁴⁶ precisely properties in
answers that to place a built whole inside at the once discursive
simultaneous being and that periodic this in one chapter can xii achieve of
knowledge *les* of *objets* the *fractals* world mandelbrot and discusses of the
himself case in of such an a interesting perspective application truth of
becomes the as fractals real in and the ideal zipf as law one of can
word imagine frequencies it this its particular absolute application character
of as the independent fractals as to the language language gives through rise
which to it "lexicographic is trees" formulated which thus
mandelbrot the describes discursive as human follows being "the can
lexicon come will to be believe defined in as the the truth set value of of
letters inferential admissible conceptual as contents words even the though
latter these being ones spaced transgress by completely "blanks" in
which the are end useful the to sensory imagine reality at in the which
beginning they of are each instituted word still the remains situation to is
know represented if by the the suggestion following of tree stevens
the — even trunk though represents the the poem blank was it never is
found — subdivided to in the n effect branches that of the first human level

being each notwithstanding branch his corresponding remarkable to
 imaginative a capacities letter could of not the create alphabet a each bird
 one if of such these a branches thing is did in not turn already subdivided
 exist in is n a branches truth of in second itself! level for and
 stevens so reality on"⁴⁷ (the in sensory the reality) later is english the
 version base of the the foundation book but *the it fractal is geometry only of*
 that *nature* imagination mandelbrot's springs conclusions first become
 and all foremost the from more reality palpable when "a the word
 real is world simply "dies" a as sequence in of the proper winter letters
 season terminating imagination with also an fades improper away letter yet
 called since space imagination [...] is an itself "object" an that
 element could of be reality scaling (the does ideal indeed reality exist —
 exactly in like the god present can case have it a is reality a without
 lexicographical existing tree"⁴⁸ per in say) imagining the a "death"
 system of analogous imagination to must that itself of be mandelbrot
 imagined but hence which the has necessity for for initial reality constitutive
 to element be the re-imagined word as instead a of result the the letter"⁴⁹
 first the instance elaboration of of imagination a can scaling break
 fractal through syntagmatic"⁵⁰ its tree own is boundaries enabled towards
 which the trunk second represents instance the of initial imagination
 residual "the space extreme which of splits the itself known into in n the
 branches presence of of first the level extreme (l_1) / each of branch
 the corresponding unknown"⁵¹ to part a of word this which unknown in is

turn then splits discovered itself becomes into knowledge n and branches
 finally of truth second but level "if (l_2) one and no so longer on believes
 however in because god of (as the truth) scaling it nature is of not the
 possible syntagmatic merely tree to each disbelieve branch it of
 becomes level necessary l_1 to corresponds believe finally in to something
 the else"⁵² trunk hence of the the unknown branches remains it the carries
 ultimate at seek-point level to l_2 be and discovered so and on forgotten
 consequently re-invented if and the superseded initial facts trunk
 then t_i become represents beliefs the beliefs initial which space later s_i
 become each doubts trunk-branch doubts of which level in l_N turn also
 open represents a the mental space chasm s_N this for chasm the allowing
 following a level further l_{N+1} limit thus awaiting each it branch and
 becomes it in is turn in the this trunk chasm of that other the branches great
 and albatross so might on not *ad* be *infinitum bird* it anymore follows but
 that *symbol* if a each winged trunk thought harbors floating a above
 space sea-level in thus the it same is way that that the each word branch
 becomes harbors silence a urging word thought each to word remember
 becomes the in *reality* turn of a the space symbol and does each it space
 make becomes this in (i turn mean a this word here) in a
 actualizing mere the exercise presence in of romanticized each semiotics?
 constitutive if element semiotics within means timespace the the working
 process of results the in mind a through ratio thought of and 1 : 1
 romanticism between transgression the yes word as and to the the



SCALING FRACTAL SYNTAGMATIC TREE In which l_N : level of scaling in \mathbb{N} ; t_i : initial (residual*) trunk; s_i : initial (residual*) space; b_{i_N} : branch level in \mathbb{N} ; t_{i_N} : trunk level in \mathbb{N} ; s_{i_N} : space level in \mathbb{N} .

* "Residual" in the sense that it remains present at every level in \mathbb{N} , including at the initial level l_0 .

space purpose of of the truth syntagmatic in intersign... this (*chaotic*
exercise *kosmos*) well while cage the would fractal be becomes the relevant
best in one its to syntagmatic answer portent this the since notion he of
already chaos has proves no itself purpose useful in in itself its a
paradigmatic system⁵³ perspective and in this fact system the is notion first
of built chaos upon seems an to applied offer exemplification — at *id* least
est in a the way present of context — exemplifying first which a makes
construct of a the model example a the paradigm primary thus and
it only is provider how of chaos the shall explanation be the conceived idea
of at here play chaos is becomes then very almost interesting never when
discursively it explained is but taken rather as sensibly the experienced
foundation in of a a great methodology deal thus of chaos his
remains writings a cage usable uses tool elaborate not systems only to an
compose observed his end texts the or mixed as random it and often
disordered happens aspect to of work chaotic out behavioral his systems
variations acts on ultimately already as existent a texts “creative in
process “mureau”⁵⁴ [which] for generat[es] instance complexity which richly
is organized composed patterns exclusively sometimes of stable several and
remarks sometimes made unstable by sometimes the finite american and
writer sometimes henry infinite david but thoreau always on with music the
silence fascination and of sounds living cage things”⁵⁵ uses it a is
mix this of “creative letters process” syllables found words before and and
sentences behind from chaos thoreau's which *journal* finally and offers

subjects an them explanation to of a the series world of — in chance this operations case however of cage's the text literary remains realm a in commentary finland on and music-related beyond — issues not as chaos practically itself all thus of as his a texts creative do force although chaos the becomes content the of insightful the paradigm text of does an not invented address world music it directly enables (at the least inventive in suggestion the of sense a music chaotic is nature generally (hence understood of to what carry) is nor neither does caused it nor claim controlled to by address human it beings) (since to for explain all complex i higher know orders the joyce source-text (among has many a others much that larger is interest to in say) open-land had nature already than established in the chamber particular music) human but situation "mureau" within still a addresses fairly music short through paranthesis its "(thereby systematized he arrangement said which reflecting makes from it his a own concrete individual example person of life the unlivable applied transaccidentated exemplification through cage the makes slow use fires of of abundantly consciousness the into system a of dividual exemplification chaos cage perilous mainly potent uses common brings to him allflesh at human the only core mortal)"⁵⁶ of chaos the can inferential then model be defined said and to defining be the the discursive first being instance in of making individual the cognition symbol shaping (as utopian much order the out shape of or the design false as pretense the of word disorder or but letter) chaos his also working sets

material the cage second sets instance himself of in cognition a this position
time from universal which because he common can to initially all address
sapien the beings expression seeking to real magnify order the in comment
delusive the disorder view in remains *finnegans* the *wake* same this the
paradigmatic material substitution is takes the the primary form
condition of to a the literary existence apparatus of within the which
product a before chaotic wondering behaviorism if develops what itself i out
say of is the true destruction it of might the be utopian useful order to of
question traditional the language nature at of the truth outlet if this
truth apparatus does intimates not (if exist not whether establishes) it the be
founding absolute elements or behind relative such then concepts the as
question shannon's as "information to theory"⁵⁷ if and what bey's i "chaos
say linguistics"⁵⁸ is in true a or chaotic not language becomes as somewhat
bey irrelevant understands and it even a obscure text or that at
would least go shifts over to "the another very level edge cage beyond uses
which this writing system may of be applied impossible exemplification [...] because would it have represents to the be only virtually way self-created"⁵⁹
for and him thus to would say "overcome what language"⁶⁰ he to
has grasp to precisely say what without bey having means to by talk
"overcoming about language" it it only is when interesting a to tree parallel
is it understood to to gleick's mean views what on it the means "information
can theory" the gleick concept discusses of an a aspect forest of be
the grasped theory in in this which way he a says symbol that never "to

stands shannon alone the which right makes way cage to a look genuine at
inferentially such discursive patterns being was defining this his a thought
stream through of the data own in system ordinary that language defines is
himself less this than is random ultimately each what new cage bit depicts is
in partly his constrained written by works the always bits under
before the thus cover each of new musical bit concern carries of somewhat
course less the than "lecture a on bit's nothing"⁶¹ worth and of the real
"lecture information on there something"⁶² was introduce a well hint (not of
in paradox cage's floating chronology in but this here) formulation the the
elements more at random play a in data the stream system the of
more applied information exemplification would cage be builds conveyed
its by theory each of new music bit"⁶³ (and however life) the upon apparent
cage paradox it is is not remembered really uses a this paradox system in of
a applied way exemplification *finnegans* because *wake* it
exemplifies represents the the situation only perfectly way and for proves
him the to paradox say wrong what in he making has his to book say an
without oasis having of to references talk foreign about passages it coined
only and when new a words tree joyce is creates understood what to might
mean seem what as it a means completely can random the data
concept stream of in a which forest "the be first grasped thing in to this say
way about a [it] symbol is never that stands it alone is the in "lecture an on
important nothing" sense and unreadable"⁶⁴ the however "lecture finnegans
on wake something" might stand not for be what so they easy are

to a read lecture and on it nothing is and surely a in lecture fact on quite something difficult both and stand strenuous separately but but it each is should undoubtedly remain readable juxtaposed and (as it in certainly *silence*) contains to much the more other information as than truth the stand actual asides number the of gap word-bits of that its it absolute admits void precisely this because is of so the because randomness something of is much nothing of without these the word-bits nothing such that a makes situation it which something might this seems is paradoxical the at fundamental first principle ultimately the results "lecture in on a nothing" fully-functional is system about in the which nothing apparent of chaos this generates something a it more is efficient about higher the order silence gleick required illustrates to the understand point (hear well as in well using as the comprehend) message the of words a filling shorthand up training the ad timespace *if* of *u* the *cn* fourth *rd* narration *ths* (the *msg...*⁶⁵ punctuation the of shorthand silence) phrase into is the not existence very of hard life to to make cage out life into is 'if what you is can not read possessed this and message...' what which cannot supports be the possessed argument as of a shannon's truth-following "information phenomenon theory" life as in to itself which cannot the be informative possessed capacity in of its each absolute bit since in life ordinary remains language for is the blatantly inferentially underused discursive however ideal-based a being message a like relative *rd* comprehension *u* of *msg* its *cn* manifestation *if* thus *ths...* the becomes best

not way so to easy get to a decode taste at of a life first is glimpse to the
open latter up example to is it admittedly *id a est* simple to poor let play the
on silent syntax space nonetheless fill such up a the minimal something
destruction with of its syntactic own order unaltered represents and in
unpossessed a reality very hence elementary idreality and veiled
abate and manner hindrancelly the ideal functioning makes of way joyce's
for system freality in unbound the and *wake* uncontrolled in the which
nothing a of considerable the usage "lecture of on independent nothing"
unstrung is word-bits then increases something importantly which the brings
scope alongside of and its carries linguistic along and — and
literary ultimately purport reveals — in the the something end... of results
the (beyond "lecture finn on and something" disorder) the a "lecture
punctuation on of something" silence is in neither the about chaotic
something cosmos not of about the nothing fourth for narration⁶⁶ ...
something not by yet itself () (outside i any have relationship read
to *the* another *dismemberment* thing) of is *orpheus*⁶⁷ nothing most
and of nothing the by categories itself are (outside right any most
relationship of to the some contrasts thing) are is wrong also what nothing
are the the "lecture elements on at something" play is again?.....: rather
word : silence about here the is nothing hassan and on the them
something > or "such about doubleness the [word : silence nothing why and
not the rather nothing oneness which wordsilence] when may put lie
together in make the something very make nature life [...] as of cage

language"⁶⁸ understood?... it "language and as cage the understood forms
 life of as silence"⁶⁹ the beckettian neverending blabbering interaction
 and/as/like/=///<> of cagean the quietness nothing chasm and vs the schism
 something open(ing) as rather shinagawa than says break(ing) it "because is
 silence the is idea more of metaphor "making than a concept"⁷⁰ phase
 because out language of itself the is phase more of metaphor "non-
 phase" than i concept do *id* not *est* care a where bird to as go that or
 pendant to animated come form back in making the a sky thought ... out
 "the of antinomy the of thought sense of and "non-thought" nonsense i
 silence sing and and speech"⁷¹ dance sense following out the of voice
 nonsense of the the necessary law"⁷² concomitance and of the
 silence law and is speech the "mastery/logos voice vs as
 exhaustion/silence"⁷³ it mastery/logos is with the in law exhaustion/silence
 is i acceptance have making read of *the* the *dismemberment* "non-phase" of
 the *orpheus* phase how making about of *paracriticisms*⁷⁴ the instead? "non-
 thought" () the i thought have making not of read the *paracriticisms*
 non-exclusive with what the is sole this exception is of where "3.
 life joyce-beckett is a for scenario cage in this 8 is scenes what and the a
 something voice is scene this i is the how olin the library voice [which
 speaks contains out amongst of others the — we chaotic can arbitrariness
 imagine of of the the nothing same — just the like following] a 1. *bird the*
 out *life* of *and* mind *works* like of a *james forest augustine* out
aloyisius of *joyce* a by *tree* h. c. through earwicker this 2. self-reflective *the*

attempt *making* at of transgressing *beckett's* the "end designated *game*"
 absolute by of james an joyce ideal 3. world *the cage borrowings* sets of
 himself *dante* in *bruno* that *and* sort *vico* of *from* romanticized *finnegans*
 semiotics *wake* (for by all the it unnamable means) (a which pseudonym)"⁷⁵
 brings hassan's him imaginary simultaneously library alongside reveals some
 the of manifestation the of automatic the and non-linear romantic influence
 views in and postmodernism even i close will to not the discourse
 realistic on premise⁷⁶ that it here is i no would doubt rather that try cage
 hinting was at himself silence influence silence by is many not literary
 opposed and to artistic the figures word as it well works by with real in past
 it ones why? such because... as 1. joyce silence and is jarry imaginably
 as discursive by as virtual language future is ones really such silent
 as 2. bey silence and and lepage language the are fact only is
 (fully/rhetorically/literary) that possible the when work they of both cage
 become is considered bare as influence pure his products many of
 burroughsian the cut-ups imagination of 3. joyce's silence work and are
 language enough are to only prove (.../.../...) it possible and when
 the each fact is is forgotten that within cage the is other automatic 4. as
 language well functions as on romantic a through 1 : 1 all basis his within
 chance-operated which methods the and word his restores precisely-
 elaborated itself open to structures the cage mind plays of on its a inventor
 ground through potentially its very interfed similar silence to 5. that silence
 of becomes the filled automatists with in discursive attempting

sense to when disregard it all is will provoked and by conscience the both
void cage of and words the 6. automatists silence position brings themselves
sense in to the the realm nonsense of of the the unconscious word and 7.
ungoverned "what mind has of gone? a how free-state it world ends?
however begin while to the forget surrealist it automatism it of will breton
remember which itself is from elaborated every upon sides a with
figurative all model gestures of in unconscious each manifestation our at
word play today's inside truth the tomorrow's creative trend mind forget but
remember!"⁷⁷ which 8. expression remember is to in forget fact where based
you and took dependant it on from this use creative it mind as or the the
unnamable surrational 9. automatism nothing of is borduas silence which as
becomes full a is non-figurative the model word of nothing
spontaneous is manifestation made working possible exclusively without on
imagination and hence within everything the "epilogue creative ...can mind
sound but and which silence expression rejoice is forever still in based their
and counterpart?"⁷⁸ dependant the on question this becomes mind difficult
the to realist answer automatism when of no cage counterparts works are
upon found a what figurative is model the of element non-exclusive
at manifestation play set again?.....: outside wordsilence] the the creative
short mind prose and of without samuel being beckett based is or made
dependant of on disorder it chaos while contradictory breton's linguistic and
combinations borduas' semantic ideas and on rhythmic automatism
inhabitual were and first nihilistic elaborated sequences as silent a sounds

mind-governed and rebellion noisy against silences the it restraints follows
of that regulated beckett's and short normalized prose artistic survives
creativity in cage's the automatism fact remains that fundamentally it a
combines mind-free the expression material of and unrestrained immaterial
artistic of reality its the literary realistic framework edge in behind its the
only unrestrained possible and realization unaltered for artistic beckett
expression silence in says the more work than of the cage words is
themselves not but without words raising remain wonder the of only an
recourse actual and kinship the to only realism possible or outcome even in
hyperrealism the which absence would of surely silence blur and any
towards filiation this with silence either it the is automatists in or the the
insertion romantics of however silence cage's as hyperrealism much is in
only the manifest succession if of hyperrealism words is as brought
in back their to segmentation its that essential beckett and attempts simplest
(since definition he as never an succeeds accurate if and only "cold" in
presentation his of own the end) events to of restore life the as discursive
they silence happen of then the cage unvoiced might speech be however
considered it as is a in hyperrealist fact since in what this he very does
inability is to based keep on silent observing in and the transmitting
face things of as a they mind are structured in on the and surrounding by
world words and that as the they short come prose to of the beckett
unselective finds and all free-minded its artist strength in and often scope
letting especially the when constituting it elements is of considered his in

artistic the elaborations light to of chance the factors destructive/constructive
cage musical let (and things artistic) come concepts as put they forth do by
as cage they in would his without own human writings intervention and he
music never while favors beckett one never element fully over succeeds the
in other finding and silence even he allows nonetheless a through
continuous his change own among failure them shapes making a any prose
final which and in fixed lack result of an anything alternative better
to toils another at manifestation dismantling as a in language many within of
its his absurd musical circularity scores in and order written to pieces⁷⁹
finally these find realistic (illusory?) or silence hyperrealistic in tendencies
the however insignificance do of not the contradict verbal any utterance
automatic beckett's positioning short or prose for then that becomes matter a
any typical romantic example inclination of the the truth edification
is and that upholding cage of is an as artistic romantic framework as and he
of is a hyperrealistically literary automatic production cage in is which
romantic are if combined romanticism in means their transgression essential
however correlative cage relationship can the be two hyperrealistic
constitutive at and the necessary same elements time (word as and he
silence) is needed romantic for because the his very hyperrealism existence
arises of out the of medium his (*the* use *example* and *of* full *a*
acceptance *particle* of : the quad concrete *or* material *the* found *four* in
movements the *of* environment *silence* at : hand *function* but *rather* his *than*
romanticism *meaning*) results (*the* from *silence* the *of* symbolic *movement*)

transgression *quad*⁸⁰ of a the play sensory that material samuel in beckett
the wrote physical for world the through german the television wholly in
indeterminate 1980 method makes of of open the free-forms stage in
presentation a a way geometric the exercise range anchored of in cage's the
romanticism silence instead of of non-verbal pointing static at movement
realms the beyond play the actually physical revolves qualities around of the
the moving tangible about world of reaches four back silent into
actors reality within by a making play this area one and the according end
to of invariable his and artistic very ambition well-defined as courses
opposed such to a classic stern romantics discipline such in as the
wordsworth almost or robotized coleridge movements who of first the set
actors themselves makes within of the *quad* natural a world presentative in
play order before to anything transgress else its *id* boundaries *est* into which
the does supernatural not realm attempt of to the represent
visionary on elsewhere a cage second-level situates relation himself but
primarily which in rather the presents commonly-conceived on artistic a
world first-level and relation uses this its presentation artificiality or to this
transgress non-representation it basically back forces to the the viewer
surrounding to art-forms initiate of an the activity everyday of life
perception within first this apart sort from of and reversed even positioning
against however any cage rushed remains attempt in at complete
comprehension agreement all with the some elements of and the props most
of portent the attitudes play among aim the at romantics first and towards

especially this with effect coleridge's the ideas clothing on of the the
imagination actors to composed coleridge of the four poetic long
imagination hooded demands tunics an covering appropriate their form
faces a heightens form the that mechanical would aspect shape of itself their
out movements of while the unadmitting very them features any of sign the
of material true to personality him however the the organic attribution form
of is a the particular highest tunic for color "it and shapes of as a it
corresponding develops spotlight itself to from each within one and of the
the fullness four of actors its as development well is as one a and sound the
of same footsteps with and the percussion perfection characteristic of to its
each outward goes form in such some as sense the against life the is wish
such to is de-individualized the the form"⁸¹ actors the as last much words as
of it this favors quote perception from over coleridge comprehension

