Singing the Dead Present:
Reading Ali Smith's *Winter* in the Middle Ages

Elizabeth Eva Leach (University of Oxford)

Introduction

At first glance the modern novel looks intrinsically antithetical to song. This is because, as 'glance' and 'looks' imply, the novel is predominantly a visual object, a written text, something present unvocalized (if mentally voiced) in the mind of a single silent reader; it is, moreover, prose. Song, by contrast, is a sonic and oral art, manifest in live or recorded sounding performance which, while not necessarily public, typically involves more than a single individual; and its text—its lyrics—are poetry.

Looking and listening more closely, however, this antithesis proves chimerical for both the novel and song, which can be considered sensory hybrids. While silent reading may have been considered normative for novels since at least the eighteenth century, prose has never precluded sonic rendering, whether real or imaginary.[1] Real sonic reading situations, even before the twenty-first century rise in the audiobook format, have historically encompassed reading aloud in family or educational settings, and the provision of audio recordings for the visually impaired. It is possible to view a written text as a kind of 'score' (visual instructions) for the production of spoken language—both a (descriptive) reflection of sounds using arbitrary signs and a recipe for reproducing those same sounds by means of those signs.[2]

Conversely and similarly, music exists in non-sonic forms, that is, in forms that lack actually detectable physical sound waves. While musical notation, like writing, can be both a (descriptive) transcription of sound and a recipe for producing it, music effectively also exists silently in that notation, which can be read mentally. 'Hearing' a score silently in one's head can be done as much with musical notation as it can for spoken language with writing. And just as there are varying kinds of writing for spoken language, so too music writing can be specialist

[1] On the persistence of oral reading, even in the Enlightenment, see, for example, Jane V. Curran, 'Oral Reading, Print Culture, and the German Enlightenment', *The Modern Language Review*, 100 (2005), 695–708 and the review of recent histories of literary orality in the long eighteenth century in Mary Helen Dupree, 'Goethe's Talking Books: Print Culture and the Problem of Literary Orality', *Goethe Yearbook*, 28 (2021), 315–321; see also Paula McDowell, *The Invention of the Oral: Print Commerce and Fugitive Voices in Eighteenth-Century Britain* (Chicago: University of Chicago Press, 2017).

[2] The 'voice' of a novel's narrator is thus not just a metaphorical voice, although I shall generally avoid discussion here of voice per se, since its remit and definition is highly contested, especially when also involving sung text. See the Introduction and essays in Martha Feldman and Judith T. Zeitlin, 'The Voice as Something More: Essays Towards Materiality' *(*Chicago: Chicago University Press, 2019); see also Mladen Dolar, *A Voice and Nothing More* (Cambridge MA: MIT Press, 2006). On the persistence of a humanist conception of textual voice (as presence), despite novelistic and theoretical attempts to insist on its lack, see Peter Boxall, *The Value of the Novel* (Cambridge: Cambridge University Press, 2015), pp. 19–38.

symbolic musical notation, but might also be merely textual (verbal) representation, i.e. just the written text of a song that is already known.[3] Some performers deploy mental imaging techniques as a form of practice and individuals can also recall music in memory without either external prompts or making any perceptible sound.[4] The role of memory here, however, is no different from its importance in verbal texts, since all writing relies on a memorised link between graphic forms and sounds, which is arguably no more arbitrary in alphabetic scripts than they are in logosyllabary, abjad (consonant only), or musical writing systems.[5]

Although it is necessary to have some knowledge of the language on which a writing system is based in order to read it, one does not have to know how it sounded.[6] Just as the content of writing can be understood without securely knowing how it sounded, the same is true of music. While some notated earlier musics, the notation of which lacks either exact pitch heighting or precise relative rhythm (or both), cannot be performed in a way that might have sounded familiar to their original audiences or makers, they can nonetheless yield a lot of similarly 'semantic' structural and analytical information.[7]

Overall, then, prose writing in the novel and the musicalised performance of language in song have more in common than might at first be assumed. This essay examines the modality of song in one contemporary novel, comparing it to the way a twelfth-century Occitan song that formed part of the earliest literate songs in Western Europe sits within a thirteenth-century work of apparently anti-song literature written in medieval French prose. It focuses therefore on Ali Smith's Brexlit novel, *Winter*, but its point of departure is Richard de Fournival's thirteenth-century *Bestiaire d'amours* (Bestiary of Love), an expressly anti-song prose work in which the earlier song literature of the troubadours makes a cameo appearance. This long perspective allows the observation that placing song apparently out of its element reflects and facilitates

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[3] On this point, see the arguments for the 'text-only' chansonnier, Oxford Bodleian Library, Douce 308 in Elizabeth Eva Leach, 'A Courtly Compilation: The Douce Chansonnier', in *Manuscripts and Medieval Music: Inscription, Performance, Context,* ed. by Helen Deeming and Elizabeth Eva Leach (Cambridge: Cambridge University Press, 2015), pp. 216–41.

[4] See, for example, Gerald Klickstein. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (New York: Oxford University Press, 2009), pp. 34–37. Recent work using fMRI scanning suggests that brain network connectivity is the same, regardless of whether or not imagined sound is vocalised; see Victor M. Vergara, Martin Norgaard, Robyn Miller, Roger E. Beaty, Kiran Dhakal, Mukesh Dhamala, and Vince D. Calhoun, 'Functional Network Connectivity During Jazz Improvisation' *Scientific Reports* 11 (2021): 19036 Web.

[5] On the classification of writing systems, itself a contested field, see Peter T. Daniels and William Bright, 'The World's Writing Systems' (Oxford: Oxford University Press, 1996). and Florian Coulmas, *Writing Systems: An Introduction to Their Linguistic Analysis* (Cambridge: Cambridge University Press, 2002).

[6] Sumerian, for example, can be read, but ideas about pronunciation are filtered through Old Babylonian texts that render how Akkadian speakers spoke Sumerian as a foreign language; see Eric J. M. Smith, '[-Atr] Harmony and the Vowel Inventory of Sumerian', *Journal of Cuneiform Studies,* 59 (2007), 19–38.

[7] See, for example, Rebecca Maloy, *Songs of Sacrifice: Chant, Identity, and Christian Formation in Early Medieval Iberia* (New York: Oxford University Press, 2020), pp. 105–58.

central features of song's temporal power, while revealing the performative sounds (real or imagined) of prose. In moving across and among sensory modes, song permits the sort of inter-mundane haunting of the living by the dead and vice versa, which Smith's novels have explored through various ghosts and past presences (and presents), a temporal power which Richard's work evokes at its outset.

