

## Introduction

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The piano sonata was one of many representative genres in the composition of large-scale cyclical works from the second half of the eighteenth century and remained prominent throughout the nineteenth century. It was widely-known and characterised by technical considerations and developments in the instrument for which it was conceived, and for Franz Schubert it offered the ability to engage with large questions of form and structure without the more time consuming work of composing in full score for a symphony orchestra, or the lesser notational demands of writing for chamber ensembles. However, among the compositions of Schubert, the piano sonatas remain overshadowed by his output of lieder.

In their reception, the piano sonatas of Schubert are not seen as a closed work group; approximately half of the sonatas for solo piano are relatively unknown, due to their unfinished status. The aura of completion, not only as a single work but as a representative oeuvre, is absent in Schubert's sonatas. Unlike the 'Old Testament' of Bach's *Wohltemperiertes Klavier* and the 'New Testament' of Beethoven's thirty-two piano sonatas (Hans von Bülow), Schubert's sonatas for solo piano are not received as being a similarly monumental achievement. Alone the question of the number of piano sonatas, in the case of Schubert's compositions uncertain to this day, represents the differences between these work groups, not only in reception but in their physical existence and unambiguous fulfilment of a *Werkbegriff*.

In contrast to those of Beethoven, Schubert's piano sonatas remained largely unknown and unpublished during his lifetime, which added to the obscurity which still surrounds the genre in the context of his larger compositional achievements. For Schubert, the challenges and momentum towards innovation involved in the composition of the piano sonata were prevalent from the beginning of his engagement with the genre in 1815 until the composition of the last fragmentary sonata, D 840, in 1825. This is reflective of a larger transition in the historical position of the piano sonata as a large-scale compositional form, as Schubert was the first composer who [...] approached the form at a time at which its crisis was already clearly recognisable and a

number of important composers for the piano had distanced themselves from it.’ The fragmentary sonatas are associated with this transition and conditioned by a desire for formal and musical renewal.

The intensity of the connection between Schubert’s piano sonatas and their status as incomplete or fragmentary works results not only from the number of affected compositions, but also in the essential and hitherto overlooked function of these fragmentary works in his compositional development. Additionally, biographical associations and the reception of two ‘archetypal’ works, the *Symphony in B minor* D 759 and the *Sonata in C major* D 840 (‘Reliquie’) assisted in establishing Schubert’s position as a composer uniquely associated with an unintended aesthetic of fragmentation.

The fragmentary sonatas for solo piano are united by the presence of an experimental compositional impulse, which manifests in an intersection of a formal paradigm with innovative and individual musical content. In many of the fragmentary sonatas, the incompleteness of the cyclical structure or of individual movements may be associated with the function of the piano sonata as an exploratory genre.

The purpose of the following study is to present a tripartite examination of these sonatas, conditioned by philological, analytical, and fragment-aesthetic conditioned convergences. A contextualisation of the current understanding of aesthetic fragments provides a foundation for the basis of a fragment concept specifically dedicated to the study of the fragmentary sonatas, which unites the aesthetic and generalised approach to the study of fragments with musicologically informed terminologies. The incomplete piano sonatas present unique aspects of structure and fragmentation, which are particularly associated with Schubert’s individual reception of the form. In order to comprehend the progression in compositional practice and the approach to questions of musical form and content, it is necessary to make comparisons to works which are chronologically removed from the main subject of each chapter, looking forwards and backwards to evoke a sense of context.

For the study of the fragmentary sonatas, the engagement with what is not present is as decisive as an analysis, musical and philological, of the extant material and historical and biographical context. The centrality of the fragment concept to this work is based upon the ineluctable necessity of approaching the absence inherent in fragmentary forms in its potential for projection of unrealised but immanent content.

1 Arnfried Edler, *Gattungen der Musik für Tasteninstrumente.*, ed. by Siegfried Mauser, Handbuch der musikalischen Gattungen, 7,2 (Laaber: Laaber-Verlag, 2003), p. 218. ‘[...] sich der Gattung zu einem Zeitpunkt näherte, als deren Krise bereits deutlich erkennbar war und eine Reihe von wichtigen Klavierkomponisten sich von ihr abgewandt hatten.’

# The Aesthetic Fragment

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## I. Historically Conditioned Prominence of the Fragment

The twentieth century is marked by revolutionary developments in the conceptualisation and reception of the phenomenon of the fragment, which continues to be widely debated across the boundaries of disciplines and aesthetic genres. The dynamic and historically conditioned trajectory of gradual shifts in the aesthetic evaluation and approach to fragments can be traced in ongoing philosophical discussions.<sup>1 2 3</sup> The process of 'idealisation' of the fragment in the twentieth century rests largely upon the ideas of three authors.