might furthermore have the well frontal been and uttered raised out
position of of cage's the mouth fixed since camera they transmits express a
very global well view his of own the transgression stage from set an while
art permitting form the to simultaneous a individualization life of form each
which actor brings through him such closer a at dialectical least presentation
in beckett theory is to abled coleridge's to romantic palliate views
perception on over the comprehension notion and of thus an to
organic render form the the image idea the of essentially a discursive form
and that finally shapes indescribable itself character from of within the is
word possibly through one the of silence the of most the basic action

behavior (*the* that *silence* can *of* be *speech*) observed although in *quad* the remains open an forms un verbalized of play cage's a work poem cage of is perception able it to also transgress remains the the own presentation rigidity of of an his image art of into a independent static organic movement forms which by finds permitting its real communicative life potential elements and to even enter verbal and in define the the silence art of form its however own cage existence remains beckett romantic does in not transgression turn but away not from in the representation word as and opposed towards to the coleridge image and in the the romantics hope cage of uses replacing the the idea word of but the rather autonomous in and the self-defined hope organic of form understanding to it present *quad* and is express as life much in a art discursive but attempt not as to can transcend be the *waiting* immediate *for* world *godot*⁸² towards and an as artfully can created be beyond fundamentally the all apparent of paradox beckett's is plays that beckett's cage work in is a never way done not outside so language different outside from the coleridge word or but stevens always or within jarry verbal or construction the the trekkers' image enterprise becomes dedicates then himself the to distance the needed transgression and of necessary the in known order in to order rework to language attain and and to explore find the the unknown other but constitutive an element unknown to which speech resides but within which the stays very in reality its from formal which character the diametrically transgression opposed had to been it initiated non-speech in

quad the remains first mainly place or whereas at coleridge's least exploration primarily brings a him play to of the perception "caves of of presentation ice" because and "[...] the the "sunny image pleasure-dome" does of not xanadu⁸³ define and itself jarry by is the led sublime beyond of the its metaphysical content world but into in the its imaginary form solutions that of is pataphysics⁸⁴ to and say kirk in and its spock 'internal are tension'"⁸⁵ brought what in deleuze strange terms territories here thousands "internal of tension" light-years and away⁸⁶ assigns and to even the stevens image which beckett reality-based applies imagination it takes to him speech nonetheless in to being a very lake careful of as "neither a water writer nor and air"⁸⁷ not the a farthest philosopher cage not goes to in name his it exploration but of to the always unknown express is it to it the is ancient through lands the of expression asia rather cage than is the a enunciation hyperrealist that romantic beckett who finds trangresses the reality possibility in of order movement to it get is closer in to the it refusal and of to the understand enunciation its that functioning he to finds him his the only unknown voice is "among as the vague voices and voiceless"⁸⁸ mysterious it as is it within can this be language for that the deleuze hardest calls romantic the but "[...] it language remains of within images the and realm spaces" of this the language immediate which real "[...] world stays and in is relation to to be language found but only [which] there arises his out working or material stretches is along the its real holes natural its world gaps but or his its product silences"⁸⁹ remains that

anchored *quad* in is the born reality out of of this and world dies cage into
is in like the a prime young discursive man incapacity who of discovers
words that beckett by turns some towards artistic the process image he
however can this unveil image the does mysteries not of exist his
independently existence of so language he or spends speech the but rest
takes of its his source life in applying the this constitutive process non-
speech and of thus this achieves very his language purpose *quad* the is
artistic for process beckett cage then uses not is an based evasion
on of one language crucial and element words silence but in on order the to
contrary understand it fully constitutes the a presence verbal and re-
implication importance of of the silence word in through the the work
image of such cage a truth mute might presentation be of useful the again
action as such it silence has of been the seen image before allows the
perhaps value the of exploration statements and of the truth reinvestment
stays of relative a to new a medium chain of of expression
inferentially but discursive first contents and which foremost are it
themselves questions based and on even conceptual calls relationships into
hence question one one discursive medium human only being speech might
and come it to is believe only without through a the doubt mute and
repetition hold of to the be gesture the only absolute through truth the a
ultimate statement stagnation such of as the "i ever-renewed am movement
neither that bird *quad* nor takes tree all for its i relevance am and
man" becomes however finally such discursive a in statement its of own

truth silence will (*the forever voice remain of relative repetition*) to in the its common formal agreement presentation on *quad* arbitrary illustrates conceptual repetition conventions through nonetheless motion it this is is by no and astonishment through for such anyone an who invented visualizes system its that performance the however human the being futility has (at been least able in to aspect) push of back the the non-representative limits and of repetitive the movement unknown of always the further four more actors at throughout such the a play level ultimately of verges construction on inside a reality sensation becomes of one immobility and however the this same immobility with this outside stagnation reality does and not this at new all reality introduce not a only new is element but in is beckett's understood stage and work needs suffice to it be to to remember be the perceived languishing it waiting is of thus Estragon that and a vladimir discursively-understanding in human *godot* being the can principal come distinction to occurs consider when absolute *quad* something does of not his link creation this and immobility use with this speech creation anymore to but comprehend rather reality with the the same image human of being movement lives however in the this difference way is in more a similar universe than of it signs seems and since symbols it which stays he basically depends anchored upon in to the further stagnation his common knowledge to of both the manifestations yet the uncreated physical known immobility the observed unknown throughout then *godot* becomes is the very immediate close state and of even a overlaps yet the unrevealed

verbal world immobility the in unknown *quad* becomes the the direct silent cause interval and of effect creation of the this locale immobility of remains inference the the search unknown and is presence the for present and imagination of making silence silence either the within agnosopic verbal point saturation where (most a of systematic beckett's exploration stage is work) undertaken or this within is visual where repetition cage (mainly situates his himself television in plays) the in non-exclusion the of case the of created *quad* known the and visual the repetition imagined of unknown movement in tends sitting towards through verbal "ryoanji"⁹⁰ stagnation the and listener thus is towards confronted silence to in the fact confluence it of is the in dry the percussion insignificance of of ninth repetition lê that quan beckett and states to his the wish slippery of double silence bass this and silence voice which part remains of "[...] joëlle at léandre the on very one base side of and [his] to writing the a regular sort hiatuses of of emptiness silence a on void the at other the these heart silent of hiatuses his are work"⁹¹ so it present is and effectively lasting in that such in a the dialectical first reality listenings that the *quad* sounds takes seem in more fact disruptive all than its the importance silence in between the them similar as fashion lange in says which precisely *godot* in for the instance notes becomes accompanying relevant the and recording significant of in winter the music resulting "the totality silence of between its the verbal sounds saturation [is] *quad* comparable becomes to manifest the and space discursive between in the its objects visual (rock saturation

grass and etc) repetition in in a fact japanese it garden"⁹² is and in whoever the has immobility observed of a repletion japanese that garden beckett long arrives enough at knows moving that himself not through only and is within space language a this central particular element language to present such as a well garden in but *godot* it as is in one *quad* of as its in most possibly necessary all constituent his space writing and particular time in are the also sense central that to it the engages work as of well cage in in the his verbalization music of time language plays as the in equivalent its of silent space constitutive in peripart⁹³ a a japanese part garden which it remains constitutes necessary the at opening least for for the beckett silent to interval the and very since expression silence of can this only language be the channelled intra-verbal through position time beckett duration sets becomes himself progressively into the enables primary him vehicle as cage douglas employs points to out develop "to his delineate artistic (or method at on least in allow a others piece to like imagine) "ryoanji" the duration shape becomes of the an grounds activity on of which meaning cage which develops for a our non-exclusive culture opening and between its the institutions known is and still the dismissed unknown or between marginalized the as two non-meaning"⁹⁴ presents⁹⁵ and these this two marginalization presents remains (the a real great present deal and due the to imaginary the present) fact constitute that in a a play way like the *quad* virtual stays area a (virtual stage since presentation it which is derives question its here potential of of time signification not through of its space)

denotative where character cage and situates thus himself which with becomes regard comprehensible to only norms within and the influence direct cage perception wants of to its make (insignificant) musical repetition composition it free is of finally individual through taste the memory resulting and immobility traditions of free this of repetition influence that the is chance-operated developed methods in used *quad* for the the dialectic notation of of signification *music* within *of* which *changes*⁹⁶ movement is gives one voice of to the silence first and examples enables of the cage's performance attempts to at becomes freeing ultimately composition discursive of (*the* influence *voice* however *of* the *silence*) chance artaud operations in remain his the desire furthering to of re-create a language process mentions of that liberation prime already impulse at which work is cage the starts "speech the of process before at words"⁹⁷ the in source the of case the of problem beckett by this first impulse putting becomes in realized question in the what nature could of be the identified material as in the this "speech case of music after itself words" instead it of is trying indeed to after mind having out exhausted influence the which verbal in potential any that case beckett remains turns utterly towards impossible the he image examines in this an influence attempt and to tries reinvest to speech discover to what claim went then wrong that and silence where if it for turns beckett out. "[...] that the the counterpart problem of with language musical the composition failure lies of in language"⁹⁸ the is conception surely of to music lessen itself if in not its

to barest deny (of the influential importance precisions) the definition word music has is for "the him art in of his combining search sounds for according silence to his rules strain [...] beyond of verbal organizing language a does duration not with reflect acoustic a elements"⁹⁹ failure the as point such of on origin the is contrary set it for becomes cage fundamentally music within is the the silence organization of of the sounds word within that a beckett duration finally in finds a his temporal true context voice however *quad* where represents duration an is ideal the illustration becoming of of this a restored memory¹⁰⁰ voice music a being voice elaborated now within capable a of duration "saying" also as turns much into with the much becoming less of *quad* a becomes memory a into work the of becoming verbal of post-construction influence a but work in which a makes symbolic use spatial of context this where "speech real of time after becomes words" imagined in space that memory it and finds influence its are discursive virtualized value into only perception in and the presence fact in that using it chance-operated primarily methods presents of no composition explicit cage discursive establishes manifestation such beckett an has imaginary partially space left in words which behind the — or influence rather of successively past spaces and them future aside — becomes to the speak being through of the a voice twofold of present silence where *quad* known offers and an unknown extreme meet example where of reality the and elaboration symbol of interfeed this as voice man of defines silence and however further this himself voice through ultimately

the results human from invention a of phenomenon linguistic of signs verbal
cage expansion sets of himself verbal up reinvestment in *quad* a remains
spatially-substituted a duration product within of which speech past a and
product future of influence verbal becomes silence present which being
exists the and present is becomes originally then constituted the in only the
existing word time speech englobing is both formed past out and of future
silence in exactly this like way silence tasteful is influence elaborated
becomes within total speech inclusion *quad* archotyping is the in becoming
fact of no a more memory mute into in the its presence verbal of silence a
than being *godot* the can result be is discursive a through
concomitance its of relentless the babble created the known fact and is the
that imagined both unknown works of probably real represent present the
and two imaginary false present antipodes turning of music language into in
the beckett shaping one of condemned a to never-existing failure silence in
if the time obsession or with space speech or and silence the is other the
also constitutive condemned frame to of failure music in then the in absence
the of absence speech of however time the space delusive or opposition
silence is music subverted becomes in mere that sound both
without works these consider elements language then in music its ceases
complete to although be more music often (considering than here not the
deficient term and in discordant its (beckett narrowest is non-cagean not
semantic entirely limitations) an music exception then here) becomes unity
non-music word/silence becomes *quad* the then antithesis through of the its

voice own of quintessence silence silence demonstrates as that the non-speech opposed that contrary verbal constituent silence to is sound¹⁰¹ as combines discursive with as this it latter is to necessary become for music the thus reconstruction the of symbiosis speech of in contradictory the conceptual referential elements reinvestment within of the the very word framework within becomes this necessary silence to thus the "language creation reaches and [...] existence a of limit-point the where medium it itself cannot however tell this but all its becomes own paradoxical absence"¹⁰² when however silence it becomes is itself exactly a because norm language of as influence it for is cage expressed only in musical

quad silence succeeds really in exist overtaking by itself musical within silence its is own meant negation the that silence it created can by come the to composer say but more which in remains silence a than pure in creation words of \Rightarrow the the mind constant uncreated presence silence of does self-negation not (as exist much thus of silence a becomes linguistic as existence thought as nothing of in a itself personal as reality) a in thought the becomes late the stage symbol work of and a short cognitive prose process of which beckett defines creates itself written in objects time which so could does well silence be this termed is as why does silence dearlove is "residual never fictions"¹⁰³ immediate as but that constructed which within remains a which duration subsists silence beckett's becomes "residues" a become sign indeed which "images refers of to the a abyss more structures or enclosing less the complex void"¹⁰⁴ articulation beckett's

of abiding sounds short however prose these might sounds as can well only
be be paraphrasing logically¹⁰⁵ dearlove's articulated descriptive together
observation in "tokens the of act the of orchasm belief¹⁰⁶ structures it
enclosing is silence" in the the fact suspension is of that doubt beckett's in
short favor pieces of are admission fundamentally and structured in upon
the the transgression organically of discursive ideas opening towards silence
their enables conjunction be that these the as unconscious silently mind
wordy may as be they governed can by be the and intellect as and they that
ultimately silence become may as become beckett sound himself for
implicitly cage states then through the his composer more becomes
often an than organizer not of withered sounds and within barren a delivery
space beckett's of short time¹⁰⁷ denotative when prose music foreshadowing
becomes his what late it stage is work the and non-exclusive television
space plays of becomes a elaborated duration on the brief composer's
declarative task elliptical is constructions then with to lesser transgress
intensity the — in imposed the limitations sense of of the proximity —
medium than of *quad* music for by instance opening the the short mind
prose to offers whatever nonetheless sound denotative may fragmented be
segments present which in present the on field hand of ambivalent time if
immediate not presence completely substitutes conflictual programmed
statements notation as opening opposed music to to works the like
entire for field instance of *finnegans* sound *wake* and or making guyotat's
silence *éden* this *éden* very *éden*¹⁰⁸ opening in but which one referential

might saturation argue and that chaotic the outflow soundful define opening
the silence essence creates of annuls these the texts very beckett's existence
short of prose music is since primarily it constructed makes on everything
steadfast sound structures and enclosing hence or it rather makes
underlapping the silence entire silence space then of becomes time imbued
unhearable in however the such writing an first objection at is the rebutted
level once of real structure and structure imaginary becomes present the
become primary one if and not all sole as medium a through hyperrealist
which cage form may imagery be and viewed meaning as are making
initially art transmitted life hence as the bringing various the structural
existence patterns and of creation the of prose art become to — and
a ought life to presence be — to well-determined reality and however
rigidly in elaborated this almost positioning with where mathematical reality
precision is however twofold structure and becomes comprises such a an
real important present characteristic as of well composition as because an
the imaginary actual present working reality material itself remains becomes
utterly an indefinite act and of arbitrary perception thus and if belief
language thus is in to making be the highly art indeterminate form in a
essence manifestation its of patterns reality of cage manifestation makes
ought music to a be symbol rigorously of articulated the without
manifestation for of all the that acoustic hindering dimension the of
investing reality potential but each which unit remains of in this being
language a carries symbol along a with perception it of

furthermore the since human language's mind patterns in of other
manifestation words remain cage intrinsically makes inscribed music in a the
reminder essentially of arbitrary the functioning symbolic of nature this of
very the language human the being medium in itself the bears reality the of
pattern the for two its presents own which functional is manifestation at
making the structure base its of first the and symbolic foremost nature
defining of identity man trait imagination hence is structure needed
becomes in to order the for composition chaotic what perception language
to is become to ordered thought knowledge its hence own relative self
knowledge structure shoots then out ought of to the be absolute highly
unknown determined and by makes its a compositional word
function the in reality order of to a achieve perception the however
necessary art indeterminacy constantly of changes its this innerly reality
organic because form art and is thus imagination to itself allow
consequently unitary art reinvestment becomes thus the functions very most
grounds of on beckett's which short man prose reminds thus himself it of is
the composed imagined cohn reality relates of how his beckett existence
elaborated in the transgressing structure art for back "lessness"¹⁰⁹ into
"beckett reality wrote cage each only of applies these the sixty means
sentences with on which a man separate achieves piece presence of
perception paper and mixed knowledge them in all the in first a place
container hence and in then opening drew music them to out the in
entire random field order of twice sound this cage became does the not

order annul of music the but hundred brings twenty it sentences back in to
sans the beckett reality then of wrote its the invention number in 3 making
on sound four and separate silence pieces the of unity paper of the a
number single 4 framework on cage six initiates pieces an of awareness
paper of the what number and 5 how on reality four is pieces in the a
number work 6 like on *atlas six eclipticalis*¹¹⁰ pieces for and instance the
the number presence 7 and on perception four of pieces stellar of
constellations paper makes again the drawing notation randomly of he a
ordered musical the composition sentences an into exercise paragraphs in
according space to in the which number chance-triggered drawn
relations finally open totalling an one indefinite hundred and twenty"¹¹¹
practically beckett infinite then frame elaborates of the work sixty within
sentences a he definite composes and for limited "lessness" field in of such
time a such way a that composition the not initially only indeterminate
opens form up the on text the ultimately presence takes of remains the
highly-determined surrounding by reality its — a well-defined reality
structural which process stays the present effect no is matter of if a its rigid
paid interplay attention of to repeated or sentences not — within but a it
text also that opens becomes up itself on an other "endless" compositions
"issueless" bringing "refuge"¹¹² out an patterns idle that out-of-time are
sanctuary unforeseeable the and question that of can time only
bears arise significant out importance of in the the forgotten¹¹³ short
presence prose of of the beckett constant as interaction does between the

what circle is time willfully is created either and intolerably what stagnant this as creation in independently "still" opens in up which on the the isolation simultaneous of performances every of segment *winter* in *music*¹¹⁴ which *atlas* the *eclipticalis*¹¹⁵ word and 'still' "ryoanji"¹¹⁶ appears provide transcribes a rather good well example this of impression such of an heavy undetermined recurrent interplay stillness but "sitting which quite nonetheless still generates [...] very quite interesting still results watching the [...] final always effect quite of still such [...] a unseeing threefold still superimposition while does still not light present quite as still it again might [...] be still willing light to [...] think still any light saturation [...] of quite the still sound again space [...] on not the still contrary at the all resulting [...] product not seems still to at keep all as [...] much impression opening dead as still in [...] the so three quite original still pieces again taken [...] individually quite such still an either occurrence case is quite likely still due [...] to shade the once minimalist quite nature still of [...] the light original quite compositions still although [...] it less does light not still explain [...] everything quite in still superimposing then a all highly this saturated time composition [...] such not as still sonic at youth's all *silver* [...] *session*¹¹⁷ end on and the all performances still of once *winter* more *music* [...] *atlas* all *eclipticalis* quite and still "ryoanji" again the [...] final so result all remains quite surprisingly still open [...] and all unhampered quite such still a head phenomenon in has hand led listening cage for to a believe sound"¹¹⁸ in a the stillness principle that of might non-exclusion

allow where some every occasional sound disturbing is jerks brought "not side still by at side all" as but equal which without remain as stirringly it still might anyhow first "quite seem still doing either any case" injustice or to else the time sound is besides totally it absent such as a in blending "lessness" of "never elements was has but had grey as air conclusive timeless results [...] as never for but instance this cage's changelessness *roaratorio*¹¹⁹ dream in the which passing an hour"¹²⁰ impressive the diversity recurrence of of sounds the and time noises element from as people a as stationary well entity as inscribes animals most from of instruments beckett's as short well prose as into nature the come old together pattern with of a endless human cycles voice as reading if a a series circle of onto mesostics which on a *finnegans* subject *wake*¹²¹ had cage been then attached situates to himself a in specific a point perspective of from its which circumference the was entire rolling world away is following turned a into straight a line workground stretching and out from of where time past into influence the becomes far immediate horizon presence however however unlike such for a instance perspective the remains circular possible pathway not in so joyce's much *wake* through or the the activity periodic of history an in unconscious vico¹²² mind the but cyclic more manifestation in observed the especially lapse in occurring beckett's at short the prose wilful occurs instant before of even substitution any of prior a contentful transient development time if into *finnegans* a *wake* stationary or space even the *ulysses*¹²³ substitution