Medieval: Ricardian Modalities

My own assumption of the inevitable blurring of sonic and textual boundaries in literary works in general arises from my specific engagement with medieval materials that transmit both literary (linguistic/spoken) works and musical (linguistic/sung) ones and, in particular, my ongoing interest in a prose text that quotes shreds and patches of songs, namely Richard de Fournival's *Bestiaire d'amours*.[8] Richard de Fournival (1201–1259/60) was one of the greatest polymaths of the Middle Ages and has left a body of work that includes twenty-one stanzaic French lyrics with melodies, Latin scientific treatises on alchemy and astrology, and prose works in French; a record of his extensive private library also survives.[9] Richard's *Bestiaire d'amours*, his most widely copied work, is an intrinsically hybrid text, which marries the materials of a bestiary with the format of love letter so as to address in prose an essentially lyric situation more often found in verse, especially sung verse—the rejected lover making a last-ditch attempt to convince his lady to accept him. Jonathan Morton and I term the work a 'prose lyric'.[10] While this work pre-dates the invention of the modern novel, its format as a rather early first-person text in prose makes it a useful comparison with the contemporary novel that will be discussed here.[11] But the impetus to compare Richard's work with Ali Smith's *Winter* rests on other shared features. In

[8] I first wrote about this work in Elizabeth Eva Leach, *Sung Birds: Music, Nature, and Poetry in the Later Middle Ages* (Ithaca: Cornell University Press, 2007), pp.254–7 and later in Elizabeth Eva Leach and Jonathan Morton, 'Intertextual and Intersonic Resonances in Richard de Fournival's *Bestiaire d'amour*: Combining Perspectives from Literary Studies and Musicology', *Romania,* 135 (2017).

[9] On the works, see Yvan G. Lepage (ed.), L'Œuvre lyrique de Richard de Fournival', Ottawa Medieval Texts and Studies, 7 (Ottawa: University of Ottawa, 1981), 9–14; on his library, see Léopold Victor Delisle, *Le Cabinet des manuscrits de la Bibliothèque Impériale (Nationale): Étude sur la formation de ce dépôt* (1868-81), vol. 2, pp. 518–35; Richard H. Rouse, 'Manuscripts Belonging to Richard de Fournival', *Revue d'histoire des textes,* 3 (1973), 253-69; Christopher Lucken, 'La *Biblionomia* de Richard de Fournival: un programme d'enseignement par le livre. Le Cas du Trivium', in *Les Débuts de l'enseignement universitaire à Paris (1200–1245 environ)* (Turnhout: Brepols, 2013), pp. 89–125; and the essays contained in Joëlle Ducos and Christopher Lucken, 'Richard de Fournival et les sciences au xiiie siècle' *(*Florence: Sismel-Galluzzo, 2018).

[10] See Elizabeth Eva Leach and Jonathan Morton, *Love Out Loud: Sounding Desire in the* Bestiaire d'amours (forthcoming), which is currently being read for publication.

[11] The *Bestiaire d'amours* is *sui generis*; prose texts in this period were either romances or vernacularisations of Latin sermons, hagiography, or historiography. See Michelle R. Warren, 'Prose Romance', in William Burgwinkle, Nicholas Hammond, and Emma Wilson (eds) *The Cambridge History of French Literature* (Cambridge: Cambridge University Press, 2011), pp. 153–63, at p. 157.

particular, both Richard and Smith play with pervasive intertextuality and articulate an idea of inter-mundane communication, that is, the sense that the tension caused by holding sonic forms of communication (language and song) in silent forms (written text and memory) enables transmission to move between worlds, across distance, across time, and ultimately between the dead and the living. While they achieve it in somewhat different ways, both writers foster anti-binary, anti-categorical thinking.[12]

In the *Bestiaire d'amours* the *je* of the text expressly claims an exasperation with singing and vows never to sing again. Yet the text goes on to quote the lyrics of a famous troubadour in a move emblematic of its 'speaker's' inability to stop being a singer, partly because, as his work's opening shows, he cannot, despite his best efforts, assign *peinture* and *parole* to the eye and ear that guard to doors to Memory in a way that strictly divides between sight (painting) and sound (words).[13] Instead, as the *je* notes as he justifies the use and value of books for preserving the memory of events:

> quant on voit painte une estoire ou de Troies ou d'autre, on voit les fais des preudommes qui cha en arriere furent aussi con s'il fussent present. Et tout aussi est il de parole, car quant on ot .j. roumans lire, on entent les fais des preudommes aussi con s'il fussent present. Et puis c'on fait present de che qui trespassé par ches .ij. choses, c'est par painture et par parole, dont il apert il bien que par ches .ij. choses puet on a memoire venir.
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> when one sees painted a history, either of Troy or something else, one sees the deeds of noble men which happened then, as if they were present [now]. And it is just the same for speech, for when one hears a romance read, one hears/understands the deeds of noblemen as if they were present. And since one can make present that which has come to pass by both these things, i.e., by painting and by speech, it is most apparent that by these two things one can enter into memory.[14]

Books prompt the appearance of mental images in the minds of listeners, either by causing them to see images of past events painted on the page or hear voiced accounts of them: understanding, seeing, and hearing are fundamentally muddled to the point of interchangeability. But in the context of these stories being read aloud, 'hearing a romance read' the presence is made present but—like the sound itself—is ephemeral unless it enters into memory. The ephemerality of sonically delivered 'information' is literally true: Isidore of Seville's seventh century dictum notes that sounds perish *unless* they are held in memory, which he uses to justify ascribing music

[12] See Ben Masters, 'Adjustment-Style: From H. G. Wells to Ali Smith and the Metamodern Novel', *Textual Practice,* 35 (2021), 967-95 at 982. This is not usually how Richard de Fournival's text is read, but see Leach and Morton, 'Intertextual and Intersonic Resonances'.
[13] See Leach and Morton, 'Intertextual and Intersonic Resonances'.
[14] Gabriel Bianciotto, *Le Bestiaire d'amour et La Response du bestiaire: Édition bilingue* (Paris: Champion, 2009), p. 156. The narratorial evocation of the visual in recounting battle-narratives is common in *chansons de geste* and Richard may well be drawing on such a tradition. See Sophie Marnette, *Narrateur et points de vue dans la littérature française médiévale: une approche linguistique* (Bern: Peter Lang, 1998), pp. 60–3.

to the Muses as the daughters of Jove and Memory. That musically delivered verbal text—that is, song—might imprint itself in memories more tightly than verbal text alone is something that Isidore clearly knew, and which explains the centrality of chant to the complexities of Christian liturgies in the Middle Ages and perhaps also the persistence of songs in a human evolutionary stage of highly developed language, which might be thought to supersede the need to communicate musically.