Walter Benjamin:

This, in fact, destroys what remains in all beautiful illusion as the heritage of chaos: the false, erring totality – the absolute. Only this completes the work, which shatters it to piecework, to fragments of the true world, to the torso of a symbol.<sup>4</sup>

Ernst Bloch:

But equally, and that is still the decisive other, the decisive truth – all great art shows the complacent and homogenous in its preconceived coherence fractured, broken open, opened by its own iconoclasm, where the immanence is not driven to formal and contentual closure, where it still presents itself as fragmentary. There it opens – entirely incomparable with the simply accidental aspects of the *fragmentary* in an avoidable sense – an-

1 Eberhard Ostermann, *Das Fragment. Geschichte einer ästhetischen Idee* (München: Wilhelm Fink Verlag, 1991), pp. 193–94.

2 Konrad Ehrlich, 'Fragmente zur Pragmatik des Fragments', in *Formen ins Offene. Zur Produktivität des Unvollendeten*, ed. by Hanna Delf von Wolzogen and Christine Hehle (Berlin, Boston: Walter de Gruyter, 2018), pp. 21–34.

3 Wolfgang Schorn, *Fragmentologie der Musik. Eine ontologisch-begriffsanalytische Studie* (Phil. Diss. Saarbrücken, 2011).

4 Walter Benjamin, 'Goethes Wahlverwandschaften', in *Gesammelte Schriften*, ed. by Rolf Tiedemann and Hermann Schweppenhäuser, 7th edn (Frankfurt am Main: Suhrkamp, 2015), i, 123–202 (p. 181). 'Dieses nämlich zerschlägt was in allem schönen Schein als die Erbschaft des Chaos noch überdauert: die falsche, irrende Totalität – die absolute. Dieses erst vollendet das Werk, welches es zum Stückwerk zerschlägt, zum Fragmente der wahren Welt, zum Torso eines Symbols.'

other cavity which is objective, highly objective, with *unrounded immanence*. And precisely there the aesthetic-utopic meanings of the beautiful, even the sublime, show their activities. Only the shattered within all too satisfied art work, imbued with a gallery-resonance, turned to a plain objet d'art or, far better: the already self-created openness in the greater artistic entities, transforms the material and the form to a chiffre of reality.<sup>5</sup>

Theodor W. Adorno<sup>6</sup> found that the fragmentary form of a work of art is a negative expression of its historical contingency, which in different philosophical constructions receives a positive value.<sup>7</sup>

The completely successful work is therefore not only an artefact, but a reflection of a meaningful world-totally. But when Adorno set Hegel upon his head ('the whole is the untrue'), then this was not only ideological criticism of the intact-world-posturing, but also an objection against the all too obligatory cult surrounding the 'masterpiece', doubt of the invoked illusion of the 'true, beautiful, good'. Such distrust of the integrally autonomous aesthetic product is already found in the early Romantic (F. Schlegel, Novalis) [...].<sup>8</sup>

Adorno's approach to the aesthetic of the fragmentary has a particular relevance for the study of Schubert's music, although it has hitherto remained unexamined in the context of the fragmentary and unfinished compositions:

It is struck [...] as the reality from its reflection; as a photograph is 'well struck' when it resembles a person, so 'well struck' are the Schubertian inspirations after their everlasting