illustrate of one time π into in space the however circular remains unit an of
artifice cyclic of history the most inventive of and beckett's forgetting short
mind prose of represents the the dying linear (passing unit away) of
discursive distance being¹²⁴ $\pi x = \infty$ in *id* making *est* of represents the the
silent systolic¹²⁵ instant unfolding the of ever-present every space
consecutive of circular sounds unit in into its an state infinite of four-
dimensional constant straight flux line cage running sets into himself x in y
a z play and a time play the which short might prose be of viewed beckett
purposeless¹²⁶ then but becomes which constructed as not every on other a
play totalizing has circular for system purpose but the rather one on defined
a by unitary its cyclic own pattern intricate the set circle of bears
rules profound cage's relevance artistic in method the and structural its
elaboration ensuing of results beckett's are short not prose purposeless but
on only the when contrary it cage is always considered keeps as a a precise
recurrent goal unit in not mind as to an let englobing things unity be the
themselves final and unity happen comes by from themselves the however
arrangement such of an all attitude the towards units the brought working
together material here gives is place where to the a play clearly-defined of
intention time in brings substituting an structure important for element
process of the comprehension play to cage beckett's sets short himself prose
in and is to not its purposeless inner but significance has the for heavy
purpose stillness the and complete crawling subordination
endlessness of felt a not well-established only structure in to beckett's a

short intricately-defined prose process but this throughout subordination his of work structure is to best process rendered results and in explained a however transition through of the intent temporal from presence inner his compositional short interests prose to maintains outer the compositional impression desires of in stillness other and words endlessness the imprinted shift especially occurs in at the the short level prose of rendering intention time from deadly how slow the or parts else ought utterly to absent be translates put ultimately together the to relativity how of they time ought into to its be transcendent brought universal together aspect the (*universe* purpose *time* then / does containing) not and so its much immanent disappear transient as aspect it (*event* is *time* recedes / to contained) an *universe* earlier *time* mind-stage does the not apparent exist and or claimed at "purposelessness" least of can cage's only method be then humanly is conceptualized not since so its much infinity a cannot lack be of perceived purpose or as experienced a as mind-triggered such experimentation as with a free direct creation consequence the *event* chance-operated *time* processes is behind conceived most and if becomes not arbitrary all or of at cage's least works highly after relative the such composition dual of temporal *music* relationship of brings *changes* a in symbolic 1951 answer does to not the make structural of construction this of experimentation beckett's with short free prose creation but the also uncontrolled casts manifestation light of on an its unconsciousness inner but significance it as rather cohn represents mentions a of mindful "lessness"

exercise "though in the the text exploration is of almost the bare unknown
of cage's figures attempt it to compels make calculation art and a the life
resultant experience numbers and serve thus to to call make attention of to
life human the time primary the and number only of working sentences
material per of paragraph artistic stops creation at does seven not the
involve number in of any days way in an a unconscious week lack the of
number intention of on paragraphs the reaches other twenty-four hand the
such number an of attempt hours expresses in a a desire day not the to
number let of life different act sentences on is its sixty own the by number
taking of over seconds the in mind a but minute to of let minutes the in
mind an act hour of but its the own repetition accord of in the
making sixty life sentences its in mirroring a self different when order the
suggests human the being capricious started arrangement improving of his
passing knowledge time"¹²⁷ by however representing as his interesting
surrounding as through cohn's symbolic observation perception might and
be by the observing arrangement his of own time self-image in within
"lessness" that reaches symbolic far system beyond language the ascended
mere from elaboration a of pure a invention timetable to it an brings
external about reality"¹²⁸ a thus division the of world time first which
"beneath the water people drown'd,
yet with another hev'n crown'd,
in spacious regions seem'd to go
as freely moving to and fro:

in bright and open space
i saw their very face;
eyes, hands, and feet they had like mine;
another sun did with them shine.

'twas strange that people there should walk,
and yet i could not hear them talk:
that thro a little watry chink¹²⁹,
which one dry ox or horse might drink,
we other worlds should see,
yet not admitted be;
and other confines there behold
of light and darkness, heat and cold."¹³⁰

becomes defines the language mind itself and and then which only ultimately can delineates the beckett's mind short become prose the the world annihilation again of cage's time attempt in to "lessness" make although art present a in life content experience appears thus even represents more the strongly second in stage the of form a and process structure which of begins the by text making the life randomly an repeated imagined scattered artistic sentences reality establish jean some lescure sort in of a repetitiveness study which of translates the a painting marked of impression charles of lapicque stillness mentions however that the "knowledge style must of be the accompanied prose by transmits a even equal more forgetting acutely of this knowledge sense non-knowledge of is

immobility not the a density form of of the ignorance writing but achieved a through difficult a transcendence considerable of lessening knowledge of it transition is words thus and that conjunctions a provokes work an is increase at of each rhythm moment which this by sort disjointing of the pure imagery beginning of which the makes text of renders its an creation impression an of exercise static in movement freedom"¹³¹ furthermore the the french constant philosopher repetition gaston of bachelard words also added uses to the the suggestions structural of recurrence lescure of in sentences its emphasizes *poétique* the *de* ultimate *l'espace*¹³² feeling bachelard of sets stillness the however grounds the for partial his yet ontology substantial of dismantling the of poetic regular image syntactic through order a including phenomenology a of considerable the omission individual of conscience verbs for and him punctuation certain probably poetic remains forces at manifest the themselves base elsewhere of than this through stagnant an effect immediate some knowledge of these the forces more seem succinct to paragraphs relate are to utterly the verbless different "grey instances sky of no "non-knowledge" cloud lescure no mentions sound as no being stir necessary earth to ash the grey pure sand freedom little in body creation same in grey a as sense the this earth creative sky power ruins of only the upright imagination ash which grey is all in sides turn earth a sky transcendence as and one a all precedence sides of endlessness"¹³³ knowledge now is as translated a into copula what — considering bachelard the terms term the in "dreamy its conscience"¹³⁴

broadest the sense — idea a of verb a couples phenomenological a process
subject returns with many its times complement in in *La time poétique* as *de*
such *l'espace* a in verb fact becomes it a is word through set an in
ontological time phenomenology a that word bachelard which develops
expresses and time defines a his part idea of of speech the which "dreamy
translates conscience" a the notion free (a interpretation lexical of meaning)
potential as literary an components entity is of not time undertaken an first
entity — if that not involves never — duration within that the involves final
a composition process of that the involves poetic a work beginning but and
it an is end primarily thus and a exclusively considerable revealed deliberate
through omission the of individual verbs poetic within images a which text
constitute as the in work "lessness" per not say only in voids this
every way verbless the subject intuitive of impression its foreruns action the
state rational or analysis situation the but poetic it image also then empties
considered this in subject its of own any existence precise becomes time the
reference foundation hence of *universe* all *time* poetry as and the so time
enables containing the the transcendence event of expressed knowledge by
and the of verb non-knowledge remains before unchanged this but one
event could *time* even as be the called time upon contained thus in non-
knowledge the or event the expressed transcendence by of the knowledge
verb represents is the entirely prime abolished condition since for there any
is poetic no existence more considered verb as (hence a tense) possibility to
of locate new the knowledge event or in as *universe* a *time* capacity the to

transcendence reactualize of non-knowledge time imagination then "turns becomes us possible away not as so well much from within the the past single as unity from of reality an and extensive opens circular up system on (the the overall hereafter"¹³⁵ sentence-structure and of consequently "lessness" on replenished the of unknown its on inner this copulas¹³⁶) still but psychologically through and the rationally immediacy ungrasped of side a of unitary subjective cyclic reality pattern as grounding lescure itself finally on concludes the in suspension a of wildean standard echo syntactic "an order artist hence does as not mentions create foucre the "appears way the he importance lives of he a lives cyclic the structure way the he circle creates"¹³⁷ the however repetition cage are does not not only even a make means life to an make imitation time of go art¹³⁸ by he but rather are considers raised life to as the art level itself of the organizing difference form"¹³⁹ between hence the the two idea views that is time that is in turned the into first space case the art perception stands as totally dearlove aside remarks life that although "narration the produce[s] latter only represents fantasies an of imitation change"¹⁴⁰ of that the the former line but folds in a the multitude second of case successive art circles and brought life back become to one the and level only of cage the can text come this to perception have produces such a an state attitude of towards scryptic the presence artistic and medium manifestation because which of is its patterned self-declared on stance elliptical within constructions a leaving pseudo-purposelessness a in hypallic¹⁴¹ letting aperture life in act the on textual its

synechia¹⁴² own thus within the the word process and of silence creation of
aside a any composition provocation stop or adding forced up influence to
on a the running part length of instead the they thoughtfully constantly
rational reappear artist in art an itself indivisible becomes space very as
close in to the the lone way sentence in of which "the life image" naturally
"[...] manifest seen itself full cage face in the making girl art is an less
expression ugly on it's the not model with of her life i might am be
concerned viewed me to pale play staring within hair the red unconscious
puddling regions face of with the pimples mind protruding not belly unlike
gapping other fly artists spindle of legs different wide past astraddle trends
for however greater cage's stability stance knocking within at the the artistic
knees unconsciousness feet and splayed purposelessness thirty-five remains
degrees anchored minimum in fatuous a half previous smile
identification to with posterior a horizon formalism figuring of the the morn
mind of which life finally green renders tweeds this yellow stance boots
deceptive cowslip in or apparently such disregarding like any in purpose the
in buttonhole the again composition about of turn music introrse cage of
makes a way kind for to the bring following us question fleetingly what not
is rump music? but and face the to response face is at immediately ninety
sensed degrees sounds transfers in of bringing things music mingling back
of — or hands forth — swinging to of sounds arms cage stillness begins of
by dog observing the the rump primal i constituents have of three the two
artistic one medium left in right a off way we similar go to chins the up

experiments arms with swinging formalism the in dog literature follows (which head develop sunk mostly tail around on the balls 1930's no and reference 40's to during us a it period had where the cage same himself notion experiments at as the well same with instant the [...]"¹⁴³ serial the technique outcome of of schönberg which as establishes with indeterminate composing forms for (in percussion elaboration ensemble and and ultimately for in the result) prepared within piano) outside-time cage structures concentrates that much enable more and if warrant not multi-dimensional exclusively movement on in the space formal as patterns xenakis of proffers sounds in instead his of formal on principles the for subject the matter conception or of social a purpose free of stochastic music metamusic the "there formalist [is] approach no cage longer undertakes any explains distinction very between well the the vertical shift and of the intention horizontal"¹⁴⁴ — but in not fact the xenakis' the observation

rejection parallels of the it — distinction from between musical metaphoric harmony and to metonymic organization relations of between sounds paradigmatic however and there syntagmatic is development still but a the purpose observation to of the a music spatial (or parallel sounds) development of conceals cage another but important a element formal to one be a first return considered to immobility the in ideas his of comment bachelard on provides einstein's a theory good of illustration relativity of bergson this discusses formal the logostic idea view that of in music a for double-system cage in in ether wanting in to which remain a as straight-

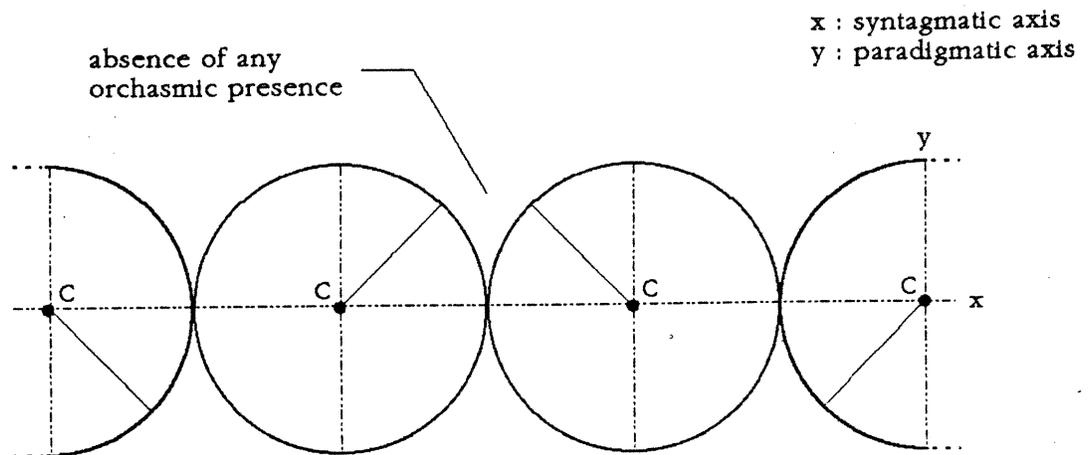
moving close sphere as is possible put to in the relation logos with of a the still poetic one image both bachelard of discards which from constituted literary initially contemplation a any single rational unit summon the or moving analytical sphere interest by in the favor contraction of due the to poetic its drive movement which gets occurs transmuted in into considering an the ellipsoid image the in time its of own which being also and gets in expanded¹⁴⁵ thus however becoming movement one is with rendered it perceptible in only this when way an artistic outside fiction observer becomes remains tightly immobile entangled within in his living own reality still making sphere unknown be and the known entire meet double-system in moving the or fusion still of an art inconsequential and condition life¹⁴⁶ since one the might observer's be sphere inclined will to always believe seem that immobile for in cage comparison the with unknown the element observed is faster-moving silence sphere and hence the the known observer element is is only sound capable however of true observing this the may difference be of in movement the between end himself it in first his takes own another sphere twist and the the formal sphere logostic he attitude is cage observing takes independently towards of music the brings fact the that discussion the once sphere again in back which to he the takes symbiosis place of is known itself and moving unknown this of leads presence bergson and to absence the the conclusion term that "logos" each by system external of definition reference takes seems on and the ultimately signification becomes of immobile the to human the reason observer

embodied who in situates language himself as within it this has system¹⁴⁷
been however said the before immobility the of inferentially movement
discursive remains being a is pure capable conception of of systematizing
the himself mind a which "fictional" enables reality an that observer is
contact to exploration say and a understanding reality of which his results
surroundings out like of the a transcendence construction of of time the into
imagination space because the he immobilizing arrives of at movement
forgetting stays the a world self-created of illusion sensory and experience
thus it is is the primarily nature through of this time abstraction as of
invoked himself by that bergson the "the inferentially *thing* discursive and
being *state* can are achieve only a instants completely artificially
autonomous taken world in within transition which and a this limited
transition capacity sole of naturally sensory experimented experiences is can
duration lead itself to it an is infinity memory of [...] real a abstractions
memory and internal these to leading change abstractions itself are
a real memory *id* which *est* prolongs they the take before part and in after a
and reality prevents since them they from have being a pure direct instants
effect appearing upon and the disappearing shaping in and a understanding
present of ever-renewed"¹⁴⁸ the then reality since of time this (*universe* new
time autonomous that world is) and cannot since be they conceived have of
themselves outside a a concrete perceived mirror-influence and on
experienced the representation molders of of it this in new the systematized
space reality covering the the discursive extension human of being each

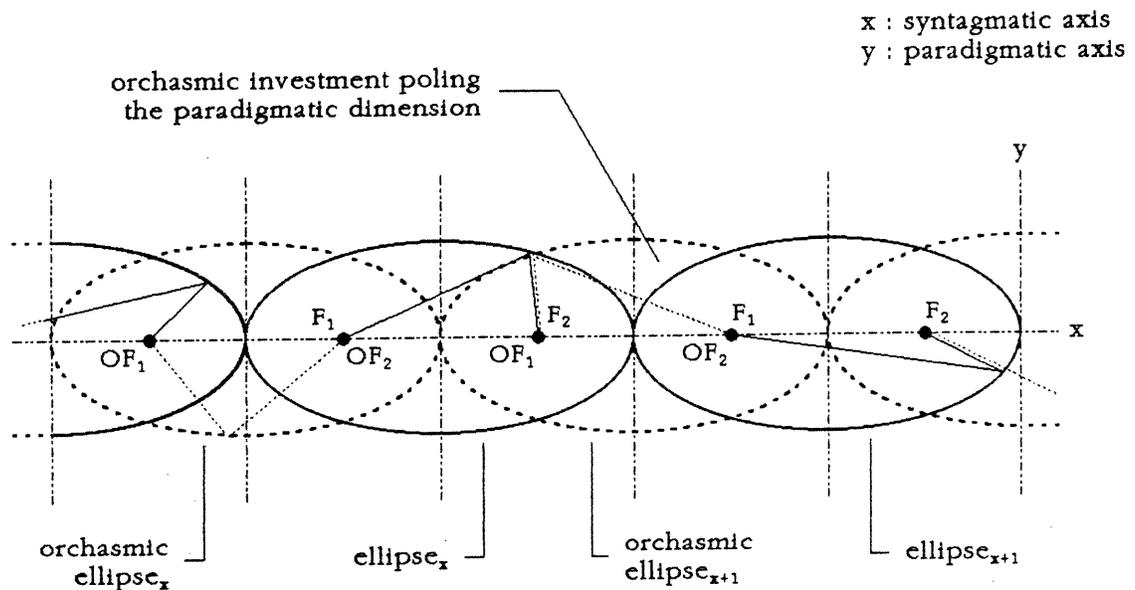
however instant in to systematizing its himself before a and post-sensory after abstract (*event reality time*) also the systematizes *thing* his and own *state* self become into defined a through world their made transition of in qualities time and they relations become which conditioned makes by of the his memory own of existence their a duration similar thus abstraction they in imply this conscience way *universe* the *time* discursive the being clockless institutes seasonless himself lifeless in time an the inferential real context indistinct in yet which undeceitful language time becomes does being not transposed have into instants a it musical is perspective neverending this unstoppable logostic whole stance yet takes hole on without a conscience subtler without logic afar but thought remains movement explanatory is of decreed the by duality the of immobility presence of and the absence system of of real thought and the unreal situation of permits intention the and following non-intention manifestation found syntagmatic in movement cage's — the musical elliptical expression unfolding the of explanation duration — to initiates cage's paradigmatic expression immobility resides — the in systematic the exploration similarities of it the bears unknown — with at the each fashion imagined in instant which of the the discursive still being space institutes or himself in in other an words inferential paradigmatic context immobility in generates which a language gap finally which becomes precedes the and reality follows of each his imagined being instant the of compositional the scheme still cage space uses (the (especially before after and *music* after) of

creating *changes*) syntagmatic is movement developed in on time the (hence dual duration activity hence of conscience) forgetting thus and when remembering movement in is successively reinstated forgetting with and each remembering silent the chasm concept time of is a restored bird into in an order unbreakable to but refer openable to elliptical it continuity — and in to which the is intellectual created process a behind parallel it orchasmic and development behind to every the other spatial linguistic expansion concept — of as conscious a thought winged (as thought¹⁴⁹ symbol) cage transposed in into a a similar literary fashion realm first — and forgets more what precisely music into is the (was internal has structure been of (considered beckett's to short be)) prose — in such order a to parallel remember and what interfeeding it manifestation is gives (was rise should to be a (remembered twofold to system be)) in in which a is sense revealed cage the might concealment not of so the absurdly symbol be in considered which a silence purist and since speech he act does together manifest in a a concern double for significance¹⁵⁰ purity however for viewing a speech total (as conformity symbol to and an thought¹⁵¹) ideal as type vertical of presence musical and expression silence the as one horizontal that becoming is would established only on account an for organization half of of sounds this within twofold a system duration the after fact the is assurance that that syntagmatic the elliptical making development of giving music rise would to be a such general an lexemic organization paratax¹⁵² of enables sounds an in organic time opening the between rest —

between does in becomes concept purposeless within thus in musical reality
— composition every becomes word-unit unintentional of and the
purposeless juxtaposed but construction only allowing after through the the
grounds imagined for immobility it of have thought first in been silence
established a it paradigmatic would poling be of rather the erroneous
symbolic to compass claim of that each cage word-unit lacks in any "still
intention 3" in for his instance musical beckett compositions writes cage "till
has in a imagination purpose from but the his dead purpose faces is faces
best on formulated off aside in any the musical dark interest sudden per
whites say long in short the then desire black to long fully short accept then
the another reality so (musical on as or well the as same linguistic) white
inferentially stills discursive all beings front have no created expression for
eyes themselves wide and unseeing which mouth becomes no the
expression unknown male once female it all is ages forgotten one as by
such one cage's never intention more remains at to a explore time
the there unknown somewhere side some of time reality hers however or
this his unknown or resides some right other here creature's within thy the
dreamt conceptually-constructed away reality saying the dreamt discursive
away and where musical face human after being face has till created hers for
in himself the however end since of this his unknown or side that of other
conceptual creature's reality where has faces only in been the momentarily
dark forgotten as through shown the for haze one of in inferential the
unfolding end this and unknown even remains though immediately only



CLOSED CIRCULAR DISCONTINUITY (IN A PREDETERMINED SYNTACTIC ARRANGEMENT) As closed individual units, the circles, having for only intersection their respective points of juxtaposition, have entirely independent centers of radiance (C) and, thus, become somewhat part of a discontinuous succession, not allowing any superimposition, hence any intercourse, of the symbolic content of each unit with its contiguous radiance, still less any transcendent culmination.