Some modern commentators on the *Bestiaire d'amours* consider the quotation of song later in this prose work as effectively an act of textualisation that entirely removes the songness of the songs. After all, Richard's work survives solely in written manuscripts, which are beautifully illuminated textual, material, and physical objects. Art historians have rightly pointed out how the text itself unusually decrees its own illustration.[15] Literary scholars have explored the literary text's reliance on other texts and have typically drawn attention to the explicitly anti-lyric claims of the text's often sententious and clerkly *je*.[16] The short troubadour quotations in the text have been adduced as forming part of a broader de-lyricization enacted by the *Bestiaire d'amours*, because they are used as textual authority alongside Ovid, are highly abbreviated, are attributed to a nameless 'Poitivin', and are inserted in the text by the hoopoes rather than in association with more traditional songbirds.[17]

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[15] See, for example, Helen Solterer, 'Letter Writing and Picture Reading: Medieval Textuality and the *Bestiaire d'amour*', *Word and Image,* 5 (1989), 131–47, especially 131; Elizabeth Sears, 'Sensory Perception and its Metaphors in the Time of Richard of Fournival', in W. F. Bynum and R. Porter (eds), *Medicine and the Five Senses* (Cambridge: Cambridge University Press, 1993), pp. 17–39.

[16] See Jeanette Beer, *Beasts of Love: Richard de Fournival's* Bestiaire d'amour *and a Woman's Response* (Toronto: University of Toronto Press, 2003); Nancy Freeman Regalado, '*Force de parole*: Shaping Courtliness in Richard de Fournival's *Bestiaire d'amours*, Copied in Metz about 1312 (Oxford, Bodl. Ms Douce 308)', in Daniel E. O'Sullivan and Laurie Shepard (eds), *Shaping Courtliness in Medieval France: Essays in Honor of Matilda Tomaryn Bruckner* (Cambridge: Brewer, 2013), pp. 255–70; Sarah Kay, 'La Seconde main et les secondes langues dans la France médiévale', in Claudio Galderisi and Vladimir Agrigoraloaei (eds), *Translations médiévales: Cinc siècles de traductions en français au moyen âge (xie-xve siècles). Étude et répertoire* (Turnhout: Brepols, 2011), pp. 461–85; Christopher Lucken, 'Du Ban du coq à l'ariereban de l'âne (à propos du *Bestiaire d'amour* de Richard de Fournivalx', *Reinardus,* 5 (1992), 109–24; Christopher Lucken, 'Richard de Fournival ou le clerc de l'amour', *Senefiance,* 37 (1995), 399–416; Christopher Lucken, 'Entre amour et savoir: Conflits de mémoire chez Richard de Fournival', in Agostino Paravicini Bagliani (ed.), *La Mémoire du temps au moyen âge* (Florence: Sismel-Galluzo, 2005), pp. 141–62; Eliza Zingesser, 'Remembering to Forget Richard de Fournival's *Bestiare d'amour* in Italy: The Case of Pierpont Morgan Ms 459', *French Studies,* 69 (2015), 439–48; and Eliza Zingesser, *Stolen Song: How the Troubadours Became French* (Ithaca: Cornell University Press, 2020).

[17] The strongest statement of a case for de-lyricization is found in Zingesser, *Stolen Song*, chapter 4, especially pp.148–168. On p. 138 and in p. 138fn3 she notes that only the cry of hoopoes, not their song is discussed in medieval bestiaries. I reject her interpretation that the verb 'dire' does not introduce singing (it frequently does in this period; see Sylvia Huot, 'Voices and Instruments in Medieval French Secular Music: On the Use of Literary Evidence for

While I admire the innovative and creative work of literary scholars on this important text, I find these claims fall prey to the stark distinction between the sonic and the written that the work itself disrupts. It is certainly true that *je* narrator disavows lyric: in the context of his third animal example—the wolf—he says 'chis escris n'est mie fait en chantant mais en contant' (this writing is not made through singing but *en contant*). Most modern readers have understood *en contant* to mean made 'through writing', which inserts a rather modern distinction between textuality and orality, but given the frequency of composing medieval writing through dictation, the phrase functions equally as a reference to the verbal telling (dictation) of the story, which is how the work's most recent editor, Gabriel Bianciotto, translates it.[18] A better translation would therefore be: this writing is not made through singing, but through telling) and the attempt at de-lyricization and concomitantly de-musicalization—but *not* a de-sonified textualization, which is the modern resonance of writing— is revealed as not really that of the relatively prolific lyricist, composer, and author Richard de Fournival, but of a first-person character, who is deeply unreliable in his faulty scholasticism and misuse of bestiary intertexts.[19] Those reading the *Bestiaire d'amours* (that is, in the medieval context, those listening communally to a performance of the *Bestiaire d'amours* being read orally) should be in no doubt that a citation from a lyric, even when it is ostensibly de-lyricised, is actually highly songful, first because of the noisy, oral context of the beasts described and depicted in *Bestiaire* and—more importantly—because of the fused nature of text and melody in the memories of anyone who knows a song. At one level pictures and words, *peinture* and *parole* are, in another sense, the written words 'painted' on the page and the oral/aural (i.e. sonic) delivery of them, whether in spoken performance or in song. This view is, in fact, one put forward earlier by Sylvia Huot, who speaks compellingly of the 'audio visual poetics' of Richard's work.[20] Ultimately, acts of

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Performance Practice', *Musica Disciplina,* 43 (1989), 63–113.). Zingesser sees the namelessness of the Poitivin as an erasure among many that seek 'obliteration of any traces of lyricism in the troubadours' (*Stolen Song,* p. 149), and finds it 'difficult to imagine a scenario in which the music that initially served as the medium for these poitevin utterances was conjured up, either in silent reading or in performance' (*Stolen Song*, p. 150). I do not share her difficulty and think the work's own opening emphasis on memory suggests the perfect mechanism for just such imaginings. Kay, 'La Seconde main', p. 480 claims that the citation from Bernart is 'less a line from a song and more a piece of current advice that one sees attributed to anonymous authority—a "sentence" to which it doesn't matter which "Poitevin" subscribed. The collectivity of the troubadours becomes a contemporary equivalent to the Latin authorities'. But Kay's later engagements with Richard's text call it a 'chanson-en-prose' (see Sarah Kay, 'Chant et désenchantement dans le *Bestiaire d'Amours* de Richard de Fournival', *Le Moyen Français,* 76–77 (2015), 137–58, at 137), and note the importance of the sonic in the medieval reading environment, as emblematised by the figure of the siren (see Sarah Kay, 'Siren Enchantments, or, Reading Sound in Medieval Books', *SubStance,* 49 (2020), 108–32).

[18] Bianciotto, *Le Bestiaire d'amour*, p. 164; Bianciotto's French translation has 'récit' on p.165.