- 5 Ernst Bloch, *Das Prinzip Hoffnung*, 7th edn (Frankfurt am Main: Suhrkamp, 1980), p. 253. 'Doch ebenso, und das eben ist das entscheidend Andere, entscheidend Wahre – zeigt alle große Kunst das Wohlgefällige und Homogene ihres werkhafte Zusammenhanges überall dort gebrochen, aufgebrochen, vom eigenen Bildersturm aufgeblättert, wo die Immanenz nicht bis zur formalinhaltlichen Geschlossenheit getrieben ist, wo sie sich selber als noch *fragmenthaft* gibt. Dort öffnet sich – ganz unvergleichbar mit bloßer Zufälligkeit des Fragmentarischen im vermeidbaren Sinn – noch ein Hohlraum sachlicher, höchst sachlicher Art, mit *ungerundeter Immanenz*. Und gerade darin zeigen die ästhetisch-utopischen Bedeutungen des Schönen, gar Erhabenen ihren Umgang. Nur das Zerbrochene im allzu gestillten, mit Galerieton versetzten Kunstwerk als einem zum bloßen Objekt d'art gewordenen oder aber, weit besser: das selber bereits gestaltet Offene im großen Kunstwesen gibt das Material und die Form zu einer Chiffre des Eigentlichen.'
- 6 Theodor W. Adorno, *Ästhetische Theorie*, ed. by Rolf Tiedemann, *Gesammelte Schriften*, 7 (Frankfurt am Main: Suhrkamp, 1970), p. 283.
- 7 Ostermann, p. 133.
- 8 Gerhard R. Koch, 'Aller Anfang ist schwer, erst recht das Ende. Die Geschichte der Kunst ist auch die der großen Torsi – Der Fragment-Virus schleicht sich ins Werk ein', *Österreichische Musikzeitschrift*, 70 (2015), 6–12 (p. 6). 'Das vollkommen gelungene Werk ist demnach nicht nur Artefakt, sondern Abbild eines sinnvollen Weltganzen. Aber wenn Adorno Hegel vom Kopf auf die Füße stellte ("Das Ganze ist das Unwahre"), dann war dies nicht nur Ideologiekritik am Heile-Welt-Getue, sondern auch Einspruch wider den allzu obligaten Kult ums "Meisterwerk", Zweifel am beschworenen Schein des "Wahren, Schönen, Guten". Solches Misstrauen gegenüber dem integral autonomen ästhetischen Produkt findet sich schon in der frühen Romantik (F. Schlegel, Novalis) [...].'

model, from whose eternity they retain the traces often enough, as if they were always there and only discovered [...] to act as a sign of the accuracy; a hole in the foreground of the form, which is aimed at, and simultaneously shining through to the unattainable true form, Schubert's themes are asymmetrical, in early mockery of the architecture of tonality. In their irregularity, the autonomy of the 'struck' image asserts itself over the abstract will of pure form-immanence; in the structure of subjective intentions and their historically imposed style correlates, though, it creates legitimate breaks: so the work must remain a fragment.<sup>9</sup>

Here it appears that the fractured nature of an aesthetic modernity and the primacy of the fragment as an expression of the impossibility of totality is drawn into correlation with the Schubertian method of juxtaposing an established, immanent form with individual musical content. The twentieth century ideal of the fragment expressed by Adorno and the philosophers of the Frankfurt School is not directed by an interest in musical incompleteness, but is nevertheless relevant to the study of Schubert's compositions and indicates the possibility of an intersection between the fragmentary aesthetic, observed in the musical content and formal approach of the completed works, and the state of incompleteness which defines the fragmentary piano sonatas. A concentration upon the philosophical thought of the 'Frankfurt School' is deliberate: the dialectic present between fragmentation and totality in these aesthetic considerations of the potentiality of the fragment is particularly suited to the formal tensions arising from an incomplete or unfinished composition which aspires to a tenuously projected formal model of completion. The piano sonata fragments of Schubert demand an aesthetic approach which reflects the delicate balance of formal projection and totality against their fragmented material, and this is best reflected in the aesthetic approach to fragments found in the writings cited above.

In parallel to the aesthetic value attached to aspects of fragmentation, a series of new developments in the approach to the fragmentary is evident in both musicological research and composition. Its importance as an aesthetic concept and a category-defining descriptor has become increasingly prominent. The music of the latter half of

9 Theodor W. Adorno, 'Franz Schubert', in *Musikalische Schriften IV. Moments Musicaux, Impromptus*, ed. by Rolf Tiedemann, *Gesammelte Schriften*, 17, 2nd edn (Frankfurt am Main: Suhrkamp, 1990), pp. 18–33 (p. 28). 'Es ist getroffen zugleich [...] wie das Wirkliche vom Abbild; wie eine Photographie "gut getroffen" ist, wenn sie einer Person ähnelt, so gut getroffen sind die Schubertschen Einfälle nach ihrem unvergänglichen Vorbild, von dessen Ewigkeit sie oft genug die Spuren noch bewahren, als seien sie selbst stets schon dagewesen und nur aufgedeckt [...]. Zum Zeichen des Getroffenseins; Loch im Vordergrund der Form, auf die gezielt ward, und zugleich durchscheinend zur unerreichbaren wahren Form sind Schuberts Themen asymmetrisch, in frühem Hohn auf die Architektur der Tonalität. In ihrer Unregelmäßigkeit setzt die Autonomie des getroffenen Bildes über dem abstrakten Willen zur puren Formimmanenz sich durch; ins Gefüge der subjektiven Intentionen und ihrer geschichtlich gesetzten Stilkorrelate jedoch legt sie rechtmäßig Brüche: so muß das Werk Fragment bleiben.'