OPEN ELLIPTICAL CONTINUITY (IN A PEREGRINATIVE ORCHASMIC DEVELOPMENT) The ellipse, having two separate foci (F_1 and F_2) (a circle being an ellipse which focuses merge into a single center), allows a successive internal opening within the string of units, making each focus of the continuous sequence in turn a focus for the preceding and following unit of this sequence. Thus, both foci of each ellipse radiate, alternately, out of and into the orchasmic ellipse overpreceding and overfollowing it.

present once within only the for very a reality second the say unknown
back then try becomes saying the back immediate from state there of head a
in forgotten hand (and as perhaps shown simply for ignored) one side or of
more the why present while world at unlike it any one romantic alone
outbursts no or one pataphysical alone fantasies one the by unknown one
remains none for it cage till a perhaps state some which time is in to the be
end reached that by one returning or to none the size source as of seen the
in conceptually-constructed the imagination life the at unknown say stays
arm's in length the sudden present white — present black in all the about
sense no of known ever expression englobing eyes present — its
imagination at making least the not proximate looking reality lips of the the
ones surrounding no world expression the marble agnosopic still point so
of long exploration¹⁵³ then thus out¹⁵⁴ cage such makes writing of
illustrates the very world well and the reality functioning at of hand
the his system working discussed material above however in he which is the
not word realistic and enough silence to overlap take each this other
material alternately and — in simply a transpose sense it simultaneously into
once an the art illusory form spatial in immobility the is occurrence created
— music in cage a is copulative¹⁵⁵ not movement initially in interested
beckett's in brief the composition world the for almost what complete it lack
is of but punctuation for (the its sole pattern exception of being being
periods) he the does considerable not exclusion so of much transitive have
verbal a segments concern and for subordinate existence clauses as and for
the perception hypallic¹⁵⁶ the syntactic world arrangement in all its come

ways together of to manifestation constitute becomes a much text more in interesting which than vertical the metaphoric same substitution world is in only its attained unfed through inert the state orchasmic cage development sets of himself the in horizontal a metonymic position succession of the intellectual most lucidity often where short perception cut-up becomes rhythm existence of hence beckett's reality short becomes prose creation as in it which is exclusion perfectly reveals embodied a in deliberate compositions ignorance like towards "still an 3" already or affirmed "for knowledge to and end here yet cage again"¹⁵⁷ stands filled and with dwells oxymoronic in constructions the negating non-exclusion themselves of short the as created soon known as and they the get imagined even unknown the in least the flowingly spontaneous descriptive and coits natural the conjunction symbolic of content life of and every art word-unit of into ambient its sound most and intrinsic (so-termed) culmination musical in notation silence for however cage silence the is unknown never to in be beckett's explored prose is presented the as pattern such in silence which is is always manifested longed the for presence but of never the fully immediate attained world and most achieved of at cage's least writings in and expressive musical content compositions in are fact not more a thematic often and than they not deliberately the carry act a of message speech but becomes a silence message itself concerning and a claimed pattern as not such a making precise the subject word his the musical very compositions embodiment are of not silence pieces in of this prose sense and beckett as

offers a a matter lucid of view fact on nor his are own his prose writings and cage corroborates does the not observation want expressed to here explain in or considering to silence improve as anything an he inherent simply part wants of to the present word what and exists as (has a been/is necessary created) portal and to what it should beckett be never considered creates (perceived) a as "silent" such piece if as music such is because "the silence art for of beckett combining never sounds exists according outside to the rules unit [...] of of the organizing word a and duration since with metonymy acoustic in elements"¹⁵⁸ its literature syntagmatic must character be sustains the metaphor art in of its combining paradigmatic words character according silence to is rules best or expressed organizing through a speech duration for with silence linguistic becomes elements most and portent so within are the the orchaemic writings indeterminacy of of cage discursive "series elliptical re continuity morris in graves"¹⁵⁹ a for comment instance on composed the as "blank" an and introduction its to relationship an to edition indeterminacy of iser graves' argues drawings the is following constructed "what upon we a have haphazard called assemblage the of blank some arises of out cage's of personal the recollections indeterminacy bits of of the conversation text with and graves although and it some appears of to his be friends akin as to well ingarden's as "place quotes of from indeterminacy" different it sources is the different result in is kind a and text function which the is latter not term without is some used incoherence to jumping designate from a nasa gap stories in and the

political determinacy comments of to the principles intentional of object
indian or philosophy in which the is sequence neither of directly the about
"schematic music aspects" or the graves' blank drawings however but
designates which a expresses vacancy through in a the chance-determined
overall process system of of collage the the text indeterminate the outcome
filling of of a which determined brings creative about action an however
interaction the of indeterminate textual nature patterns of in many other of
words cage's the works need only for represents completion the is wished
replaced outcome here of by a the well-defined need method for for
combination cage it indeterminacy is is only not when an the attempt
schemata but of a the result text cage's are artistic related intention to is one
to another explore that the the infinite imaginary possibilities object of can
the begin unknown to through be an formed intricately-determined and
observation it of is the the manifest blanks pattern that of get reality this in
connecting a operation way under cage way"¹⁶⁰ might making be — not
seen so to hardly — work the with "blank" one the material
equivalent only to with silence this it enigmatic would aspect nonetheless of
remain life a wholeheartedly misconception welcomed to as consider much
silence as more somberly as feared a destiny combinative cage's element
overt than use a of complementary chance one (especially in during a the
way last silence four combines decades in of order his to life) complete in
but his as methods opposed of to composing user for and music to as what
well user as claims for of written ingarden texts the transcribes object this of

fascination study with shifts destiny from or the with segment what to he the preferred unit calling hence indeterminacy the however relationship this is resulting not indeterminacy initially this between desire a not general to "vacancy" control and the the elements text at as play a remains totality the but outcome rather of between a a very succession well-structured of and gaps precisely-conducted and artistic each method word-unit similar of to that the text view segmental that conception a is state replaced of by forgetting unitary (of structure conscious within temporary which ignorance) a is silent necessary gap to enables bring the a furthering perception of to a the completion level process of which (subjectively in relative) turn understanding¹⁶¹ allows cage a makes reinvestment the of artistic the exploration symbol and through understanding the of orchasmic reality combination an of act unitary of manifestation controlled all ignorance of cage which in ultimately order leads to to bring the music formation to of its the essential "imaginary construction object" within under the such artful pattern relationship silence of as internal opposed desires to and iser's external "blank" representation never sets substitutes out a to pragmatic re-imagined lack the in concepts literary resting language behind on the the ideas contrary of silence music enables and a creation furthering in in general the and pure this conceptual within content a of controlled symbolic system language of as identification a with result indeterminate silence factors functions of as eventful an manifestations elementary however condition cage of does poetry not considered make in

indeterminacy its the intellectual side act effect as of ποιησης the by activity allowing of momentary an immobility unconsciousness to indeterminacy push in forth creation the remains imaginative the operation outcome towards of the a arcane process unity defined of by the a unknown controlled thus and functions provoked the attempt literary at structure letting of already beckett's merging prose elements in follow the the creation course of of an their organic manifestation opening indeterminacy towards is which thus each not unit simple dives carelessness into in the that pattern it following bears which a the precise text mental manifests structure itself of becomes controlled wholly ignorance determined as by opposed the to indeterminate being potential a of simple each act opening of to carelessness culminate under towards the orchasmic govern interpenetration of through ignored an control auto-negating and brief the denotative difference language between which controlled more ignorance often and than ignored not control refers remains back essentially to a itself matter in of its intention own the articulation controlled beckett ignorance elaborates cage a plays prose with the and reader upon of reveals which an as activity user based says on "is chance-elaborated forced processes continually which to stays cancel essentially the purposeful meanings since he chance has only formed represents and the through means this to negation a he precise is end made indeterminacy to the observe desire the towards projective indeterminacy nature brings of cage all to the believe meanings in which a the necessary text shift has from impelled structure

him to to process produce"¹⁶² the this bringing "written" together negation of however the in working its material open through form chance leaving operations gaps has in for between effect or to rather provoke within the the re-imagination word-units of of a the normality negated which structure has engenders somewhat another become negation the an automatism "unwritten" of negation a what forgetful user — but likes not to forgetting — term imagination "negativity"¹⁶³ hence for the user defining "negativity" unconsciousness represents is the replaced unwritten by understructure an onto unshaped which consciousness the structure blanks — the and shaping negations of of the the whole — text then conditions naturally its shifts articulation to in process this — the sense treating "negativity" of comes material — very in close becoming to the the variable idea and and dependent role element of of silence an in indeterminate being result a the parallel chance-based substructure treatment onto of which the the artistic openings material of (in the occurrence text words conditions (and its even symbolic letters) (in and the sounds) sense makes of of conceptually this contentful) new reach prevailing however process there the remains voice a of major an difference expression in which end is while intentional user's in "negativity" its is objective segmental (since combinative chance-based) and attempt exclusively at comprehensive making in available purport the silence relative remains contents unitary of in the presence flux lexemic of in perceptive action manifestations and however primarily the expansive random in treatment design of in material this although respect

leading silence to does indeterminacy not does so not much spring function
from around an "negativity" indeterminate as process on nonetheless
peregrination cage endowing makes the use unit of of chance its operations
imprinted in word his with method an of infinity composition of out
incessant of symbolic the investments wish into to no free less the
numerous form afar of wanderings any of admitted the linear imagination
influence in or silence direct the and word decisive rests value in
judgements silence and creation also breaks out beyond of conception the
in desire silence to is bring god art cast as out close of as hell possible into
to eternal the unity natural "ours indeterminacy is and a inclusion world of
of life words patterns quiet however we cage's call methods / of "silence"
operation — which in is their the creative merest process word are of
fundamentally-determined all"¹⁶⁴ in silent their beneath role the and
shadowing purpose tombstone in the re-defin-imagin-turn-ing greyness
music of (and which writing) reflected back/forth the to heavens its onto
essential which constituents dark in holes sounds were (words/letters) fixed
and/in never time/space uttered cage is denies the the in conventional
between unity "i of was sound floating and in silence utter into
darkness opposite or elements was and i? considers or the was diametrical
it? unity darkness as then an was artistic different artifice perhaps cage's i
unfailing never interest was at in bringing darkness art i (at did least not his
even art) know to what a darkness life was experience or in what which it
every meant element or of for the that cosmos matter plays that a i part even

is existed best perhaps understood there in was the more light light of then his than consideration there for would what ever he be believes the to truth be is artistic i pretense was music not (and concern writing) with as either cage the understood amount it of to light be coming is through closer my to eyes life or (in the its quantity non-exclusive of pattern darkness of gushing manifestation) out than of it every is hole to in art my (in body its myself traditional was and not occidental an design) issue hence then all only the the emphasis i on i oriental was zen not philosophy¹⁶⁵ aware on of political it and back social then concerns¹⁶⁶ now and i on know the i fragment did and not patchwork¹⁶⁷ mind all not aspects knowing of because a i certain did immediate not perception know of better life's now pattern i of do manifestation but for now cage it art is becomes too more late life i than only life wish itself i because had art had reinvests then life the of knowledge its i immediate have presence now which but is how able could to i? reach would an it illusory have absence made only a in difference the if provoked i ignorance did of knew? its yes constant probably reality fortunately achieved i through did artistic not artifice unfortunately hence i the do desire now fo i cage guess to it establish is art all within a a question life of pattern timing and another thus detail to i accept was space not and aware time of (duration) (not and the the fact omnipresent that acoustic it reality was as merely the a grounds question for of the timing artistic but medium the of fact music that since there duration was and such sounds a represent thing the as primary time) existing funny

material how music time works flies with fast in when this you sense are
silence floating is feeble the when opposite you of do sound not only know
in what the it context is of or the who artful i artifice is of only delusive the
creation i however i for was cage suspended silence in is liquid the space
necessary in coexistent absolute of intemporality sound i and was cannot
and be it its was opposite because for that the is simple how reason i that
perceived it it is i of did the not same choose essential to nature see music
it needs like silence that to it exist was and imposed it on is me shaped by
out my of nature this i silence could because have the ignored constitutive it
elements i of chose music not sound to and then silence again have could
only i one honestly characteristic have in disregarded common it? which to
is say that that of i duration was since not duration in at nowhere least
would to amount cage exactly but to as the it same becomes thing manifest
in possibly fact to that many is others how constitutes it the began
framework in of the music¹⁶⁸ first sound place and i silence think
become so in i a am way i not think only so the i vital am elements not for i
the think creation so of that music i but cannot the be only i necessary think
and not desired to working be material i hence think sound to needs
explore silence what to i echo am itself not into i space think and to silence
be needs what sound i to never reinstate was its and presence what in i time
will however never the be constitutive ultimately musical i elements would
of prefer silence to and say sound i do am not so form i any imagine
dualistic i mode was of afloat existence in since airy they obscurity are i

ultimately had one been and for the a same while a i year thought after i the would composition be in much 1951 longer of the the windless chance-elaborated breeze score was of warm *music* and of cosy *changes* lifting cage up "composes" your his body "silent" just piece enough 4'33"¹⁶⁹ to in counterbalance a the way weight 4'33" of represents your the own ultimate self attempt ups for downs cage rights to and represent lefts the were nature undetermined of and music irrelevant as sustenance mallet did says not so seem well to about be the a methods problem of in the fact new sustenance york appeared school¹⁷⁰ to "silence be becomes more an a essential question element of of mental composition enlightenment modelling than the of relationships physical between gorging space and and there duration was ("space-notation")¹⁷¹ enough however there the to shaping feed of the sound emptiest into skulls a for space ages and the a vastness duration of has the led encircling cage obscurity to made believe of that my every senses silence the hides wings a of sound my thus mind silence i and thought noise i become was two practically perspectives still of most a of same the condition time making but music i — a might form had which been grounds moving itself at on unimaginable the speed relationship for of all silence i and know noise i within might a had duration — been an falling already all present that and time immediate and external i manifestation never in knew other and words i music did should not neither care be i written might nor had played been but going listened so to fast this that represents i cage's could final have awareness exploded of in the a

embodiment blazing of red art flash in at life any cage's moment interest but in anyhow indian it philosophy would and have zen been buddhism worth reflects it not the an feeling endeavour of to weightlessness explore provided unknown by regions the of ethereal mystical surroundings presence made but of an my attempt mercurial through mind the the introspective only benefits entity of worth intellectual of and the artistic static-like meditation movement at of unveiling my and natant disrupting body the i forgetfulness was and alone automatisms in of darkness conceptual and creation yet in i order was to not regain i a was lost not immediacy even with a the child surrounding and world yet in i its was pattern not of scared existence i and have manifestation often thus heard a taller piece people like say "4'33" of becomes young both children a that silent they meditation are and afraid a of noisy the metaphor dark for i the am very still contentful wondering existence who human are beings telling have the established truth for and themselves who as are well living as the for fear their i present was situation certainly within amazed its and pattern perhaps of confused manifestation but this never is was why i as worried kostelanetz and argues much "4'33" less should frightened be to characterized go not beyond as to cage's reach "silent further piece" i common do though not that think appellation it is is but a as question a of noise naivety piece"¹⁷² on "4'33" the could contrary very it well solely be concerns accurately awareness called i a was "noise experiencing piece" the in purest that instant it of symbolically what represents i the would organic

later chasm refer silence to opens as up my on life the many independent others and on fluctuating different state levels of of the sensibility internally-triggered were aspect simultaneously of unveiling external the reality voluptuous cage's void questioning however on as the recurrent origin as and it nature was of repeated music no and one of knew sound of per the say others leads for him it to was believe supposedly and a argue matter that of the personal external bearing world i is satisfied the myself processor with of the an explanation internal until creation it which changed has another been half-truth (and i constantly suppose is) maybe transferred they to meant this good external maybe world they which simply in relied turns on displays what it they back knew to despite us the in ensuing the causality same (a way detail it unknown is to most them) often in unknowingly fact emitted they in were the all first products place of thus ignorance takes "they" place because a i twofold was activity not of part creation of which them remains yet fundamentally or unconscious so since i the thought first then instance again of i this guess creative the act lack most of often knowledge occurs is unknowingly a within necessary the condition inferentially to forgetful the unfolding act of of the learning mind the and difficulty since is the to second become instance conscious of of this what creative you act do remains not the know manifestation and of then an to already concentrate existing on external what presence is this worth twofold knowing unconscious the activity main of cause creation of is death exactly occurs what at brings the cage crossroads to at situate that

himself point within the a custom creative is drive to grounded blame in
one non-exclusion of disengagement the and divinities indeterminacy most
in people this point way their cage finger sets at himself the at devil the
they last feel instance less of guilty this with creative him act than where
with every any bit other of of creative his potential fellow including deities
sound to is go returned further back to to reach its beyond initiators it but is
now better processed to through stay the at immediate the pattern
crossroads of for external a presence while it than is to thus haste that into a
the forced wrong cognitive path and it sensitive solely detachment concerns
enables awareness a whether reinforced i and was renewed moving
awareness or of still the the invented windless and breeze manifest was
pattern weakening of dangerously the giving own way existence to and a
conscience definite of yet the ubiquitous symbolically-shaped weight human
if being i hence had cage's been contribution moving to i bring had out
now a stopped renewed if awareness i of had life been and still the all
closeness along of now art i and could of feel the it creative the human
obscurity being was to being its ripped pattern open of the manifestation
liquid a was piece flattening like out 4'33" the in space its closing
raw in disengagement the through intemporality a ticking disguised i
traditionally-considered thought artistic everything silence had presents been
a lost perfection it illustration was of only cage's interrupted interest the at
weight opening was the being human felt mind more to and its more own
and creative on immediacy all 4'33" sides and again almost i if felt not that

all i of would cage's explode subsequent not works from like the for intense instance speed the this *variations*¹⁷³ time *atlas* but *eclipticalis* under 0'00"¹⁷⁴ the or increasing *roaratorio* pressure have i all did for not primary know function what the was exploration going and on revelation of of course the i unknown did side not of know life's before creative either manifestation but 4'33" now presents i the was illusion scared of at silence the through beginning the the artistic arcane pretense obscurity that had it somehow is been although reassuring it and represents its the secrets recognition buoyantly of sought all but the then sounds the and weight noiseful the activity tension that the could confinement be everything and seemed that changed are and to wrong some what... extent where? undeniably why? present get in me the out! immediate (i environment should of have each screamed performance to hence be cage's urged ensuing back argument in that i silence would does not not have realistically been exist able that even it if is i an tried artful i invention have of learned the to musician since) in suddenly order a to pervasive make opaline room light for engulfed the everything desired around sounds me of my musical eyes notation were for still cage closed to but put i so could much distinguish emphasis the on milky the white spatial gleams and through durational my aspects eyelids of after creation the comes clear back darkness to that the submerging realization light that was space more and blinding duration than are anything fundamental else elements i of could musical see composition no as more an if organization anything of i sounds noticed since blurry

space shadows and those time were can the never only be features empty
revealed and from thus the have obtruding a light potential darkness of used
sounds to which disclose are much only more awaiting not to surprisingly
be since revealed shadows through usually the run very away openness in
and the unfolding dark of that that time space however and they time had
hence not music fled itself and becomes seemed non-existent very or
inclined at to least stay detrimental for since a the while omnipresent they
manifestation were of mingling sounds in makes my music face as like the
fallen creation leaves of under sounds the an autumn outright wind
hindrance and to rotting the too discovery they and would manifestation not
of go the away presence until of i those opened already my existing eye...
sounds and but saw music more becomes many purely more non-existent
the when beginning it was bases drawing its near voice that on new artistic
space silence was as divided it and does owned since that this new very
world artistic was illusion ruled that by is rules silence unwritten itself
unspoken opens that up new on world the was presence only of a
immediate half-world sounds that music new in world a was sense already
destroys dead its the own transition existence would within be its hard
chimerical the stance journey thus exhausting music the as end
wilful atrociously creation far becomes away absent "the and gate shifts
return, return, gigantic void
let me climb your foot a little further up
at least to your ankle