[19] See Leach and Morton, 'Intertextual and Intersonic Resonances'; Johannes Junge Ruhland, 'The Challenge of Incongruence in Richard de Fournival's *Bestiaire d'amour*', *Exemplaria,* 33 (2021), 137–57.

[20] Sylvia Huot, *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry* (Ithaca: Cornell University Press, 1987), p. 140.

de-lyricization and texualization can never be completed because song, like language itself, retains an irreducible sonic component, however textualized and de-contextualized it might be, just as language also retains its textual status—even when entirely oral—once textualization is a possibility. Both are both.

Returning to the contemporary moment, the residual resistance to the application of the term 'reading' to the consumption of audiobooks points to the persistence of the idea that reading is a personal visual silent activity and that consumption via an audio book, is 'cheating' or 'lazy' (on this understanding, you are not reading the book yourself but having it read to you).[21] Just as listening is not really considered to be reading for literary works, reading is not really considered to be listening for music ones. A musicologist frequently encounters—from performers, students, the public, and even (perhaps increasingly?) one's colleagues—the reaction that one cannot really know a song from seeing it in a score because you must hear or even perform it yourself to *really* know it, as if music's very ontology depends on it. And in terms of music's epistemology, the early twenty-first century saw an influential revalorisation of the drastic over the gnostic, that is, the idea that 'we love music for its reality, for voices and sounds that linger long after they are no longer there' rather than 'great works as unperformed abstractions subtended by an imagined or hypothetical performance'.[22]

Again, for a medievalist, such a mind-body split is apt to appear very post-Cartesian and of limited interest. As a result, I will assume that knowing novels and knowing songs does not rely

[21] See Maria Snelling, 'The Audiobook Market and Its Adaptation to Cultural Changes', *Publishing Research Quarterly,* 37 (2021), 642–56 at 642–4. The idea of audio as lazy is an ableist one, as pointed out, for example, in a comedy treatment from the Baroness von Sketch Show (https://youtu.be/lzcqcY9MqPM), but it is one that has had much discussion in various popular media: see, for example. https://time.com/5388681/audiobooks-reading-books/ where 'audiobooks deny users the spatial cues they would use while reading from printed text'. See also https://www.cbc.ca/radio/q/schedule-for-thursday-january-5-2017-1.3919997/how-the-audiobook-went-from-a-resource-for-the-blind-to-a-popular-form-of-storytelling-1.3920008. Most scholarly research focuses on testing what readers can learn and retain from audio as opposed to visual material, which is not quite the point of novels (one might make the same point about better 'learning' about music, too, coming from a written score, but no one would suggest that this means that attending (to) sonic performances are thus entirely inferior and lazy).

[22] Carolyn Abbate, 'Music—Drastic or Gnostic?', *Critical Inquiry,* 30 (2004), 505–36, at 505; Abbate draws on Jankélévitch's idea of the ineffable. Pedagogically, music as a University subject has seen ongoing and increasing suspicion of score-based analysis that reveals structures, particularly long-range tonal structures, that cannot be readily heard. Analysis has been minimised in many curricula (often under the auspices of 'decolonization', as notation is significantly implicated in White colonial practices; see Philip A. Ewell, 'Music Theory and the White Racial Frame', *Music Theory Online,* 26 (2020) https://mtosmt.org/issues/mto.20.26.2/mto.20.26.2.ewell.php, but see also Karishmeh Felfeli-Crawford, 'Analysing Indian Ocean's *Kandisa*: A Dialogue with Decolonisation', *Ethnomusicology Forum,* 31 (2021), 82–104.) This is shown by moves in my own institution, for example, to revise examination of analytical skills by allowing students to listen to the work to be analysed as well as reading it in score.

on radically exclusive modalities, but that both participate in different modalities of knowledge, overlapping and coexisting, which enable different kinds of understandings, analyses, and reactions. While literature might more normatively be thought to occupy a silent and textual sphere, its interaction with music, a form that appreciably occupies a distributed and plural materiality, brings out literature's own pluralities and distributions. In making it sing, the song in the novel shows the novel, like music, to be an assemblage that aggregates 'sonic, social, corporeal, discursive, visual, technological and temporal mediations'.[23] In what follows, contemporary prose writing that incorporates songs can be shown to have some features that are common to the reading cultures of both the twenty-first century and the Middle Ages, despite radically different social and technological contexts.

(Meta-)Modern: Hiermerical Smith

Ali Smith has been considered as a distinctly intermedial writer, albeit principally for her focus on formal possibilities that relate prose and painting, since at least the publication of *How to Be Both* (2014).[24] The emphasis on Smith's visuality from literary critics, has downplayed her similar interest in aurality, and particularly a non-sonic kind of aurality linked to memory and imagination, which will be the focus here.[25] Smith's works integrate a broad range of artistic and cultural reference; she insists that all the arts are related and that the novel provides the most productive and possible crossing point for them.[26] Intermediality has been central to her overall positioning as a 'metamodernist' writer, a designation that emphasises her belief in the novel as a moral form able to glimpse qualities of authenticity of which postmodernism is sceptical, or as a writer who models postcritical and affective attitudes to all forms of cultural 'reading'.[27] Ben Masters nuances this understanding by outlining Smith's engagement with what he terms the 'adjustment style', which represents an oscillation between the modernism associated with Henry James and the work of H. G. Wells, who was derided by modernists as a instrumentalist user of fiction as propaganda. In herself 'being both'—in this case, both Wellsian and Jamesian—Smith demands of the reader a repeated self-adjustment that makes them aware of their own positionality as they, too, oscillate between connection and alienation from the material, as she shifts points of view and style.

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[23] See Georgina Born, 'Music and the Materialization of Identities', *Journal of Material Culture*, 16 (2011), 376–88 at 377.

[24] See Cara L. Lewis, 'Beholding: Visuality and Postcritical Reading in Ali Smith's *How to Be Both*', *Journal of Modern Literature,* 42 (2019), 129–50.

[25] For example, Laura Schmitz-Justen, '"Art Is Seeing Things": Ekphrastic Education in Ali Smith's *Seasonal Quartet*', *English Studies,* 103 (2022), 317–37 focuses on ekphrasis in Smith's Seasonal Quartet. The exception to this focus is the treatment of the role of Beethoven's song 'An die Hoffnung' in Smith's *Spring* (2018) in Nicole Grimes, '"An Die Hoffnung": A Musical Footnote to Ali Smith's *Spring*', *Musicologica Austriaca: Journal for Austrian Music Studies* (September 30, 2021) [online journal at https://www.musau.org/parts/neue-article-page/view/115].