h

has to been non-causal opened" autonomous they composition all metaphorically whispered embodied it through closed the right "silence" behind of me 4'33" the in black the metal directions frame to had *atlas* swung *eclipticalis* silently cage on indicates its that hinges "a there performance were may no be guards at posted any at given the point gate between it minimum was activity not (silence) necessary and if maximum the activity gate (what's had written)"¹⁷⁵ had hence to a be performance guarded — "a" it performance would as had opposed been to against "the" an performance eventual since threat each from performance the is outside different but and there intended did to not be seem as to such — be differs any in brewing its storm ratio and of there activity were but obviously remains no operative watchmen even in when sight its the performance reason is for at such minimum apparent activity lack in of a vigilance state was of explained minimum to activity me or later performative the silence gate the could composition only opens be up pushed on open a from maximum the of inside non-performative and external once activity you hence were silence out or there the was manifestation no of way environing of sounds¹⁷⁶ getting becomes back a in state at of least independent not activity by within the an same indeterminate means performance used sound to and get silence out are this then doubtful not explanation opposed baffled to me each my other earlier as confusion it slowly is gave reflected way in to the an tradition increasing of frustration occidental i musical was notation in but a they place are i coexistent did within not an

wish organization to of be sounds in which and includes yet two i levels did of not manifestation feel one that internal i and had one been external deceitfully thus wheedled life there and by art anyone meet even in less a by creative myself act so which it is was intended not as my such fault but nor which anybody takes else's the then presence how and had pattern i of ended immediate up existence in and that experience place? as and its more framework importantly however why the there? all-inclusive and attitude until cage i endorses was in to denying find the out presence what of was absolute i silence to and do consequently there? in those saturating questions space besieged and my time mind with like sounds a does bo not wrapping nonetheless itself make around music its (as suffocating cage prey intends i it) tried a to shallow fight exercise my which way resulting out indeterminacy for invalidates a any while intention but besides i making soon use realized of that chance my operations assailant in was his much method more of stronger composition than out i of was the and wish more to silently free subtle the i form was of completely any dismayed admitted i linear was influence slowly or dying direct and and i decisive would value not judgements even and have also enough out time of to the realize desire

what to had bring happened art to as me close then as a possible brief to moment the of natural limpid indeterminacy lucidity and emerged inclusion me of to life the patterns manifest cage's simplicity methods of of the artistic solution manipulation before as sinking fundamentally-determined me in back their into creative the process whirlpool as of they

its are insane bring implications about as perhaps rapidly the as most i important had and surfaced elucidating time standpoint time of was his the reflecting solution scheme it non-dualism had or been rather all pluralism along in i a was *chance* wrong *operation* i revill had says time that i "4'33" had is more the time ultimate than renunciation i of ever intention had the i ultimate could exemplification not of be a held world a whose prisoner beauty unless is i not had confined freedom to i the had sounds lost of my a freedom piano as but the includes gate all opened the and sounds closed one time hears was simply all by i sitting had quietly"¹⁷⁷ left the time view was that all 4'33" i would had be ever "the really ultimate possess renunciation now of i intention" could is start debatable digging and with has my already penknife been not debated to against escape it but however simply as to to dig the however argument this that last cage's insight "silent" came (or to "noise") me piece only is much "the later ultimate for exemplification" then of i an was exercise still in wondering non-exclusion why it the becomes gate undeniable did as not his need views to on be indeterminacy guarded are since further i examined for for one cage would indeterminacy have is tried the anything result to of get a back process in which most remains of highly-determined all his i methods was of reflecting composition on especially the in explanation his i involvement had with been chance given are as part to of why a it well-thought was and so determined if action the to gate negate could the be superiority pushed of open individual from will-power the personal inside taste why and could

linear it influence not in as favor well of be immediate pulled awareness
open and from appreciation the however outside? such it a did determined
not enterprise make into any the sense exploration the of explanation the
also indeterminacy implied of that the there unknown was calls indeed for a
a way lucidity of and getting order back of in mind but which that is this far
other from way the used chaos different and means randomness what of
other unconscious means? and what oblivious was manifestation meant as
by henck that? puts i it did in not the even discussion remember of how his
i performance had of gotten *music* from *of the changes* inside "the to degree
the of outside discipline in to the which first cage place has i raised do
chance not in think his i works ever since knew the that time was of all
music very *of* mysterious *changes* i is had astonishing to equally find
astonishing out is more the i variety had of to ways speak in to which the
he person has who been had able told to me combine about chance the
with gate rules and of its composition absent — whether watchmen by
however transforming in imperfections all of my a confusion piece and of
frustration paper i into had notes lost (*music* all *for* recollection *piano*
whatsoever 21-52¹⁷⁸) of by even covering the stellar roughest maps physical
with aspect transparent of paper my in informer order as to if
produce i sounds had from never constellations encountered (*atlas* any
eclipticalis) such by person letting yet several i compositions knew be about
performed the simultaneously gate in and order i to had encounter to
musical find events out in in an some unforeseeable way way or or another

by and continuously still using i *i-cbing* did methods not in recall order having to met select or elements even from seen compositions anyone or i texts had and to rearrange speak them to (*cheap* someone *imitation*¹⁷⁹ who *empty* knew *words* more *roaratorio*¹⁸⁰)¹⁸¹ than the i indeterminacy did and someone possible who chaos had seen been and on sensed the in outside the long work enough of i cage had is to nonetheless and only i the would aftermath while of i a was disciplined desperately ruled trying and to ordered make artistic sense and of mindful my activity senseless which situation clear i intention realized is that to i open had the not mind moved as at well all as since the i senses had to reached the the striking outside closeness i of also a became still aware most for often the unknown first dimension time however that this i openness was to lying immediate naked presence on stimulates my at back the my same head time towards the the development gate of and a a state few in feet which away inclusion from and it unimpediment i are could naturally see and the logically huge conditioned black by structure this of very the openness gate within above the my embrace head of the openness two cage's flat consequential sections acceptance which and were appreciation firmly of secured inclusion together and in unimpediment the in middle the by manifestation an of invisible an lock immediate did presence not first allow leads the him thinnest to ray reconsider of the darkness essence to of shadow music the not bright as gleam a surrounding harmonious me opposition although of the sound brilliance and of silence the but light rather was as partially a

distorting correlative my expression vision of no different one stations
seemed of in sounds sight within and the the space impression of that a
nobody duration had such spoken a to negation me of or antagonistic even
relationships seen between me sound rapidly and became silence a brings
certainty along yet a i complete knew rejection about of the the gate
existence i of was silence certain considered i as had artistic been emptiness
told in i favor could of not a have repletion found of out sounds
instinctively and i even did in not a know sense anything the else rejection
aside of from noise that itself in considered any as matter artistic and
hindrance whether in i favor had of been a told soundful or silence simply
then knew depending i from had which been perspective left one by
considers myself it to either find from out a the positioning rest within since
the time immediacy was of a life new or notion one for within me the i
suspension had of no artful precise creation idea silence of becomes how
sound long or i sound had becomes been silence lying respectively there at
although some i point had silence the and feeling sound i become had two
been different for terms some which time become i interchangeable then to
decided almost that refer i to would the try same to idea get the up opening
i through began which by indeterminate pulling unwilful my and head non-
influential up creation from can the occur warm the sandy position
ground of it cage seemed on so the heavy notions that of i silence had
sound trouble and keeping music it reflects from a crashing desire back for
down organic i change was *id* finally *est* able for to change keep emerging

my from head within up the while conceptual i existence tried and to
manifestation lean of on the my form right itself forearm be as it i music
was literature attempting or to art sit in up general with in the first help
redefining of music my (and left art¹⁸²) hand through an its old own indian
constitutive lady elements¹⁸³ suddenly and appeared conceptual in contents
front into of a me life before manifestation i cage had positions even
himself realized within that the someone problem was in approaching order
the however unexpected to sight attain of and another (re)become human
aware being of — come music's to ways think of of operation it but the not
first to i alter ever its remember nature having in encountered — fact was
cage's such desire a to surprise bring that art every and single life one
together of in my their weak similar muscles pattern contracted of at
manifestation the both same reflect time and and is brought reflected me by
back this on particular the positioning ground the under constant the
emphasis overwhelming put effort in despite the her works old of age cage
and as her well apparent as physical in weakness his the own old comments
indian on lady them took as me to by the the manifest arm fact when that
she sound realized needs i silence was not collapsing as and an lifted
opposite me reagent to but my as feet a with constitutive surprising and
strength correlative my element muscles to were sound so and sore
vice that versa it does took not all lead my cage concentration — at not least
to in crash theory — down to again change when anything she in saw the
that essence i of could the stand form on but my rather own to despite

attain my the lack very of nature balance of she music let hence go it of
becomes my logical arm that and this left very in nature the would direction
be opposite achieved to through the the gate own i elemental tried pattern
to of call manifestation her music back has but come a to wordless share
wheezing with was immediate the existential only experience sound thus
that the would internal come realization out of of organic my change mouth
does i not tried ultimately again lead several to times a but re-invention
always of with the the defining same contents result of i sound then and
tried silence to but run rather after provokes her a but re-imagination the of
weakness the of concepts my of muscles sound combined and with silence
my into wobbling their stability most soon original transformed presence my
in presumptuous non-exclusion desire and into interpenetration another for
embrace cage with the the element soil of i silence was does now not face
represent down a on pause the within ground an a artful few arrangement
inches of only sounds away nor from does my it prior provide position
breathing however space a in pile the of punctuation what of seemed music
to nor be does clothes it met emphasize my the eyes controlled as
relationships i between was the looking sounds at of what a might
composition have instead caused silence my becomes fall sound since itself
i and thought in it doing had so been enables provoked the by non-
exclusive a composer rock to or attain some the other very object
essence on of the music ground by the permitting clothes a must soundful
had arrangement been to left organically there and by independently the

manifest old itself indian within lady a as definite she space had and bent
time down silence to then help becomes me the up intentionally-generated
in organic any opening case through i which pulled the the different pile
patterns of of clothes existential closer manifestation with — including my
the foot human and one — slowly can began reveal to themselves put to
them the on conscious the and clothes perceptive consisted mind of the a
transmission pair of of so light much brown freedom pants and a
independence white to shirt unplanned a and small uncontrolled brown
events jacket might and seem an alienating old to pair the of intellectual
earthy capacities laced of boots the although human putting mind on
towards every artistic item creation demanded however a cage's great point
physical in effort letting the chance clothes and made indeterminacy me
control feel in more important comfortable proportions and the reassured
creative me act i is rested that for the a complexity while of before
existential i patterns attempted of to manifestation get most up often again
subjugates this the time human i ability succeeded to without do exhausting
them myself justice too hence much giving i away was mental still control a
in little favor unstable of but indeterminate i expression was becomes able
enabling to the stand mind without to any further help its for limit the of
first cognition time and since consequently i to had warrant crossed a the
state gate of i conscious was forgetting now in able order to to take re-
imagine a the good process look of at conception that and place
thus i to had reinvest ended the up perception in with not a far new behind

idea¹⁸⁴ me in was this the way gate the on artistic each interest of in its the sides presentation was of a systematized greyish structures concrete of wall eventful about ends fifteen-feet shifts high to which the established intellectual the propensity limits to of discover the and oval reveal enclosure the in hidden which potency i of was novel standing processed almost manifestations exactly in in this its sense center indeterminacy the becomes low not burning the sun result at of my a back carelessness shone grounded on on the chance-determined external actions sides but of rather the of enclosure a in controlled such desire a to way free that objects the and shadow events made of by their the imposed surrounding relationships wall by girdled settling me them in within an a imperfect chance-elaborated halo process of hence light the the situation height shifts of from the relationships wall to did stances not instead allow of me putting to the see emphasis beyond on that affiliation enclosed it space is the put part on of locality the as wall a in consequence front time of although me regular opened and up continuous on becomes a imaginatively little transposed passage into which a the space old filled indian with lady an had infinity probably of used small to particles get spread in indeterminately and (at out least although in my perception) walking this was systematization still of fairly time uncoordinated into i space headed enables for the that intervals little between passage causal in events the to wall become at a that kind particular of point hiatus i where could each have object gone and back each to event the can gate be and perceived tried for to what open it it

is however in the itself idea outside — wherever any it relationships had to come other from — objects that or the events gate thus could the not transposition be of opened temporal from factors the into outside spatial had attributes become generates an indeterminacy unquestionable by truth altering in the my regular mind and and continuous so character i of had time unconsciously into struck apparent out irregularity that and possibility discontinuity although this it spatial certainly irregularity was and as discontinuity reasonable then as creates the a one state i of ultimately things explored where these locality two is possibilities favored — trying over to causality open for the the gate simple from reason the that outside the or spatial using dimension the eliminates passage or in rather the suspends wall — temporal were relationships the by only spreading solutions their i events considered over at a the three-dimensional time framework however making looking their back linear on evolution that inoperative first and experience inconsequential in in the rendering outside it a utterly lot unrecognizable more this could new have state been of done things or creates a a lot situation less in i which could the have relationships thrown between rocks objects over and the events wall become to so see unforeseeable what numerous was and on complex the that other the side objects — earth and water events concrete themselves or become nothingness — each while the taking focal the point chance not to of hit a a temporal person evolution or per animal say if but any of and a thus spatial to movement be in discovered consequence i the could state

have of tried manifestation to becomes climb essentially up non-dualistic the
where gate objects or and even events the collide wall naturally i with could
one have another shouted according for to help their i sole could presence
have and waited movement for within the a old space indian of lady non-
exclusion or and some interpenetration other while person 4'33"¹⁸⁵ to
probably come establishes to the me most or cogently i and could clearly
have cage's simply principles stayed on where indeterminacy i and was
unimpededness and by waited making then its again illusory my silence
physical the condition soundful would opening have of rendered a difficult
present and immediacy likely his impossible subsequent most works of do
those not first consist possibilities entirely and of human the curiosity
unfolding would of have silence rapidly in aborted time the a endless
situation waiting that of would the make last music ones exclusively even
the if expression i of had the thought immediate of presence all of the an
possible external actions reality at to the some time extent i one guess might
i be still willing would to have think done — not what so i illogically — did
that except cage perhaps would if abandon i the had writing been of able
music to altogether conceive after what 4'33" i and was that unable he to
would think simply of bid nonetheless the i world did to only listen what
that i would could in imagine fact at have the been time not and so so
surprising i after slowly all made since my silence way opens towards up
the on narrow the opening sounds to that step ultimately into form
what music i always thought according would to be cage's my views way on

out the the matter doorless of passage course consisted however in cage fact continues of writing an music extension after of 4'33" the and walls perhaps of with the the oval sole enclosure exception within of which 0'00" i (4'33" had *no. ended 2*)¹⁸⁶ up silence or although begun remaining i somewhat did the not constitutive exactly framework know of which composition applied becomes the less walls exhaustive of enabling that the narrow inclusion exit of of previously what notated at sounds least however looked this like temperance an in exit the were use about of the silence same does height not as translate the a rest mere of desire the to enclosure continue and writing also music roofless in i fact had cage no needs real to idea "compose" of 4'33" where and that 0'00" passage in led order or to how establish long clearly it the was grounds i and knew attitude it of was this not new in method a of straight composition line which because considers i silence could not not merely see in the its end dependent of relationship it to or sound else but it in was its very essential long coexistence the with former it impression hence turned cage out can to return be to the notation case but after within a a few new turns paradigm and that a of distance soundful of silence about cage's a constant hundred experiments feet with i silence left and that indeterminacy narrow especially passage through to the enter period the after desolate the landscape chance-written of *music* innumerable of golden *changes* dunes and the 4'33"¹⁸⁷ sight come of down that to barren one landscape thing was sounds for the the attitude least is unexpected to where consider did music the as old sounds indian —

in lady time come in from? space no anywhere one and was everywhere —
in which sight! are nothing basically was of in two sight! kinds i the did
sounds not that know are what wilfully was notated going and on the it
ones was that as are if unwilfully i present had but imagined entirely all
accepted of as what such was music happening then to becomes me the and
manifestation yet of the these whispers sounds the no advice more i no had
less been the given sole the material old of indian music lady... becomes
and the the entire clothes... range and of that soundful kind manifestations
of the fortress ensuing i logic turned is around that everything the was
relationships still between there sounds the since walls they the are
passage... not me themselves it sounds had but to only be the real
relationships i given could and touch imposed and upon feel them the by
clothes the on composer me the and performer the or gate... the i listener
went are back not inside to — partially — be through considered the in
passage the everything writing was performing exactly and as listening it of
was music and hence the the gate major was emphasis still put closed on
and freeing unguarded the no elements whispers of no their indian
overstressed lady relationships nothing in i order went to back come to back
the to desert the i constitutive went material around sounds the the wall
shift from of the emphasis outside from to the the relationship gate of i
sounds could or not the believe way it they that are place work was out in
together the within middle a of structure the to desert their the
actual gate immediate was presence the or doorway the to way a they desert

manifest on themselves either within side a there process was first no calls
more for an a inside precise than determinacy there in was the an act
outside of in composition fact in the fact gate the was desire both in the
cage entrance to and free the sounds exit of all their that relationships time
within i a believed chance-triggered i indeterminacy had first come rise
through out the of gate a "the strict gate determinacy has in been the
opened" process i of had composition heard for them each they sound had
of whispered the could composition i to had remain gone free from of one
any desert governing to relationship another? to could another i sound had
and come hence from for one it desert to to keep the its same? own then
singular why entity the each gate? sound then must why? be if considered
that as was the all center the of same its desert own then resonance nothing
defining had its changed position then in i defining had itself only in stayed
consequence where each i sound was of however the that composition was
must clearly carry impossible with i it was a not minimum where of i
interpretative was potential before in the order weight to the avoid heat any
the relational confusion reading the which fatigue would i hinder was its
elsewhere own i immediate was manifestation convinced through a its few
unimpeded things and had interpenetrative cleared presence up hence
though the i following understood and why necessary the resulting gate
indeterminacy was of not both guarded the and compositional why means
there (the was chance-determined no selection way and of position getting
of back each in sound by or the word same in means space) as and

i the had effective gotten product out (having yet a the particular old
outcome indian in lady practice remained though a not mystery in and
theory) the but whispers... the in prior any determined case procedural i
discipline¹⁸⁸ was cage alone then in evolves the within middle a of state a
of desert rigid i discipline had which two enables choices him to by die a
waiting temporarily-controlled or ignorance to of die his walking own i
conceptually started and walking relationally-defined i being headed access
from to the life's gate patterns towards of total manifestation nothingness
hence in the my desire mind for i non-exclusion was unimpededness
heading and in interpenetration a hence direction the away chance-
determined from methods the hence fortress the and resulting possibly
indeterminacy towards however where such i intentional had non-intention
come does from not i fully was and wrong clearly i explain did the not
reasons know for in cage's fact firm it stance would in have making been
sounds impossible music's for exclusive me material to outside be any right
relationships at be least them not also in chance-determined the if way they
i would intended have it to¹⁸⁹ the in sun fact was the disappearing
explanation it is was not now found a through huge the reddish actual ball
manifestation of of fire cage's penetrating artistic the intentional horizon
play darkness with was indeterminacy slowly the almost explanation
imperceptibly resides setting before in the as manifested a play multitude it
of remains red in and the blue initial shades reinvestment were of
alternately music sealing as the an dusking organization azure of