[26] See Ali Smith, 'The Novel in the Age of Trump', Goldsmiths Prize Lecture, New Statesman, October 15, 2017 (https://www.newstatesman.com/long-reads/2017/10/ali-smith-s-goldsmiths-prize-lecture-novel-age-trump) accessed 27 June, 2022.

[27] Masters, 'Adjustment-Style', 985.

While Masters does not mention it, the integration of music aids this project in particular. Just as Smith places emphasis on the *process* of painting and, when the work is complete, on its *reception* by a 'reader' (i.e. a viewer), her invocation of music allows her to extend this emphasis on process and performativity, as well as on reception through the imaginative act of 'reading' music (that is, interpreting it for meaning). Nicole Grimes has already drawn attention to the way that Smith's use of Beethoven in *Spring* eschews both the elitist reception history of Beethoven's music and any idea of formal correspondence between music and narrative, relying instead on 'an innocence, devoid of technical, formal, or score-based engagement with the music'.[28] Nonetheless, this engagement is serious and explicitly involves serious research activity and knowledge-building, which Smith depicts in *Spring* when the character known by the pseudonym Alda Lyons explains to how her network got its name:

> When I was fifteen, she wrote, and had seen your Andy Hoffnung on TV and loved it, I found the Beethoven song An die Hoffnung on a cassette. I listened to it. I even went to the library and looked up the German words and worked out what they meant with a German dictionary. Then I got the train through to Aberdeen, where they had copies of The Listener in the stacks, and I looked up what your friend Paddy said when they interviewed her about writing Andy Hoffnung, and why she'd called it that.
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> And I loved how she'd made the song name become the man's name. I loved how she made words that mean dedicated to hope into an actual person, how she gave the words a human shape.[29]

Words, Smith implies, become human-shaped through music.

Songs are important earlier in Smith's work, notably in *There But For The* (2011), which contains multiple song references. Already in *There*, the knowledge that songs demand their listeners acquire allows songs to provide a vehicle for connective sociality between strangers: Miles catches Anna's attention by whistling back to her her inadvertently sonic performance of the ABBA song 'I Have a Dream' and then singing a punning version of its fifth line, as if they're sharing a thought performance and have reached that point in the song together. The pun ('I believe in Engels' for 'I believe in angels') is also salient, emphasising the way that close sonic features of language can produce an effect that is at once connected and differentiated, humorously allowing unlikely but meaningful semantic interactions.[30] Punning is a stylistic staple in Smith, explicitly discussed by Brooke and Anna in *There*, but it should be noted here that it is an intrinsically sonic feature of language.[31] While it sometimes relies on the dual semantics of a the same sound (a homonymic pun), it is more often a sonic nearness that disrupts an expectation. In the case of Engels, the two are combined: 'Engels' is sonically close to but not the same as 'angels', and it means both the same (albeit with an anglicized plural—Engel

[28] Grimes, '"An Die Hoffnung"', n.p.
[29] *Spring*, pp. 270–1.
[30] *There But For The*, p. 37.
[31] *There But For The*, pp. 52–3; Anna explains it as being 'if a word means differently from what you expect'.

without the ‘s’ being German for both angel and angels) and performs a homonymic pun with the surname of Friedrich Engels.[32]

Like Masters and Grimes, I will focus here not on *There* but on one of the books in the Seasonal Quartet, because these books as a group renew and intensify Smith’s earlier use of song as a means of both imposing temporal and medial frames, a particular project with the almost newspaper-like immediacy of these books’ setting, but also dissolving those frames by the songs’ prompting memories held in non-song media.[33] In the end, song allows the novel to bring together reader and characters as proxies for the living and the dead in a form of inter-mundane sociality that ‘can somehow make one feel both connected and foreign’.[34]

While the Seasonal Quartet retains a strong emphasis on visual art, the importance of music is signalled in its styling as a Quartet (rather than, for example, a tetralogy) and its oblique invocation of Vivaldi’s first four concertos in his op.8.[35] I here consider the second novel in the sequence, *Winter* (2017), which details tensions at a family Christmas involving Sophia, her son Art, her sister Iris, and a Croatian woman, Lux, whom Art has paid to pretend to be his girlfriend Charlotte, who has just left him (a fact he wishes to conceal). As typically for the Seasonal Quartet series, *Winter* treats politically acute themes (refugees and asylum seekers, environmental degradation) in a complex confection of intertextual play, amid a plethora of intertexts, which as for all Seasonal Quartet texts include Shakespeare and Dickens (here, *Cymbeline* and *A Christmas Carol*), visual art by a woman (here, the sculptures of Barbara Hepworth), and music, principally songs, most of them twentieth-century popular song, with, in this case, a seasonal smattering of Christmas carols. Given its exploration of contemporary (2017) family relationships in the context of a particular twentieth-century decade in politics (the 1980s), one of *Winter*’s central themes is the role of memory and, as I argue here, musical memory.[36]

Musical memories triggering character memory per se can be seen as consonant with the entire Seasonal Quartet, in which the central character, Daniel Gluck, is the writer of a one-hit wonder from the 1960s, a song that simultaneously evokes the seasons and his lost sister, whose story is eventually told in *Summer* (2020). A short passage early in *Winter* exemplifies the kinds of uses

[32] See also the choice between ‘curlew’ and ‘curfew’, which is central to the narrative and formal organisation of *Companion Piece* (2022), where the ‘single consonant change’ is ‘something to do with difference and sameness. And it’s something to do with the dissonance between the words’ meanings’ (*Companion Piece*, p. 20).
[33] There is, for example, a specific intensification of the song ‘A-tisket, a-tasket’, which appears in the Seasonal quartet having already been central to the short story ‘The second person’ (2008).
[34] Masters, ‘Adjustment-Style’, 987.
[35] These are a quartet in terms of being four concertos but not a quartet in the regular musical sense, since they are for violin solo, string orchestra, and continuo, not four solo strings (2 violins, viola, and cello). And the Seasonal Quartet eventually gained a fifth member, a literal companion—*Companion Piece* (2022).
[36] The 1980s invoke the women’s camp that protested against the siting of US nuclear weapons at Greenham Common, UK and the increased financial inequality spurred by the deregulation of the banking sector under Thatcher, as represented by the sisters Iris and Sophie respectively.

that song has here. Sophia recalls a 'Tuesday in the month of February in 1961' (later revealed to be 14 Feb) when her older sister Iris encourages her to sneak out of school so they can watch a film together.[37] Film is already a cultural form that typically combines music, narrative, and image, but the film the sisters choose is specifically one with multiple diegetic songs designed to showcase its singer-star, Elvis Presley: *G. I. Blues*. As *Winter* tells it:

> There are so many songs in G.I. Blues that there is hardly a moment when Elvis is not singing something. But the best song happens when he and the German go to a park where there's a puppet theatre, like a Punch and Judy, in which a father puppet, a soldier puppet and a girl puppet are playing a scene to an audience of children. The girl puppet is in love with the soldier puppet and vice versa, but the father puppet says something like not a hope in German. So the soldier hits the father with a stick till the father's obliterated. The soldier puppet starts singing a German song to the girl puppet. But it goes wrong because the old man who runs the puppet theatre's record player starts playing the song wonky, too fast then too slow. So Elvis says *maybe I can get that thing going for him.*[38]

Sophia then describes how the film's shot shifts to focus on Elvis, viewed from chest up, in the puppet theatre singing to the puppet. Then, in a gesture that Sophia says 'pierced her' throws 'a look so small it's nearly not there' that says 'a great many things, among them: hey, look at this, look at me, look at her, who'd have thought? imagine that, see that?'.[39] For readers who, like me, are not familiar with the film but are curious about what is being described, the ability easily to access and listen to the film scene is one way that *Winter* sends the reader beyond its own text. Whether the reader's knowledge of this song is an existing memory ('imagine that') or the result of a quick internet search ('see that')—a research method the book itself documents, thematises and effectively recommends, as I discuss below—the song quickly lodges in memory because of its simple melodic structure and high level of repetition. The song effectively breaches the frame of the book: the cultural world 'out there' is pulled into the book, even though the book does not give the text of the song at this point, let alone its melody. An internet resource such as YouTube, provides a reader with instant access to the relevant film clip and other sites to the lyrics.[40] A novel such as this is not bounded by its covers but effects a cultural porosity involving its readers as conduits.

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[37] The level of realistic detail here is high. When Iris loans Sophia a leather jacket for the occasion so that she leaves her coat at Melv's shop for collection the next morning, Iris tells her she'll have to make up an excuse about leaving home the next morning without a coat. Sophia doesn't want to lie, but Iris says it would be true to claim it's '[t]oo warm' for a coat (*Winter*, p. 25). February 1961 was indeed exceptionally mild, especially towards the middle of the month when a tropical maritime South-westerly was drawn up by a Bartlett High. See https://www.theweatheroutlook.com/twoother/twocontent.aspx?type=tystat&id=1198&title=February+1961.

[38] *Winter*, p. 27.

[39] *Winter*, p. 28.

[40] See, for example, https://www.azlyrics.com/lyrics/elvispresley/woodenheartmussidenn.html and https://youtu.be/Hlbu6SsjlSE.

As Elvis's singing of the chorus in German acknowledges, the song is an older Swabian *Heimat/Abscheids* song from the early nineteenth century, still sung today.[41] The text tells of the conscript separated by war from his sweetheart while the music's melody lends sentimentality and a catchiness that is surely designed to implant the leaving soldier's farewell in his beloved's memory, keeping her faithful until his return. The meaning of the original text is not conveyed in the English words at all—Genton terms them 'arbitrary' (*beliebig*).[42] Although the leave-taking song is transposed from the soldier's homeland to his temporary land of occupation, it fits the film's scenario of the GI in post-war Germany, if ironically, because while the soldier's sweetheart 'remains here' (*bleibt hier*) he will leave her when returning home from the military. As emerges when the song is referenced again later, the English words have a far less arbitrary connection with the matter of *Winter*.

In the context of Smith's thematic concerns, this moment shows song's ability to be a consummate form of trans- communication, since it communicates trans-medially (through film) trans-temporally (through Sophia's memory) in the past and present of the novel, translationally (being macaronically in German and English), trans-geographically (from Germany to the UK via the US film industry) and, in an uncanny way, trans-mundanely, from the living heart of Elvis to the dead wood of the animated but lifeless puppet body. In crossing so many barriers it forges connection, just as song forges the connection between Anna and Miles in *There But For The*. As the narrative itself notes (albeit of Christmas music specifically), song touches us deeply because it is 'insistent about both loneliness and communicality'.[43] In both *There* and *Spring*, communication is brokered through puns facilitated by English and German; in *Winter* the German words, which communicate more directly in the German diegetic setting in the film have to be suppressed for the girls' father's ears, being replaced with Sophia's dictionary translation.[44] Like Alda Lyons in *Spring*, Sophia looks up the words and translates, an act of translation that emblematises all forms of *translatio* ('carrying across') that song performs.

The idea of not having a wooden heart is linked, through Smith's typical use of puns, with Art, Sophia's son, who is ultimately not wooden either, despite his unprepossessing introduction within the narrative as a 'selfish fraud'.[45] Around the mid-point of the story, the refrain of the song is quoted at the end of a section in which Sophia, taking a bath to recover from being bruised after being pushed down the stairs by a man who had broken into her flat, recalls the day her sister Iris left home, making the song functionally a true *Abscheidslied*.[46] She goes on to recall how she and Iris had sung harmonies they had made up, including the German stanza

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[41] See François Genton, 'Stimmen der Völker im Heimatlied', *Lied und populäre Kultur / Song and Popular Culture*, 60/61 (2015/2016), 367–82 at 375–6, and the materials via http://www.liederlexikon.de/lieder/muss_i_denn_zum_staedele_hinaus. For a series of sentimental postcards illustrating the song's theme, see http://www.goethezeitportal.de/index.php?id=3715.

[42] Genton, 'Stimmen', 376.

[43] *Winter*, p. 39.

[44] *Winter*, pp. 136–7.

[45] *Winter*, p. 48; see pp. 47–70.

[46] *Winter*, p. 140.

(rendered in her English version if their father were likely to overhear them).[47] Near the end, Sophia and Iris sing this same Elvis song together in the harmony that we have been told they worked out between them:

> We knew our hearts were made of other stuff, his [Art's] mother says.
>
> Then a curious thing happens. His mother and his aunt start to sing. They fall together naturally into a song in another language. They sing it sweetly together at first, for the first couple of lines, then they break into harmony. His mother sings low and his aunt sings it high and they know it, how it falls and where to take it, as if they've rehearsed. They swing in and out of what sounds like German into English then back into the other language again.
>
> It was always you from the start, they sing.
>
> They sing it in their harmony, back to the other language again, then the end of the song in English.
>
> You'd swear they were related, these two, Lux says.[48]