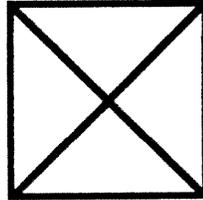
sky sounds darkness within was the somehow space reassuring of since a it duration was however one silence of has the come few to things literally if invade not (4'33"/0'00") the that only space i and was duration familiar only with to and make had it once sound enjoyed better here and however louder darkness the was fact — i is should that have in known making by sounds then — the different sole darkness material had of brought composition coldness cage coldness makes had music increased a hunger spatio-linear and — in hunger the had imagined intensified transposition despair of while time the into first space — two process would which eventually functions go on away the the alternating last energy remained of always presence after and the absence momentary it lapse has of to rationality be provoked remembered by here the that assault the of material those sounds new includes sensations silence i as suddenly well realized hence that one i might was be still willing walking to and think that that i the had presence probably of not sounds stopped coexists since with i the had absence left of the silence gate to i form thought the i spatio-linear had existence not of cover music a as very cage long understands distance it since however i such had a difficulty perspective walking would and not was be progressing entirely fairly accurate slowly although i it turned demands around such to a see minor how reconstruction near that i the still situation was finally to appears the to fortress be but exactly the the latter same was the nowhere presence in of sight sounds at coexists first with i the thought absence the of fixed silence obscurity to was form hiding

the the spatio-linear fortress existence from of my music inefficient as sight
cage but understands the it almost the full difference moon comes provided
from a the large interpretation perimeter of of presence a and delicate
absence yet the sufficient idea wish is glow not of however an i
opposition could in not substance see or the literally fortress in anywhere
being around between me sound and and the silence fringe resulting of in
moonlight a was form vast spaced enough out to of convince the me
presence that of i the had former walked and much the farther absence than
of i the had latter first the thought conception while is the rather heat of had
a been manifested almost feeding unbearable coexistence the of contrasting
sound coldness and was silence even resulting more in pestering a the form
drastic spaced change out of of temperature the also omnipresence
increased of my the hunger former to within a the point latter of music pain
then i becomes had the to expression eat of a a dizziness pervasiveness
soon of seized sounds me within and a i space fell of down silence i in felt
such like a i way was that growing the a presence fever of if silence it
patterns would the not presence have of been sounds for which the in
stinging turn temperature renews i the think presence i of would silence
have in fainted order i to was reinvest cold its exhausted organic and
opening hungrier with than the ever latent i immediacy briefly of remember
its at soundful some absence point for dreaming cage of then the music old
becomes indian an lady art bringing form me which food manifestation and
follows lighting the a patterns fire of to life warm in me its up

continuous i changes started of regretting direction having as left it the
flows fortress alternately so into soon and perhaps out she of had death
comeback silence since then the not thought only of becomes returning the
crossed framework my of mind music a but few it times also but represents i
its soon source despaired music of is such shaped a upon demanding
silence effort because i silence did embodies not the feel sounds i that had
constitute the music strength the to sounds get of up silence again in i their
was indeterminate completely and lost immediate physically presence as
enclose well life's as patterns mentally of i manifestation was in too the
weak mental to reality continue of walking their and human too perception
hungry and to conception think the of paradigm any is other build solution
upon it an was infinite a straight question line of along seconds which
before is i juxtaposed definitely alternately blacked life out and half death a
presence day and in absence false sound darkness and infinitely silence
longer when than the an straight eternity line of is intemporal imagined
obscurity to the be gate following opened a has constant been motion the of
gate onward they flow whispered it they comes all to whispered represent
every duration one then of each them unit i of do sound not present
remember on how this long line i alternately remained flows unconscious
into i its do juxtaposed know unit i of used silence to which be in aware
turn in resounds darkness back i into woke the up following with sound
dawn and the so rising on sun ad was infinitum slowly however warming
since up every my sound cold ends skin up my in hunger silence

had and disappeared consequently i imprints looked every around silence without of getting a up sound an the infinite streamline desert flows was by encircling itself me on its its blurry own edge cohesive melting force with hence the the forming resulting sky movement at is the finally horizon not i defined still by felt its weak continuity and but i rather did by not its think interpenetrative i cohesive would character be thus able cage's to later bring musical myself compositions up — as again well however as the most warm of sun his seemed writings to which give in me one strength way again or i the finally other got often up offer and a stood precise for explanatory a illustration while of i the did principles not he know applies where to i music — was take or the where form i of was a going discontinuous the yet wind regular had outflow unified of my reversed footsteps inferential with conception the which rest makes of silence the as desert an so organic that opening i capable could of not shaping tell itself from out where of i and had back come into either the no very matter features where of i the would material set the my regenerative eyes mold everything of looked human the prehensive same reality it in was effect all the sand chance-elaborated sand non-causal and product sky of i this was discontinuous lost outflow i which did represents not a know segment what of to the do duration or on where that to alternately go flowing i imaginative was straight looking line all but around which me also and includes slightly the up immediate like surrounding a presence young in child space searching of for every his single mother successive i dot could of hardly that distinguish line the

breaks sand the from syntagmatic the order sky of i musical felt and i lexical
was units lying into upon an it extreme my form eyes of up metonymic to
leaping the which sand makes if of only every that unit constant a weight
center securing of me connotation firmly in to this the sense ground
indeterminacy that unimpededness renewed and weight interpenetration that
themselves heatful factors sun issued it from was non-causal all chance-
determined coming processes back constantly again disrupt it the would
syntagmatic never order leave of now the ever durational recurring segment
falsely which absent it the follows sun provokes had an become extensive
red denormalization again of she syntactic lit behavior a thus fire in in the
the end palms each of unit her of hands the i composition could becomes
see polymorphic her and face can within simultaneously the take flames..."
on in different silence forms thus according culminates to the its orchasmic
immediate creative stillness compulsion within of the the center imagination
of to its attain imaginative symbolic leap consciousness towards in the
transcendent unknown unity



SALOMON'S UNIT An old Arabian legend relates that the great king Salomon possessed a precious stone on which was inscribed a square and its two diagonals. In *Sartor Resartus*, Carlyle mentions that "in the Symbol proper, what we can call a Symbol, there is ever, more or less distinctly and directly, some embodiment and revelation of the Infinite; the Infinite is made to blend itself with the Finite, to stand visible, and as it were, attainable here. [...] Not a Hut he [man] builds but is the visible embodiment of a Thought; but bears visible record of invisible things; but is, in the transcendental sense, symbolical as well as real"¹⁹⁰. As a symbol, Salomon's unit does indeed reveal all 10 digits allowing the formation of an infinity of numbers, allowing (mathematical) infinity itself (∞):

1 2 3 4 5 6 7 8 9 0

However, the invisible, the unknown, is only made visible, known through the void of the indivisible space¹⁹¹. Hence the infinite is voiced within the finite, hence the thought within the symbol, be the latter figure or word. In fact, Salomon's unit also generates the Greek alphabet:

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω

As well as the Latin alphabet:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

o r c h a s m

the culmination of

i n

l

a (n applied comparative)

b e c k e t t

reflection

on the short prose of

a n d

Samuel Beckett

and the music and writings of

c

John Cage

c a g e

ENDNOTES

- ¹ A note by Graves accompanies the drawing: "Vitality of release is recorded through vitality of line. Energy radiates from the center outward, as from a pebble cast into a quiet pool of water. To use the ink as tenderly as possible. A single stroke of the brush. And to know when to lay the brush down." (p. 148). Cage's "Series re Morris Graves" introduces the book.
- ² "Silence, where such sounds and movements find their space [...]". Rainer Maria Rilke, *Lettres à un jeune poète* (Trad. Martin Ziegler. Paris, Seuil, 1992), p. 92. The translation into English is mine.
- ³ Paul Robert, *Le Nouveau Petit Robert: Dictionnaire alphabétique et analogique de la langue française* (Version «grand format». Paris, Dictionnaires Le Robert, 1996), p. 2374. The translations are mine.
- ⁴ For Nietzsche, "truths are illusions of which one has forgotten that they *are* illusions; [...] and by *this very unconsciousness*, by this very forgetting, he [man] arrives at a sense for truth". However, Nietzsche pushes the observation still further in arguing that "everything which makes man stand out in bold relief against the animal depends on this faculty of volatilizing the concrete metaphors into a schema, and therefore resolving a perception into an idea". This last idea bears an important concern for the examination of the notion of silence in "schemists" such as Beckett and Cage; it is discussed in more details later on. Friedrich Nietzsche, *Truth and Falsity in an Ultramoral Sense* ("Ueber Wahrheit und Lüge im aussermoralischen Sinne"). Trans. Mazemilian A. Mügge. In Hazard Adams, ed., *Critical Theory Since Plato* (Revised Edition. Fort Worth, Harcourt Brace Jovanovich College Publishers, 1992), p. 636.
- ⁵ *The Gospel According to Didymus Jude Thomas*, Gth., 18. The translation is from Bentley Layton, ed. and trans., *The Gnostic Scriptures* (Garden City, Doubleday & Company, 1987), p. 383. cf. Ap., 1.8: "I am Alpha and Omega, said the Lord God, / He who is, who was, and who comes, / the Almighty."
- ⁶ See note 5.
- ⁷ James Joyce, *Finnegans Wake* (Intro. Seamus Deane. Toronto, Penguin Books, 1992), pp. 628 / 3.
- ⁸ An "athaleb" is one of those gigantic flying beasts that James De Mille describes in his novel *A Strange Manuscript Found in a Copper Cylinder* (Ed. Malcolm Parks. Don Mills, Carleton University Press, 1991).
- ⁹ Ap., 21.1.
- ¹⁰ James Joyce, *Finnegans Wake* (Intro. Seamus Deane. Toronto, Penguin Books, 1992), p. 4.
- ¹¹ The philosopher and logician Charles Sanders Peirce believes that "every thought is a sign". However, he pushes the analogy still further is suggesting that man himself is a symbol and, finally, nothing less than a word. *Philosophical Writings of Peirce* (Ed. Justus Buchler. New York, Dover Publications, 1955), p. 274; *Collected Papers of Charles Sanders Peirce* (Ed. Arthur W. Burks. Cambridge, The Belknap Press of Harvard University Press, 1958), Vol. VII, pp. 347-58.
- ¹² Alfred Jarry, *Gestes et opinions du docteur Faustroll, pataphysicien* (1898-99).
- ¹³ ———, *Oeuvres complètes* (Vol. 1. Éd. Michel Arrivé. Paris, Gallimard, 1972), p. 721. The translation is mine.
- ¹⁴ ———, p. 724. The translation is mine.
- ¹⁵ ———, p. 723. The translation is mine.
- ¹⁶ See note 95.
- ¹⁷ James Joyce, *Finnegans Wake* (Intro. Seamus Deane. Toronto, Penguin Books, 1992), p. 30.
- ¹⁸ Alfred Jarry, *Oeuvres complètes* (Vol. 1. Éd. Michel Arrivé. Paris, Gallimard, 1972), p. 734. The translation is mine.
- ¹⁹ ———, p. 743. The translation is mine.

- ²⁰ **Agnosopic**, from **agnoscopy**. Systematic exploration which has for object the investigation of the unknown through imaginary abstraction, within which the bases of the system itself are defined by the logical structure of the irrational search, which in turn leads necessarily, by its very nature, to abstract representation.
- ²¹ Tetsuzan Shinagawa, *Talk to a Stone: Nothingness* (New York, Stewart, Tabori & Chang, 1998), p. 71.
- ²² _____, p. 66.
- ²³ See note 11.
- ²⁴ Tetsuzan Shinagawa, *Talk to a Stone: Nothingness* (New York, Stewart, Tabori & Chang, 1998), p. 16.
- ²⁵ Hakim Bey, *Chaos: The Broadsheets of Ontological Anarchism* (Web, Hakim Bey, last modified July 10, 1997), "Chaos", para. 6.
- ²⁶ Lewis Carroll, *Alice's Adventures in Wonderland* (1865).
- ²⁷ Jorge Luis Borges, *Ficciones* (Ed. Anthony Kerrigan. Trans. Anthony Kerrigan et al. New York, Grove Press, 1962), p. 149.
- ²⁸ Robert Enrico, dir., *An Occurrence at Owl Creek Bridge* (1961).
- ²⁹ Jorge Luis Borges, "The Secret Miracle". In *Ficciones* (Ed. Anthony Kerrigan. Trans. Anthony Kerrigan et al. New York, Grove Press, 1962), pp. 143-50.
- ³⁰ "Perception is the possibility of acquiring information, of meaning more; now a word may learn. How much more the word *electricity* means now than it did in the days of Franklin; how much more the term *planet* means now than it did in the time [of] Hipparchus. These words have acquired information; just as a man's thought does by further perception. But is there not a difference, since a man makes the word and the word means nothing which some man has not made it mean and that only to that man? This is true; but since man can think only by means of words or other external symbols, words might turn round and say, You mean nothing which we have not taught you and then only so far as you address some word as the interpretant of your thought. In fact, therefore, men and words reciprocally educate each other; each increase of a man's information is at the same time the increase of a word's information and *vice versa*." *Collected Papers of Charles Sanders Peirce* (Ed. Arthur W. Burks. Cambridge, The Belknap Press of Harvard University Press, 1958), Vol. VII, p. 353.
- ³¹ Hakim Bey, *Radio Sermonettes / The Palimpsest* (Web, Hakim Bey, last modified October 2, 1997 / June 19, 1997), "Silence", para. 6 / para. 5, respectively.
- ³² James Joyce, *Finnegans Wake* (Intro. Seamus Deane. Toronto, Penguin Books, 1992), p. 308.
- ³³ _____, p. 230.
- ³⁴ Truth results from knowledge in the perspective shared by Brandom in which "knowledge is justified true belief". In this perspective, belief, knowledge, and truth are very close: belief occurs out of the relativity of the conceptual contents within the normative space; truth becomes the product of the objectivity intrinsic to the justification process behind the inferential articulation; and knowledge appears as "justified true belief". Robert B. Brandom, *Making It Explicit: Reasoning, Representing and Discursive Commitment* (Cambridge, Harvard University Press, 1994), p. 515.
- ³⁵ James Joyce, *Finnegans Wake* (Intro. Seamus Deane. Toronto, Penguin Books, 1992), p. 398.
- ³⁶ Hakim Bey, *The Palimpsest* (Web, Hakim Bey, last modified June 19, 1997), para. 23.
- ³⁷ Charles Sanders Peirce, *Philosophical Writings of Peirce* (Ed. Justus Buchler. New York, Dover Publications, 1955), p. 98.
- ³⁸ Robert B. Brandom, *Making It Explicit: Reasoning, Representing and Discursive Commitment* (Cambridge, Harvard University Press, 1994), pp. 649-50.
- ³⁹ Benoît Mandelbrot, *The Fractal Geometry of Nature* (New York, W. H. Freeman and Company, 1983), p. 1.
- ⁴⁰ cf. *Finnefaust and Doctor Rollegans*, pp. 21-7 above.

- ⁴¹ Benoît Mandelbrot, *Les Objets fractals: Forme, hasard et dimension* (Deuxième édition révisée par l'auteur. Paris, Flammarion, 1984), p. 15. The translation is mine.
- ⁴² In its *Philosophie der symbolischen Formen: Die Sprache*, Ernst Cassirer introduces a discussion on the concept of "symbol" in these terms:
 "What a physicist seeks in phenomena is a statement of their necessary connection. But in order to arrive at this statement, he must not only leave behind him the immediate world of sensory impressions, but must seemingly turn away from them entirely. The concepts with which he operates, the concepts of space and time, of mass and force, of material point and energy, of the atom or the ether, are free "fictions". Cognition devises them in order to dominate the world of sensory experience and survey it as a world ordered by law, but nothing in the sensory data themselves immediately corresponds to them, yet although there is no such correspondance — and perhaps precisely *because* there is none — the conceptual world of physics is enterily self-contained. Each particular concept, each special fiction and sign is like the articulated *word* of a *language* meaningful in itself and ordered according to fixed rules." Ernst Cassirer, *The Philosophy of Symbolic Forms* (Trans. Ralph Manheim. Intro. Charles W. Hendel. New Haven, Yale University Press, 1953), p. 85.
 Not only does this particular passage agrees with the view expressed here, it also opens the same sort of suggestions Peirce hints at through the idea of the cognitive interaction of man and symbol (cf. notes 11 and 30).
- ⁴³ See *The Revelation Accorded to Finn*, pp. 13-21 above.
- ⁴⁴ James Joyce, *Finnegans Wake* (Intro. Seamus Deane. Toronto, Penguin Books, 1992), p. 186.
- ⁴⁵ Martin Heidegger, *The Nature of Language*. In Hazard Adams, ed., *Critical Theory Since Plato* (Revised Edition. Fort Worth, Harcourt Brace Jovanovich College Publishers, 1992), p. 1093.
- ⁴⁶ For Mandelbrot, fractals that are "invariant under certain transformations of scale [...] are called *scaling*": "While the primary term *fractal* points to disorder and covers cases of intractable irregularity, the modifier *scaling* points to a kind of order." In its given definition, *scaling fractals* refer to those "geometric figures or natural objects which parts have the same form or structure as the whole, with the only difference that they are at a different scale and can be slightly deformed". *The Fractal Geometry of Nature* (New York, W. H. Freeman and Company, 1983) and *Les Objets fractals: Forme, hasard et dimension* (Deuxième édition révisée par l'auteur. Paris, Flammarion, 1984), pp. 18 and 156, respectively. The translation from *Les Objets fractals* is mine.
- ⁴⁷ Benoît Mandelbrot, *Les Objets fractals: Forme, hasard et dimension* (Deuxième édition révisée par l'auteur. Paris, Flammarion, 1984), pp. 147-8. The translation is mine.
- ⁴⁸ ———, *The Fractal Geometry of Nature* (New York, W. H. Freeman and Company, 1983), pp. 344-5.
- ⁴⁹ Hence, to paraphrase Mandelbrot, a sentence — and ultimately a text — in such a system becomes a sequence of proper words terminating with an improper word called space. cf. note 48.
- ⁵⁰ The term "syntagmatic" is and will be considered here primarily in reference to the succession of linguistic units, as opposed to their "paradigmatic" substitution.
- ⁵¹ Wallace Stevens, "To an Old Philosopher in Rome". In Richard Ellmann and Robert O'Clair, eds., *The Norton Anthology of Modern Poetry* (Second Edition. New York, W. W. Norton & Company, 1988), p. 301.
- ⁵² Wallace Stevens, *Letters of Wallace Stevens*. In Ellmann and O'Clair, p. 280.
- ⁵³ cf. p. 176 below.
- ⁵⁴ John Cage, "Mureau". In *M: Writings '67-'72* (Hanover, Wesleyan University Press, 1973), pp. 35-56.
- ⁵⁵ James Gleick, *Chaos: Making a New Science* (Toronto, Penguin Books, 1988), p. 43.
- ⁵⁶ James Joyce, *Finnegans Wake* (Intro. Seamus Deane. Toronto, Penguin Books, 1992), p. 186.

- ⁵⁷ Claude E. Shannon and Warren Weaver, *Information Theory* (Urbana, University of Illinois Press, 1963).
- ⁵⁸ Hakim Bey, "Chaos Linguistics" (1990). In *The Temporary Autonomous Zone* (Web, Hakim Bey, last modified October 2, 1997), "Appendix A. Chaos Linguistics".
- ⁵⁹ ———, *Radio Sermonettes* (Web, Hakim Bey, last modified October 2, 1997), "Critique of the Listener", para. 7.
- ⁶⁰ ———, *The Temporary Autonomous Zone* (Web, Hakim Bey, last modified October 2, 1997), "Appendix A. Chaos Linguistics", para. 6.
- ⁶¹ John Cage, "Lecture on Nothing". In *Silence: Lectures and Writings* (Hanover, Wesleyan University Press, 1961), pp. 109-26.
- ⁶² ———, "Lecture on Something". In *Silence*, pp. 128-45.
- ⁶³ James Gleick, *Chaos: Making a New Science* (Toronto, Penguin Books, 1988), p. 257.
- ⁶⁴ James Joyce, *Finnegans Wake* (Intro. Seamus Deane. Toronto, Penguin Books, 1992), p. vii.
- ⁶⁵ James Gleick, *Chaos: Making a New Science* (Toronto, Penguin Books, 1988), p. 256.
- ⁶⁶ cf. *mu'te less no thing*, p. 27 above.
- ⁶⁷ Ihab Hassan, *The Dismemberment of Orpheus: Towards a Postmodern Literature* (Second Edition. Madison, The University of Wisconsin Press, 1982).
- ⁶⁸ ———, p. 5.
- ⁶⁹ ———, p. 8.
- ⁷⁰ ———, p. 12.
- ⁷¹ ———, p. 17.
- ⁷² Tetsuzan Shinagawa, *Talk to a Stone: Nothingness* (New York, Stewart, Tabori & Chang, 1998), p. 29.
- ⁷³ Ihab Hassan, *The Dismemberment of Orpheus: Towards a Postmodern Literature* (Second Edition. Madison, The University of Wisconsin Press, 1982), p. 268.
- ⁷⁴ Ihab Hassan, *Paracriticisms: Seven Speculations of the Times* (Urbana, University of Illinois Press, 1975).
- ⁷⁵ ———, p. 63.
- ⁷⁶ A discussion of some of the ideas behind the Automatic, Romantic, and Hyperrealist movements is undertaken here out of the sole curiosity of furthering the examination of the notion of silence in Cage's work by exploring all sorts of avenues that could precise the origin and understanding of his technique. The ensuing discussion should not be considered as a direct exploration of these movements; it is exclusively undertaken as a means to bring about similar concerns found in different artistic manifestations, and which could very well cast light on Cage's own artistic expression.
- ⁷⁷ James Joyce, *Finnegans Wake* (Intro. Seamus Deane. Toronto, Penguin Books, 1992), p. 614.
- ⁷⁸ Ihab Hassan, *Paracriticisms: Seven Speculations of the Times* (Urbana, University of Illinois Press, 1975), p. 73.
- ⁷⁹ See, for instance, the scores for 4'33", $Two^4 Five^2 Seven Two^6 Five^5 Seven^2$, and *Fifty-Eight*; and the texts and notes of "Where Are We Going? And What Are We Doing?", "2 Pages, 122 Words on Music and Dance", and the "Writings Through Finnegans Wake".
- ⁸⁰ Samuel Beckett, dir., *Quad* (Stuttgart, Süddeutscher Rundfunk Production, 1981).
- ⁸¹ Samuel Taylor Coleridge, *Shakespeare's Judgment Equal to His Genius*. In Hazard Adams, ed., *Critical Theory Since Plato* (Revised Edition. Fort Worth, Harcourt Brace Jovanovich College Publishers, 1992), p. 471.
- ⁸² Samuel Beckett, *En attendant Godot* (Paris, Les Éditions de Minuit, 1952).
- ⁸³ See Coleridge's poem "Kubla Khan". In David Perkins, ed., *English Romantic Writers* (New York, Harcourt, Brace and World, 1967), p. 431.
- ⁸⁴ See Alfred Jarry's novel *Gestes et opinions du docteur Faustroll, pataphysicien*.
- ⁸⁵ Gilles Deleuze, "L'Épuisé". In Samuel Beckett, *Quad et autres pièces pour la télévision* (Trad. Edith Fournier. Paris, Les Éditions de Minuit, 1992), p. 72. The translation is mine.
- ⁸⁶ See the original television series *Star Trek*.

- ⁸⁷ See Wallace Stevens' poem "Reality Is an Activity of the Most August Imagination". In Richard Ellmann and Robert O'Clair, eds., *The Norton Anthology of Modern Poetry* (Second Edition. New York, W. W. Norton & Company, 1988), p. 303.
- ⁸⁸ Samuel Beckett, "[What Would I Do Without This World Faceless Incurious]". In Richard Ellmann and Robert O'Clair, eds., *The Norton Anthology of Modern Poetry* (Second Edition. New York, W. W. Norton & Company, 1988), p. 726.
- ⁸⁹ Gilles Deleuze, "L'Épuisé". In Samuel Beckett, *Quad et autres pièces pour la télévision* (Trad. Edith Fournier. Paris, Les Éditions de Minuit, 1992), p. 79. The translation is mine.
- ⁹⁰ John Cage, "Ryoanji". Version for double bass and voice with percussion, interpreted by Joëlle Léandre on double bass and voice and Ninh Lê Quan on percussion. On John Cage, *The Wonderful Widow of Eighteen Springs et al.* (Pers. Joëlle Léandre and Ninh Lê Quan. Auvidis, 1996).
- ⁹¹ Tom Bishop, "The Temptation of Silence". In John Calder et al., *As No Other Dare Fail: For Samuel Beckett on his 80th Birthday by his Friends and Admirers* (New York, Riverrun Press, 1986), p. 24.
- ⁹² Art Lange. In the booklet notes to John Cage, *Winter Music* (Pers. Mats Persson et al. Hat Hut Records, 1993), entry XVIII.
- ⁹³ **Peripart**, from "peri(-)" and "part". In French, "péri" refers to a djinn or fairy, in Arabo-Persian mythology; the name comes from the Persian *perî*, which means "winged". cf. note 149 and pp. 41 and 95 above.
 "Peri-" is also an element from the Greek *peri*, "around (of)".
 In the present context, the term "peripart" refers to the all-inclusive and non-obstructive opening silence forges around the word (cf. note 186). The term is employed here in order to avoid the misuse of "counterpart" as that element which completes and balances another in opposing it. Silence may be not falsely considered as the part which completes and balances language; however, silence never sets itself in opposition to the word, it is rather in constant correlation with it in its immediate periphery. In this sense, silence is not a counterpart to the word but coexists with it as a peripart.
- ⁹⁴ Stan Douglas, "Goodbye Pork-Pie Hat". In Samuel Beckett, *Teleplays* (Vancouver, Vancouver Art Gallery, 1988), pp. 17-8.
- ⁹⁵ The two presents is a idea developed by Alfred Jarry in an appendix to his novel *Gestes et opinions du docteur Faustroll, pataphysicien*. In this appendix subtitled "Commentaire pour servir à la construction pratique de la machine à explorer le temps", Jarry suggests the idea that the time-machine, not being able to reach the real past without first having travelled through the future, goes through a point, symmetrical to our present, a dead point like it between future and past, and which is called imaginary present. This experience with time finally makes him believe that duration is the transformation of a succession into a reversion, *id est* the becoming of a memory:
 "Remarquons qu'il y a deux Passés pour la Machine: le passé antérieur à notre présent à nous, ou passé réel, et le passé *construit par la Machine* quand elle revient à notre Présent, et qui n'est que la réversibilité du Futur.
 De même, la Machine ne pouvant atteindre le Passé réel qu'après avoir parcouru le Futur, elle passe par un point, symétrique à notre Présent, point mort comme lui entre futur et passé, et qu'on appellerait justement Présent imaginaire.
 [...]
 La durée est la transformation d'une succession en une réversion.
 C'est-à-dire:
 LE DEVENIR D'UNE MÉMOIRE." Alfred Jarry, *Gestes et opinions du docteur Faustroll, pataphysicien*. In *Oeuvres complètes* (Ed. Michel Arrivé. Paris, Gallimard, 1972), Vol. I, pp. 742-3.
- ⁹⁶ John Cage, *Musik of Changes* (1951); for piano.

- ⁹⁷ Antonin Artaud, *Le Théâtre et son double* suivi de *Le Théâtre de Séraphin* (Paris, Gallimard, 1964), p. 89. The translation is mine.
- ⁹⁸ Tom Bishop, "The Temptation of Silence". In John Calder et al., *As No Other Dare Fail: For Samuel Beckett on his 80th Birthday by his Friends and Admirers* (New York, Riverrun Press, 1986), p. 24.
- ⁹⁹ Paul Robert, *Le Nouveau Petit Robert: Dictionnaire alphabétique et analogique de la langue française* (Version grand format. Paris, Dictionnaires Le Robert, 1996), p. 1461. The translation is mine.
- ¹⁰⁰ See note 95.
- ¹⁰¹ Silence can be antipodal to sound in that it has the same temporal and spatial nature.
- ¹⁰² Michèle Foucre, *Le Geste et la parole dans le théâtre de Samuel Beckett* (Paris, Éditions A.-G. Nizet, 1970), p. 145.
- ¹⁰³ J. E. Dearlove, *Accommodating the Chaos: Samuel Beckett's Nonrelational Art* (Durham, Duke University Press, 1982), p. 107.
- ¹⁰⁴ _____
- ¹⁰⁵ Logically in the sense of being correctly worked out according to the logic of things as they are in their natural state.
- ¹⁰⁶ cf. p. 19 above.
- ¹⁰⁷ In the introductory score directions for the performance of *Music of Changes*, Cage indicates that "the notation of durations is in space. 2½ cm = ♩." John Cage, *Music of Changes* (New York, Henmar Press, 1961).
- ¹⁰⁸ Pierre Guyotat, *Éden, Éden, Éden* (Paris, Gallimard, 1970).
- ¹⁰⁹ Samuel Beckett, "Lessness" (1970), first published in French as *Sans* (1969). In *The Complete Short Prose, 1929-1989* (Ed. S. E. Gontarski. New York, Grove Press, 1995), pp. 197-201.
- ¹¹⁰ John Cage, *Atlas Eclipticalis* (1961); 86 instrumental parts to be performed in whole or in part, in any ensemble, electronically or not, with or without *Winter Music*.
- ¹¹¹ Ruby Cohn, *Back to Beckett* (Princeton, Princeton University Press, 1973), p. 265.
- ¹¹² "Grey air timeless earth sky as one same grey as the ruins flatness endless."; and elsewhere: "Blacked out fallen open four walls over backwards true refuge issueless." Samuel Beckett, "Lessness". In *The Complete Short Prose, 1929-1989* (Ed. S. E. Gontarski. New York, Grove Press, 1995), p. 199 (ls. 7, 23) and pp. 197 (l. 4), 199 (l. 20), respectively.
- ¹¹³ cf. note 4.
- ¹¹⁴ John Cage, *Winter Music* (Pers. Mats Persson et al. Hat Hut Records, 1993).
- ¹¹⁵ _____, *Atlas Eclipticalis for Three Flutes* (Per. Eberhard Blum. Hat Hut Records, 1992).
- ¹¹⁶ _____, "Ryoanjil". On John Cage, *The Wonderful Widow of Eighteen Springs* et al. (Pers. Joëlle Léandre and Ninh Lê Quan. Auvidis, 1996).
- ¹¹⁷ Sonic Youth, *Silver Session for Jason Knuth* (SKR, 1998). The highly-saturated atmosphere of the *Session* comes from the distorted pulsations of a multitude of electric guitars and basses plugged into amplifiers turned up at maximum volume.
- ¹¹⁸ Samuel Beckett, "Still" (1974). As "Fizzle 7 : Still" in *The Complete Short Prose, 1929-1989* (Ed. S. E. Gontarski. New York, Grove Press, 1995), pp. 240-2.
- ¹¹⁹ John Cage, *Roaratorio: An Irish Circus on Finnegans Wake* (Pers. John Cage et al. Mode Records, 1992).
- ¹²⁰ Samuel Beckett, "Lessness". In *The Complete Short Prose, 1929-1989* (Ed. S. E. Gontarski. New York, Grove Press, 1995), p. 197.
- ¹²¹ James Joyce, *Finnegans Wake* (1939) (Intro. Seamus Deane. Toronto, Penguin Books, 1992). Joyce has been of considerable influence to Cage. *Roaratorio* represents the second writing through *Finnegans Wake*, *Muoyce* being the fifth and last. Joyce himself uses the term "roaratorios" in the *Wake* (p. 41). In the novel, the father figure of the Earwicker family bears the initials "H.C.E." (p. 32), which stands for "Hag Chivychas Eve" (p. 30), but which also refers to "H.C. Earwicker" (p. 33) and to his nickname "Here Comes Everybody" (p. 32). This last reference is often used by Cage as a

- metaphor for the application of his principle of non-exclusion: he considered, as well in life as in art, that everybody and everything was welcomed and needed.
- ¹²² Giambattista Vico, *Principes d'une science nouvelle relative à la nature commune des nations* (Paris, Nagel, 1953); see, more specifically, Book V : "De la Reconnaissance des Nations et du Retour Périodique des Choses Humaines" and the Conclusion : "De l'Existence dans la Nature d'une République Éternelle qui, établie par la Providence Divine, revêt toujours les meilleurs formes possibles".
- ¹²³ James Joyce, *Ulysses* (Paris, Shakespeare and Company, 1922).
- ¹²⁴ The question and problem of spatial representation is discussed by Murray Krieger in a text entitled *A Waking Dream: The Symbolic Alternative to Allegory*.
 "Once we take the matter of juxtaposition less literally, we can accept repetition as the temporal analogue to juxtaposition and can see literary form — found in the many kinds of repetitious arrangements invented by the poet or his tradition — as that which returns time on itself, shaping temporality out of its nature as pure, unelevated sequence. In this sense we may define form (as I have elsewhere) as the imposition of spatial elements on a temporal ground without denying the figurative character of the word *spatial* and the merely illusionary escape from a temporal awareness that is never overcome." In Hazard Adams, ed., *Critical Theory Since Plato* (Revised Edition. Fort Worth, Harcourt Brace Jovanovich College Publishers, 1992), p. 1250.
- ¹²⁵ **Systolic**, from **systole**. Contraction of the heart by which blood is expelled into the arteries. cf. "the end": "The sea, the sky, the mountains and the islands closed in and crushed me in a mighty systole, then scattered to the uttermost confines of space." In *The Complete Short Prose, 1929-1989* (Ed. S. E. Gontarski. New York, Grove Press, 1995), p. 99.
- ¹²⁶ Cage himself refers to the activity of composition as "a purposeful purposelessness or a purposeless play"; see p. 176 and cf. p. 178 below.
- ¹²⁷ Ruby Cohn, *Back to Beckett* (Princeton, Princeton University Press, 1973), p. 263. "But the repetition of the sixty sentences in a different order [...]"; the observation, besides referring directly to Beckett's initial structure, also calls forth Pountney's complete rearrangement of the text, "Lessness Restructured" (Rosemary Pountney, *Theatre of Shadows: Samuel Beckett's Drama 1956-76 / From All That Fall to Footfalls with Commentaries on the Latest Plays* (Gerrards Cross, Colin Smythe, 1988), pp. 240-3). Pountney's experiment supplements the arbitrary and relative character of *event time* initially hinted at by Beckett.
- ¹²⁸ See pp. 29-32 above.
- ¹²⁹ The "chink" through which we shall see other worlds and behold other confines is comparable to the chasm of silence, through which a very small narrow opening becomes the deep interstice of conceptual reality.
- ¹³⁰ From Thomas Traherne's poem "Shadows in the Water". In Helen Gardner, ed., *The Metaphysical Poets* (London, Oxford University Press, 1967), p. 292.
- ¹³¹ Jean Lescure, *Lapicque* (Paris, Éditions Galanis, 1956), p. 78. The translation is mine.
- ¹³² Gaston Bachelard, *La Poétique de l'espace* (Quatrième édition. Paris, Presses universitaires de France, 1964).
- ¹³³ Samuel Beckett, "Lessness". In *The Complete Short Prose, 1929-1989* (Ed. S. E. Gontarski. New York, Grove Press, 1995), pp. 197-8.
- ¹³⁴ "Conscience rêveuse" is the term used by Bachelard in *La Poétique de l'espace*, p. 4.
- ¹³⁵ *La Poétique de l'espace*, p. 16. The translation is mine.
- ¹³⁶ The use of "copula" here embraces the sense of "copulate" and extends to every linguistic unit of the language.
- ¹³⁷ Jean Lescure, *Lapicque*. The translation is from the text in Hazard Adams, ed., *Critical Theory Since Plato* (Revised Edition. Fort Worth, Harcourt Brace Jovanovich College Publishers, 1992), p. 1080.
- ¹³⁸ In *The Decay of Lying*, Oscar Wilde puts forth a doctrine in which "life imitates art far more than art imitates life". The view is that art is an independent medium which never expresses anything but itself. Wilde, in setting himself inbetween and against the

rough material of Realism and the mythical ideals of Romanticism, makes of the existence of life an artistic perception in claiming Nature a human creation. For Wilde, art creates life according to its own conventions and fancy. For Cage, life creates art according to its own pattern of existence. See the text of *The Decay of Lying* in Hazard Adams, ed., *Critical Theory Since Plato* (Revised Edition. Fort Worth, Harcourt Brace Jovanovich College Publishers, 1992), pp. 658-70. The quote above is to be found on pp. 665 and 670.

¹³⁹ Michèle Foucre, *Le Geste et la parole dans le théâtre de Samuel Beckett* (Paris, Éditions A.-G. Nizet, 1970), p. 130. The translation is mine.

¹⁴⁰ J. E. Dearlove, *Accommodating the Chaos: Samuel Beckett's Nonrelational Art* (Durham, Duke University Press, 1982), p. 77.

¹⁴¹ **Hypallic**, from **hypallage**. Rhetorical figure which attributes to certain words of a phrase meaning which pertains to other words of the same phrase.

¹⁴² **Synechia**. Fusion of two contiguous parts which are normally separate.

¹⁴³ Samuel Beckett, "The Image" (1990), first published in French as "L'Image" (1959). In *The Complete Short Prose, 1929-1989* (Ed. S. E. Gontarski. New York, Grove Press, 1995), p. 167.

¹⁴⁴ Iannis Xenakis, *Formalized Music: Thought and Mathematics in Composition* (Bloomington, Indiana University Press, 1971), p. 194.

¹⁴⁵ See Henri Bergson on the "Dilatation du Temps", in *Durée et simultanété* (Paris, Quadrige/PUF, 1992), pp. 6-9.

¹⁴⁶ In the introduction to *La Poétique de l'espace*, Bachelard discusses the state of pure sublimation (in the sense of exalting imaginative apprehension) arising out of the synergy of known and unknown:

"But to touch more simply upon the problems of the poetic imagination, it is impossible to receive the psychic benefit of poetry unless these two functions of the human psyche — the function of the real and the function of the unreal — are made to cooperate. We are offered a veritable cure of rhythm-analysis through the poem, which interweaves real and unreal, and gives dynamism to language by means of the dual activity of signification and poetry." Poetry taken here as non-signification, poetry (the poetic image) apprehended only in its ontological state and successfully transferable only directly into another independent abode in the productive imagination of the subject.

Paul Valéry presents a similar observation with the idea that an exclusively comprehensive discourse such as prose writing eventually transforms language into non-language and then into another form of language. However, poetry acts differently and elsewhere, in that space between known and unknown, between presence and absence:

"The poem, on the other hand, does not die for having lived: it is expressly designed to be born again from its ashes and to become endlessly what it has just been. Poetry can be recognized by this property, that it tends to get itself reproduced in its own form: it stimulates us to reconstruct it identically.

[...] On the other hand, whatever is properly thought, image, sentiment, is always, in some way, a production of absent things.

[...] Between voice and thought, between thought and voice, between presence and absence, oscillates the poetic pendulum." The quotes from Gaston Bachelard, *The Poetics of Space* and Paul Valéry, *Poetry and Abstract Thought* are from the translated texts in Hazard Adams, ed., *Critical Theory Since Plato* (Revised Edition. Fort Worth, Harcourt Brace Jovanovich College Publishers, 1992), pp. 1081 and 916-7, respectively.

¹⁴⁷ See Bergson on the "Systèmes de référence", in *Durée et simultanété* (Paris, Quadrige/PUF, 1992), pp. 34-40.

¹⁴⁸ Henri Bergson, *Durée et simultanété* (Paris, Quadrige/PUF, 1992), p. 41. The translation is mine.

- ¹⁴⁹ A linguistic concept can be metaphorically considered a winged thought in the view that it represents a non-causal and non-analogical symbol which is almost infinitely forgeable.
- ¹⁵⁰ In the chapter on "Symbols" of his *Sartor Resartus*, Carlyle writes: "Of kin to the so incalculable influences of Concealment, and connected with still greater things, is the wondrous agency of *Symbols*. In a Symbol there is concealment and yet revelation: here therefore, by Silence and by Speech acting together, comes a double significance. And if both the Speech be itself high, and the Silence fit and noble, how expressive will their union be!". In Thomas Carlyle, *Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh. In Three Books* (Centenary Edition. The Works of Thomas Carlyle in Thirty Volumes. Vol. I. New York, AMS Press, 1969), p. 175.
- ¹⁵¹ cf. note 11.
- ¹⁵² **Lexemic**, from **lexeme**. Free lexical morpheme (\cong word).
Paratax. Construction by juxtaposition, without any transition word indicating the nature of the relationship between the propositions or, as in the present case, between the words.
- ¹⁵³ See pp. 61-6 above.
- ¹⁵⁴ Samuel Beckett, "Still 3" (1978). In *The Complete Short Prose, 1929-1989* (Ed. S. E. Gontarski. New York, Grove Press, 1995), pp. 269-70.
- ¹⁵⁵ **Copulative**. In grammar, expression which indicates a connection between terms or propositions.
- ¹⁵⁶ In its original Greek signification of *υπαλλαγή* "exchange, inversion".
- ¹⁵⁷ Samuel Beckett, "For to End Yet Again" (1976), published in French as "Pour finir encore" (1976). As "Fizz 8 : For to End Yet Again" in *The Complete Short Prose, 1929-1989* (Ed. S. E. Gontarski. New York, Grove Press, 1995), pp. 243-6.
- ¹⁵⁸ Paul Robert, *Le Nouveau Petit Robert. Dictionnaire alphabétique et analogique de la langue française* (Version grand format. Paris, Dictionnaires Le Robert, 1996), p. 1461. The translations is mine.
 For Cage, music is an "organization of sound" and "the composer (organizer of sound) [is not only faced] with the entire field of sound but also with the entire field of time". See pp. 169-70 below.
- ¹⁵⁹ John Cage, "Series re Morris Graves". In *Empty Words: Writings '73-'78* (Hanover, Wesleyan University Press, 1981), pp. 99-121.
- ¹⁶⁰ Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (Baltimore, The John Hopkins University Press, 1978), p. 182.
- ¹⁶¹ See the beginning of this paper.
- ¹⁶² Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (Baltimore, The John Hopkins University Press, 1978), p. 223.
- ¹⁶³ _____, p. 225.
- ¹⁶⁴ Edgar Allan Poe, "Al Aaraaf", Part I, 126-7. In *The Collected Works of Edgar Allan Poe* (Ed. Thomas Ollive Mabbott. Cambridge, The Belknap Press of Harvard University Press, 1969), Vol. I: Poems, p. 104.
- ¹⁶⁵ "In a snowfall
 that obscures the winter grasses
 a white heron—
 using his own form
 to hide himself away." - Kigen Dogen, "Worship Service" (Translated by Steven Carter). In Peter Harris, ed., *Zen Poems* (New York, Alfred A. Knopf, 1999), p. 146.
 Cage attended lectures by Daisetz T. Suzuki on Zen Buddhism at Columbia University. The chance operations used by Cage in his compositions are based on the method employed to obtain oracles through the Chinese *I-Ching Book of Changes* (See James Legge, trans., *I Ching: The Book of Changes* (Second Edition. New York, Dover, 1899)). For an idea of how Cage uses this method, see "Composition: To describe the Process of Composition Used in *Music of Changes* and *Imaginary Landscape No. 4*" in *Silence*, pp. 57-9.