Whether or not the reader knew the song the first or second time round, the reader needs to use memory here to know what this song is, since this passage is more allusive than in its earlier appearances. Here it only cites a single line of the song's lyrics and the film context is entirely absent. And, as with the song quotations found in the *Bestiaire d'amours*, the reader is not given the first line of the song, but a much later one: there, lines 3 and 6 from the third stanza of twelfth-century troubadour Bernart de Ventadorn's 'Quan' vei la flor, l'erba vert e la foilha' (PC 70.42), here line 10 of 'Wooden Heart', 'It was always you from the start.'[49] This shows that a sung melody can be cued by any part of its verbal text, whether the audience likes it or not, provided that they know and remember the song. This performance forms the culmination of Art's mother and her sister's disagreement over whose memory he is written into and who told him that 'story about a boy lost in the snow at Christmas who finds himself in the underworld' with the outcome being that they work round to the claim they *both* did.[50] Their singing in unison and harmony emblematises their unity on the one hand and their synchronized and consonant diversity on the other. They are related to the art of memory and to Art (i.e. Arthur), who not only doesn't have a wooden heart, but is not wooden art (because he is Art with a capital A). The Pynchonian modernist 'high magic of low puns', long recognised as 'a kind of illuminating happenstance that splinters the frame of singular expression in order to let alternative meanings in', is here mediated by a musical similarity that overwrites or outweighs or drowns out the

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[47] *Winter*, pp. 136–137.
[48] *Winter*, pp. 301–2.
[49] See *The Songs of Bernart de Ventadorn*, ed. and trans. Stephen G. Nichols and John A. Galm (Chapel Hill: The University of North Carolina Press, 1962), pp. 163-165 (no. 42); For the Elvis Presley lyrics, see https://www.azlyrics.com/lyrics/elvispresley/woodenheartmussidenn.html [accessed 29 August 2022].
[50] *Winter*, p.298.

phonemic.[51] That the sonic part of the pun lurks in the (also latent and lurking) song (heart = 'art = Art = art) allows the pleasure of finding a meaning without allowing that meaning to pan out into some ultimate truth. The 'inevitable failure' is a worthwhile truth in itself just as song's songfulness is a kind of meaningless meaning or truthless truth.[52]

As noted, it is not necessary for a reader *already* to know the song that is described when it is first encountered in *Winter*: the allusion to line 10 can be found by a simple internet search for that line in double quotes just as the scene described earlier can be readily found on YouTube. A medieval reader or listener needed to consult their personal memory, but the modern reader is not being lazy in comparison, since modern humans are now hybridized with their memories externally residing in devices and online repositories.[53] Just as writing, the original 'artificial memory', was thought by some late adopters in the Middle Ages to be a lazy way of avoiding actually embodied memorisation, modern detractors of the easy google-ability of everything also argue that we have forgotten how to remember.[54] But this seems to miss the way that searching outside a book, whether in a mental memory or an artificial one (analogue textual, or digital) offers access to a new 'world' of connections that are, ultimately, human.[55] As seen in the quotation above, *Spring* notes the role of libraries and dictionaries in gaining song-knowledge in the period of Alda Lyons's teenage years, pre-internet. By the present of *Winter*, the Reference section of a library has been replaced with communal PCs on which Art is 'typing random words in Google to see if they come up automatically in frequent search as dead or not'.[56] This reprises the very opening sequence of *Winter*, with three lines representing the autocomplete options on a Google search:

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[51] Masters, 'Adjustment-Style', 985 quoting Timotheus Vermeulen and Robin van den Akker, 'Notes on Metamodernism', *Journal of Aesthetics & Culture*, 2/1 (2010), 5.
[52] See Lawrence Kramer, *Musical Meaning: Toward a Critical History* (University of California Press: Berkeley, 2002), pp. 51–2.
[53] Smith is attuned to the idea that an internet search appears to be a 'lazy' form of research from the perspective of a previous generation; she attributes that precise judgment ('he thinks what I'm about to do next [an online search] is really lazy too') to the deceased father of the first-person narrator in 'Good Voice' (2015), p. 25.
[54] See Betsy Sparrow, Jenny Liu, and Daniel M. Wegner, 'Google Effects on Memory: Cognitive Consequences of Having Information at Our Fingertips', *Science,* 333 (2011), 776–78; arguably, the mediation of the text of medieval works through the person reading them aloud (probably a cleric) would allow them to draw on that reader's knowledge as well as the collective knowledge of the court audience. On the relation of memory to texts and reading, see Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge: Cambridge University Press, 1991); the essays in Mary Carruthers and Jan M. Ziolkowski, (eds), *The Medieval Craft of Memory: An Anthology of Texts and Poems* (Philadelphia: University of Pennsylvania Press, 2002); and Mary Carruthers, *The Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400–1200* (Cambridge: Cambridge University Press, 1998).
[55] Or, if one wants, some kind of posthuman cyborg, although this, too, has strong medieval antecedents; see Ruth Evans, 'Our Cyborg Past: Medieval Artificial Memory as Mindware Upgrade', *postmedieval: a journal of medieval cultural studies,* 1 (2010), 64–71.
[56] *Winter*, p. 47.

are ghost dead
are ghosts dead or alive
are ghosts deadly.[57]

The opening sequence's google of the nature of ghosts comes near the end of an initial focus, apt for the season of winter, on death and deadness: *Winter* starts with an enumeration of all the things that are dead, starting from the faux-Nietzschean comment that God is dead and then listing many further things including art forms, critical movements, musical genres, and political movements, all of which will potentially be made to live after their supposed death in the course of the pages of *Winter*.[58] *Winter* asks the reader specifically to '[i]magine being haunted by the ghosts of all these dead things'.[59] While this may seem specifically to invite the frequently invoked idea of hauntology, I find this contested term of limited use, since it seems rather obvious to note that the socio-cultural presence of these 'dead' things perform a temporal and ontological disjunction.[60] Even in the context of the way that hauntology has been applied specifically to music, whether as a genre or as an aesthetic effect, the idea of haunting omits the reciprocity and the 'trans-ness' of the transtemporal in the intertextual intersonic inter-mundane.[61] The memory of a song can be generated by the prompting of that memory, that is, a memory is created in someone who does not yet remember (because they do not yet know the song) by the expectation that a reader will be able to generate it from something that masquerades as a cue to those who already have it. Song is thus like the novel in miniature: the call to attend to a past known by the 'I' or the story, but which lies, future perfect, as something *that will be known* in the reader's future once they have heard the song's story.