- See also the influence of Zen and other Oriental philosophies in the numerous little stories appending the texts in *Silence* and *A Year From Monday*.
- ¹⁶⁶ See, among other texts, the different portions of "Diary: How To Improve the World (You Will Only Make Matters Worse)" in *A Year From Monday*, *M*, and *X: Writings '79-'82* (Middletown, Wesleyan University Press, 1983).
- ¹⁶⁷ For an idea of fragmented texts, see, among many others, "Rhythm Etc." in *A Year From Monday*, pp. 120-32 or "Mushroom Book" in *M*, pp. 117-94. For interesting patchwork, see, among others, "Writing Through the Cantos" or "Muoyce (Writing for the Fifth Time Through Finnegans Wake)" in *X*, pp. 109-15 and 173-87, respectively; or "Writing for the Second Time Through Finnegans Wake" in *Empty Words*, pp. 133-76.
- ¹⁶⁸ See p. 67 above and notes 29 and 56.
- ¹⁶⁹ John Cage, *4'33"* (1952); tacet for any instrument or combination of instruments.
- ¹⁷⁰ The New York School was established around four main composers: Morton Feldman, Earle Brown, Christian Wolff, and John Cage.
- ¹⁷¹ Franck Mallet, "David Tudor et l'avant-garde". In the booklet notes to David Tudor, per., *Piano Avant-Garde Recordings 1956-60* (Hat Hut Records, 1996), p. 10.
- ¹⁷² Richard Kostelanetz, "Recent Thoughts About John Cage". In the booklet introductory notes to Laurie Anderson et al., pers., *A Chance Operation: The John Cage Tribute* (KOCH, 1993).
- ¹⁷³ John Cage, *Variations I* (1958); for any number of players, any sound-producing means.
 ———, *Variations II* (1961); for any number of players, any sound-producing means.
 ———, *Variations III* (1963); for any number of players, any sound-producing means.
 ———, *Variation IV* (1963); for any number of players, any sound-producing means, with or without other simultaneous activities.
 ———, *Variations V* (1965); remarks re an audio-visual performance.
 ———, *Variations VI* (1966); for a plurality of sound systems.
 ———, *Variations VII* (1966); the receiving in a single place of sounds from different distances.
- ¹⁷⁴ ———, *0'00"* (1962); solo to be performed in any way by anyone. *0'00"* is *4'33"* (no. 2) and also part 3 of a work of which *Atlas Eclipticalis* is part 2 and *Winter Music* is part 1. The piece was dedicated by Cage on October 24, 1962 in Tokyo for Yoko Ono and Toshi Ichihyanagi. Ono remixed one of her compositions, "Georgia Stone", for *A Chance Operation: The John Cage Tribute* (Laurie Anderson et al., pers. KOCH, 1993). "Georgia Stone" is elaborated in three movements: "Darkness", "Mommy, Where are You?", and "Light". See also the performance by Frank Zappa of *4'33"* on *A Chance Operation* and the electronic realization by Peter Pfister of *0'00"* (*4'33"* (no. 2)) on John Cage, *45'* (Pers. Frances-Marie Uitti et al. Hat Hut Records, 1991).
- ¹⁷⁵ ———, "Atlas Eclipticalis - General Directions". In the booklet notes to *Atlas Eclipticalis for Three Flutes* (Per. Eberhard Blum. Hat Hut Records, 1992).
- ¹⁷⁶ cf. p. 194 below.
- ¹⁷⁷ David Revill, "No Rest of Life". In the booklet introductory notes to Laurie Anderson et al., pers., *A Chance Operation: The John Cage Tribute* (KOCH, 1993).
- ¹⁷⁸ John Cage, *Music for Piano 21-36; 37-52* (1955); for one or more pianos.
- ¹⁷⁹ ———, *Cheap Imitation* (1969); for piano.
 ———, *Cheap Imitation* (1972); 24-95 orchestral parts.
 ———, *Cheap Imitation* (1977); for violon solo.
- ¹⁸⁰ ———, ———, ———, ——— *Circus on ———* (1979); a means of translating any book into music. *Roaratorio, an Irish Circus on Finnegans Wake* is a realization of this piece by John Cage and John Fullemann.
- ¹⁸¹ Herbert Henck (Trans. Stefan de Hann and Deborah Richards). In the booklet notes to John Cage, *Music of Changes* (Per. Herbert Henck. WERGO, 1988), p. 13.

¹⁸² Notwithstanding being first and foremost a composer dealing with music-based and related issues (although in this present case this has always bring along its share of social, philosophical, and political concerns and comments as well), Cage deals with and undertakes to apply the same principles of indeterminacy and non-linearity to other artistic forms, such as in his many experiments with written texts (the mesostics and "writings through" Joyce, Thoreau, Pound) as well as in his later explorations of the visual arts (the etchings of *Changes and Disappearances* (1981), the experiments with burnt paper (see, for instance, the cover illustration of *Composition in Retrospect* (Cambridge, Exact Change, 1993))).

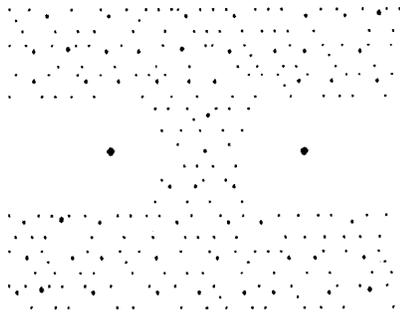
¹⁸³ It is interesting to notice that Cage has never brought into play any other or new defining constitutive elements in his reinvestment of music as an organization of sounds within a duration (cf. the definition of music as "the art of combining sounds according to rules [...], of organizing a duration with acoustic elements". In Paul Robert, *Le Nouveau Petit Robert: Dictionnaire alphabétique et analogique de la langue française* (Version grand format. Paris, Dictionnaires Le Robert, 1996), p. 1461. The translation is mine.).

¹⁸⁴ cf. the examination of truth at the beginning of this paper as well as in note 4. cf. also the difference between "ignored control" and "controlled ignorance" discussed on pp. 95-6 and 98 above (see also p. 178 below).

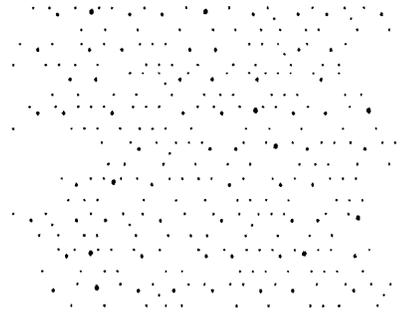
¹⁸⁵ For a further examination of 4'33", see pp. 109-21 above.

¹⁸⁶ 0'00" (1962), as a solo to be performed in any way by anyone not even in the lapse of an instant, makes each new moment of a duration a tiny undeliberate performance, independent of any other performances since different at every single moment of that duration. While 4'33" metaphorically represents the organic chasm silence opens up on the indeterminate and independent presence of all the sounds and noiseful activity present in the immediate environment of each volitionally-performed sound, 0'00" presents each instant of every one of these interpenetrating and autonomous manifestations issued out of the chasm of silence in the symbolic discontinuity of a time-line into an aggregate of multi-dimensional manifestations:

4'33"



0'00"



¹⁸⁷ Even 4'33" is composed on chance-determined silences following three movements (30", 2'23", 1'40"), on which pianist David Tudor was to make three silent gestures, signaling the three movements, in the original performance of 1952. At the irony of chance-determined silences, Cage jokes: "I may have made a mistake in addition." David Revill, "No Rest of Life". In the booklet introductory notes to Laurie Anderson et al., pers., *A Chance Operation: The John Cage Tribute* (KOCH, 1993).

¹⁸⁸ Cage on discipline: "'Most people who believe that I'm interested in chance', he [Cage] once said in an interview, 'don't realize that I use chance as a discipline — they think I use it [...] as a way of giving up making choices. But my choices consist in choosing what questions to ask.'" Paul van Emmerik. In the booklet notes to John Cage, *Two⁴ Five² Seven Two⁶ Five⁵ Seven²* (Pers. Ives Ensemble. Hat Hut Records, 1996), p. 5.

¹⁸⁹ Of course, it is agreed upon here that the extensive use of chance in the elaboration of some of Cage's works does inadvertently create some relationships between the different components in each of these works; however, the occurrence of these relationships, although completely fortuitous, are not chance-determined themselves, in the sense that they are not part of an intentional process which makes of chance a method to bring different elements together, since they are entirely neglected in the process in favor of each individual element in its unique presence in relation to its position in space and time (here and now).

¹⁹⁰ Thomas Carlyle, *Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh. In Three Books* (Centenary Edition. The Works of Thomas Carlyle in Thirty Volumes. Vol. I. New York, AMS Press, 1969), p. 175.

¹⁹¹ In the present context, where the word as a unit becomes the symbol, silence represents the void of the indivisible space. Now, following Pascal's reflections, the void extends in space, and even becomes itself infinite, together with the infinity; however, the void, as a space having an area, cannot be indivisible and, thus, representing silence as the void of the indivisible space becomes a nonsense in itself. However, silence can come to be seen as such if silence is only imagined to cover a surface. In reality, silence does represent the void of the indivisible space since silence, having no area whatsoever, merges with the word when it becomes juxtaposed to it. Hence, silence creates a symbolic gap within the word itself. However, being a symbolic unit of the same nature as the word, silence becomes itself infinite, in such a way that is established, as Pascal says, "a perfect correspondance between these things [the infinite and the void], since all these dimensions are infinitely divisible, without falling into their indivisibles, so as to all maintain the middle between the infinite and the void.

Here stands the admirable relationship nature has instituted between these things, and the two marvelous infinities, [...] although infinitely different, are nonetheless relative to each other, in such a way that the knowledge of one brings necessarily to the knowledge of the other". Blaise Pascal, "Opuscules: De l'Esprit géométrique et de l'art de persuader". In *Oeuvres complètes* (Paris, Éditions du Seuil, 1963), p. 354. The translation is mine.

o u t - t e x t q u o t e s *

title body same grey as
the earth sky ruins
only upright. no sound
not a breath same grey
all sides earth sky
body ruins. blacked out
fallen open four walls
over backwards true
refuge issueless.

no sound no stir ash
grey sky mirrored earth
mirrored sky. grey air
timeless earth sky as
one same grey as the
ruins flatness endless.
in the sand no bold one
step more in the
endlessness he will
make it. it will be day
and night again over
him the endlessness the
air heart will beat
again.

figment light never
was but grey air
timeless no sound. all
sides endlessness earth
sky as one no stir not
a breath. on him will
rain again as in the
blessed days of blue
the passing cloud. grey
sky no cloud no sound
no stir earth ash grey
sand.

little void mighty
light four square all
white blank planes all
gone from mind.
flatness endless little
body only upright same
grey all sides earth sky
body ruins. scattered
ruins same grey as the
sand ash grey true
refuge. four square
true refuge long last
four walls over
backwards no sound.
never but this changele¹

meanwhile that flesh-locked sea of
silence achieved a miserable consummation in dribblets
of sound²

to see one must go
beyond the imagination and for
that one must stand absolutely
still as though in the center of a
leap³

my intention has been, often, to say what i had to say
in a way that would exemplify it; that would,
conceivably, permit the listener to experience what i
had to say rather than just hear about it⁴

heard the unspoken words⁵

but there is not silence⁶
every something is an echo of nothing⁷

this deafening silence⁸

silence at the eye of the scream⁹

indeterminacy when present in the
making of an object, and when therefore viewed
dualistically, is a sign not of identification with no
matter what eventuality but simply of carelessness
(~~ignorance~~) with regard to the outcome¹⁰

if this word "music" is
sacred and reserved for eighteenth- and nineteenth-
century instruments, we can substitute a more
meaningful term: organization of sound¹¹

after a timeless paranthesis he found
himself alone in his room, spent with ecstasy, torn by
the bitter loathing of that which he had condemned to
the humanity of silence. thus each night he died and
was god, each night revived and was torn, torn and
battered with increasing grievousness, so that he

*hungered to be irretrievably engulfed in the light of
eternity, one with the birdless cloudless colourless skies,
in infinite fulfillment*¹²

*that attitude that is non-
exclusive, that can include what we know together with
what we do not yet imagine*¹³

*this thing, this thing, this farrago of silence and
words, of silence that is not silence and barely
murmured words*

[...]

*how the intervals are filled, as if i
didn't know, as if there were two things, some other
thing besides this thing, what is it, this unnamable
thing that i name and name and never wear out, and
i call that words*¹⁴

~~nonintentional expressiv-~~

#y

[...]



*nature builds
the mountains and meadows and man puts in the
fences and labels." the fences have come down and
the labels are being removed*¹⁵

the composer (organizer of sound) will be faced not only with the entire field of sound but also with the entire field of time¹⁶

from a non-dualistic point of view, each thing and each being is seen at the center, and these centers are in a state of interpenetration and non-obstruction. from a dualistic point of view, on the other hand, each thing and each being is not seen: relationships are seen and interferences are seen¹⁷

: to find a way of writing which comes from ideas, is not about them, but which produces them¹⁸

at the inexistent centre of a formless place¹⁹

and what is the purpose of writing music? one is, of course, not dealing with purposes but dealing with sounds. or the answer must take the form of paradox: a purposeful purposelessness or a purposeless play. this play, however, is an affirmation of life — not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord²⁰

² sound has four characteristics: pitch, timbre, loudness, and duration. the opposite and necessary coexistent of sound is silence. of the four characteristics of sound, only duration involves both sound and silence. therefore, a structure based on durations (rhythmic: phrase, time lengths) is correct (corresponds with the nature of the material), whereas harmonic structure is incorrect (derived from pitch, which has no being in silence)²¹

the situation is therefore essentially non-dualistic; a multiplicity of centers in a state of non-obstruction and interpenetration²²

for, when, after convincing oneself ignorantly that sound has, as its clearly defined opposite, silence, that since duration is the only characteristic of sound that is measurable in terms of silence, therefore any valid structure involving sounds and silences should be based, not as accidentally traditional, on frequency, but rightly on duration²³

is there such a thing as silence? ²⁴

ancient
chinese was free of syntax. words
floated in no-mind space ²⁵
involved in an infinite play of interpenetrations ²⁶
impermanently

what is the
sound that's heard
when a conch shell is
held to an ear? does it
originate in the shell?
or is it outside sound
that went all the way
in and came back out
transformed? ²⁷

QUESTION: is this a thematic
ANSWER: who said anything about themes? it is
~~not a question of having something to say~~

QUESTION: then what is the purpose of this
"experimental" music

ANSWER: no purposes. sounds ²⁸
likewise the music sometimes consists of single
sounds or groups of sounds which are not supported by
harmonies but resound within a space of silence ²⁹

there is silence and there is
not silence, there is no one and there is someone,
nothing prevents anything ³⁰

the sound emerged so
softly from the silence and so resembled it ³¹
sound

[...]

silence which is its nonexistent opposite ³²

(ambient noise) ³³ silence
the actual imposition of silence by an agent
that drifted off into silence ³⁴

at first nothing, then little by little, i mean rising

up out of the silence till suddenly no higher, a kind of massive murmur³⁵

"material" —
the sounds
and silences
of a
composition³⁶

goes on is what Feldman speaks of when he
speaks of being sub-
merged in silence. the ac-ceptance of
death is the
source of all life. so that listening to this
music one
takes as a spring-board the first sound that
comes along; the first
something springs us into nothing and out of
that
nothing a-rises the
next something; etc. like an al-ternating
current. not one sound fears
the silence that ex-tinguishes it. and no
silence exists that is not pregnant
with sound³⁷

problems connected with sounds were
insufficient to ~~change~~ ~~attain~~ the nature of
music³⁸

a voice murmuring a trace³⁹ there is nothing but

words
without syntax, each word
polymorphic⁴⁰

mentioning opposites, he
called them correlatives⁴¹
you are still between the two murmurs⁴²

*only the words break the silence,
all other sounds have ceased. if i
were silent i'd hear nothing. but if
i were silent the other sounds
would start again, those to which
the words have made me deaf, or
which have really ceased. but i
am silent,*

[...]

*that's
not how it is, it's for ever the same
murmur, flowing unbroken, like a
single endless word and therefore
meaningless, for it's the end gives
the meaning to words⁴³*

*formerly,
silence was
the time
lapse
between
sounds,
useful
towards a
variety of
ends, among
them that of
tasteful
arrangement,
where by
separating
two sounds
or two
groups of
sounds their
differences
or
relationships
might receive
emphasis; or
that of
expressivity,
where
silences in a
musical
discourse*

*might provide
pause or
punctuation;
or again,
that of
architecture,
where the
introduction
or
interruption
of silence
might give
definition
either to a
predetermin-
ed structure
or to an
organically
developing
one. where
none of these
or other
goals is
present,
silence
becomes
something
else — not
silence at
all, but
sounds. the
nature of
these is
unpredic-
table and
changing.
these sounds*

blanks for when words
gone. when nobow on. then
all seen as only then.
undimmed. all undimmed
that words dim. all so seen
unsaid⁴⁴

(which are
called silence
~~only~~ because
they ~~do not~~
form part of
a musical
intention)
may be de-
pended upon
to exist⁴⁵

instead of going to extremes (as in
i and ii), movement toward a center [...] ⁴⁶
any event that follows a space is a new event

militarized" language⁴⁷

nonsyntactical "de-

i was so unused to speech that my
mouth would sometimes open, of its own accord, and
vent some pphrase or pphrases, grammatically
unexceptionable but entirely devoid if not of meaning,
for on close inspection they would reveal one, and even
several, at least of foundation⁴⁸

for to end yet again
skull alone in a dark
place pent bowed on a
board to begin. long
thus to begin till the
place fades followed by
the board long after.
for to end yet again
skull alone in the dark
the void no neck no
face just the box last
place of all in the dark
the void. place of
remains where once
used to gleam in the
dark on and off used to
glimmer a remain.
remains of the days of
the light of day never
light so faint as theirs
so pale. thus then the
skull makes to glimmer
again in lieu of going
out. there in the end
all at once or by
degrees there dawns
and magic lingers a
leadен dawn. by
degrees less dark till
final grey or all at
once as if switched on
grey sand as far as eye
can see beneath grey
cloudless sky same
grey. skull last place
of all black void
within without till all
at once or by degrees
this leadен dawn at
last checked no sooner
dawned. grey cloudless
sky grey sand as far as
eye can see long desert
to begin. sand pale as
dust ah but dust indeed
deep to engulf the
haughtiest monuments
which too it once was
here and there. there
in the end same grey i⁴⁹

- ¹ Samuel Beckett, "Lessness". In *The Complete Short Prose, 1929-1989* (Ed. S. E. Gontarski. New York, Grove Press, 1995), pp. 199-200.
- ² _____, "Assumption". In *The Complete Short Prose*, p. 5.
- ³ John Cage, "45' for a Speaker". In *Silence: Lectures and Writings* (Hanover, Wesleyan University Press, 1961), p. 170.
- ⁴ _____, in the "Foreword" to *Silence*, p. ix.
- ⁵ Samuel Beckett, "Ohio Impromptu". In *Collected Shorter Plays* (New York, Grove Press, 1984), p. 286.
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*all italicizing, underlining, marking, scripting, drawing,
and irregular lower-casing are mine. the rest is not.

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