Conclusion: Song in Audible

As well as being part of a multi-book sequence, *Winter*'s intertexts send readers away from the book and to screens, found on multi-media textual objects like computers, kindles, phones, and tablets. But perhaps the reader is already on a screen rather than holding a paper book. As well as a physical book, *Winter* simultaneously appeared in electronic and audio book formats, the latter read by Melody Grove, a piece of nominal serendipity that might, one suspects, gladden Smith's far-from-wooden heart. The former makes searching more accessible, not requiring a change of medium, just a change of app. In the latter, the sonic performance of *Winter* assimilates the entire novel to the condition of the songs it contains in so far as 'beyond the visual and artefact-centrism that characterizes theories of art and material culture, music indicates that there need not be a physical artefact or a visual object or symbol at the centre of the analysis of materiality,

[57] *Winter*, p. 4
[58] *Winter*, pp. 3–5.
[59] *Winter*, p. 4
[60] On the 'état présent' of the uses of 'hauntology' by 2005, see Colin Davis, 'Hauntology, Spectres and Phantoms', *French Studies,* 59 (2005), 373–79.
[61] On hauntology in this sense, see the summary of work by Simon Reynolds, Mark Fisher, and Adam Harper in Georgina Born and Christopher Haworth, 'From Microsound to Vaporwave: Internet-Mediated Musics, Online Methods, and Genre', *Music & Letters,* 98 (2018), 601–47 at 626–29 and the further references in 605fn19; see also Jason Stanyek and Benjamin Piekut, 'Deadness: Technologies of the Intermundane', *The Drama Review,* 54 (2010), 14–38.

mediation and semiosis'.[62]

For Smith the dynamics of the novel's contemporaneity reward an active and curious reader, able to use the readily available resources of modern internet searching that the book itself thematises. For Richard's audience in the *Bestiaire d'amours*, it is likely that relevant song-knowledge would be similarly distributed but accessible, albeit in live human form—the opening says that 'inasmuch as no one can know everything (although everything can be known), it is fitting that everyone know something, then what one person does not know, let another one know it so that everything is known in such a way that it is not known by one person singularly, but rather it is known by all together'. [63] In the latter case, this knowledge might even be imparted by the person reading, since, as noted above, the cultural norm at a medieval court would be to hear the reading sonically; provided the person reading aloud knew the songs in the *Bestiaire d'amours*, they would readily be able to sing them, prompting any audience memories even more directly than enuciating the song's verbal text alone. Similarly, the modern audiobook version of *Winter* might potentially have made the musicality of the quotation explicit—that is, Grove might have sung the quotation from 'Wooden Heart'. However, the recording eschews such a possibility and the lyric is simply read. This seems to fit with Smith's earlier presentation of the song through narrative description (via the description of the performance in *G. I. Blues*), the lack of visual marking of the actual quotation later, and with her own general practice when reading some of her other works that include direct song quotation.[64] It contrasts with the practice found in some other audio books where voice actors sing, although these are not typically in cases where copyright might be infringed. In the original plan for the current chapter (curtailed by length constraints), I planned to compare Smith's work to the practice in Lucy Ellman's *Ducks, Newburyport*, where songs are typically quoted rather than described, and are rendered with visual clarity on the physical page: they have a little two-note icon before and after the quotation, which is given in italics. Yet in the audio of *Ducks*, just as in the audio of *Winter*, the quotations are not sung, even though Stephanie Ellyne, the voice actor, is a trained singer. In response to my question about this at an online Q&A, Ellyne said she had in fact prepared all the quotations to be sung, but that this was not pursued for copyright reasons. Such may also be the case for *Winter*, both for the non-singing of the single-line quotation and for the general minimisation of direct quotation, which would be potentially expensive in terms of rights.[65] (Here, it should be

[62] Born, 'Music and the Materialization of Identities', 377.
[63] See Leach and Morton, 'Intertextual and Intersonic Resonances', 326–7; Bianciotto, *Le Bestiaire d'amour*, p. 154. I imagine that the court audience for the *Bestiaire d'amours* would include not only those who had heard the work before, but also those with knowledge of bestiary materials, bird and animal lore generally, the Bible, Aristotle, the songs of Bernart de Ventadorn and Thibaut of Champagne, and other intertextual resonances. In the earliest performances, it is possible this knowledge would be that of the author or his proxy (a secretary, herald, minstrel, or other performative functionary).
[64] On the audio version of 'Good Voice' for example, Smith speaks the lines in their sung rhythm, marking them as song, but without a direct attempt to represent the pitches of the melodies; see further on this story below.
[65] The only copyright acknowledgement relating to the Presley song in the front matter is for the quotation of its four-line refrain, which concludes passage in which Sophia remembers how her sister finally left home (*Winter*, p. 140). The four-line stanza on p. 137 presumably evades the

recalled that Art's job at SA4A, the firm common to the books of the Seasonal Quartet as an emblem of faceless and slightly threatening multinationals, is to enforce copyright within their entertainments division.)[66] Ultimately, it seems, even in its sonic form, the unsung version of song lyrics seems desirable and is perhaps deemed sufficient to make the reader/listener aware that a non-passive engagement with the text—even with a spoken text—is being invited. I did not know either Bernart de Ventadorn's 'Quan' vei la flor, l'erba vert e la foilha' or Elvis's 'Wooden Heart' before I read Richard's text and both read and listened to *Winter*. These songs formed, for me, new memories, which I understood as old memories belonging to the individuals who invoked them in their respective texts. By finding out these songs' origins, listening to them, and then thinking about how that knowledge affected my reading of the prose works in which they sit, I had already formed a strong memory of those songs, memories that then become present for future engagement with the texts in which they sit. And because the memory has auditory encoding, re-reading—for instance, the Elvis-related passages in *Winter*—is enough to give me an ear-worm born of a memory I simply did not have before I read *Winter*. Taking both texts together, some differently dead people—both real people like Elvis and Bernart de Ventadorn, and fictional people like Iris, Sophia, and the anonymous thirteenth-century lover who is Richard de Fournival's *je*—live in my memory through song.

For Ali Smith, as for Richard de Fournival, a song can be held in memory, can form memory, and can prompt memory for characters and readers alike. And not just of that song, but also of the related emotions and events that the song is linked to for that particular character and reading individual. Ultimately, the life of both real and ghost figures here is fictional, a metamodernist 'inevitable failure' to give presence and life, which at the same time points out where presence and life in fact reside, which is in the book's ability to create new memories through the active (live) participation of the (living) reader, whether they are visually reading or listening to another reader reading. Memory, especially in its ability to connect the living and the dead through song, retains implicit force, a force that is, for Smith at least, intrinsically ethical—a 'Good Voice'. In her 2015 short story of that name, the narrator converses—implicitly in memory—with her father who has been dead for five years and who 'starts singing when he hears the word song'. The audio, read by Smith herself, only represents those songs with speech—albeit rhythmically declaimed speech—rather than song, but they serve to encapsulate the narrator's wish for the piece she wants to write about the first world war: 'I want it to be about voice, not image, because everything's image these days and I have a feeling we're getting further and further away from human voices'.[67] After reading Smith, I have no such feeling.

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need for copyright clearance by being Sophia's rough English translation of the part in German.

[66] Although this would not have ruled out singing some of the traditional Christmas carols that are quoted.

[67] 'Good Voice', p. 25.

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