the twentieth century engaged increasingly with literary fragments, as in works such as the *Kafka Fragments*<sup>10</sup> (György Kurtág, 1985–1987) and *Fragmente – Stille. An Diotima* (Luigi Nono, 1980).<sup>12</sup> In more recent times, Aribert Reimann's *Fragments de Rilke* (2019) is a notable example. These compositions have engaged the attention of musicological research<sup>13</sup> and have further intensified the exploration of the phenomenon of fragmentation.

Musical fragments have also been of interest to contemporary composers:<sup>14</sup> Schubert's fragmentary *Symphony in D major* D 936A is incorporated into a new development in the late-twentieth-century engagement with fragments. Luciano Berio not only treats the fragment as the basis for a new work, but contributes to the blurring of boundaries between individual works<sup>15</sup> and compositional genres by incorporating elements and musical reflections originating in roughly contemporaneous compositions: Berio expands the effects of fragmentation in his composition, in that fleeting references to other works (the *Klaviertrio* D 898 and *Winterreise* D 911) resonate in the voids where Schubert left the work incomplete. Herein the differentiation in perceptions of the fragment, between a search for a reproductively-defined 'authenticity' and a reception of the fragment as an aestheticised entity, is apparent:

On the contrary, Berio's compositional occupation with the sketches to a planned symphony were directed at the 'restored truth of the bygone', but not in the sense of a reconciliation and glorification, also not under the aspect of a supposed authenticity of the restored, but more in the sense of a clarification of our current relation to Schubert's music – the fully formulated as well as the roughly sketched, the real as well as the virtual. In this respect, the attempt at fabrication of the musicologist, who reconstructs a performable score from the extant sketched material, inevitably diverges from the re-composition of the same material by a composer.<sup>16</sup>

- 10 Márta Grabócz and Jean-Paul Olive, *Gestes, fragments, timbres: La musique de György Kurtág en l'honneur de son 80e anniversaire Actes du colloque des 29, 30 et 31 mai 2006 à l'Institut hongrois de Paris* (Paris: L'Harmattan, 2006).
- 11 Peter Szendy, "Es klingt hübsch": Sept fragments sur György Kurtág', in *György Kurtág: Entretiens, textes, écrits sur son œuvre*, ed. by Philippe Albèra (Genève: Contrechamps, 1995), pp. 185–91.
- 12 Nicola Gess, 'Dichtung und Musik. Luigi Nonos *Fragmente – Stille, An Diotima*', *MusikTexte: Zeitschrift für Neue Musik*, 65, 1996, 18–30.
- 13 Stefan Drees, 'Architektur und Fragment. Studien zu späten Kompositionen Luigi Nonos', ed. by Dietrich Kämper, *Die Musikforschung*, 53 (2000), 490–91 (pp. 490–91).
- 14 Stefan Drees, 'Erinnerungen mit Beethoven. Kagels Fragment-Hommage in der "Musikzimmer-Szene" von Ludwig van (1969–70)', *Collected Work: Mauricio Kagel. II. (AN: 2009–11126)*, 120, 2009, 53–56.
- 15 Wilfried Gruhn, 'Schubert spielen. Berios sinfonische Ergänzungen zu Schuberts Sinfonie-Fragment D 936a', *Musica*, 44 (1990), 290–96 (p. 293).
- 16 Gruhn, p. 290. 'Berios kompositorische Beschäftigung mit den Skizzen zu einer geplanten Sinfonie hingegen zielte auf die "wiederhergestellte Wahrheit am Vergangenen", nicht aber im Sinne von Versöhnung und Verklärung, auch nicht unter dem Aspekt vermeintlicher Authentizität des Wiederhergestellten, sondern eher im Sinne der Aufklärung über unser heutiges Verhältnis zu Schu-

In addition to an interest in compositions which engage deliberately with an aesthetic defined by fragmentary aspects and analogous to developments in historical and sociological research,<sup>17</sup> musicology had begun to expand its focus from the examination of isolated and extraordinary figures, whether composers or single works, as the most significant and representative actors from whom a historically-conditioned approach to an 'objective' statement of the past could be created. For some considerable time, the subject has increasingly engaged with the 'context' surrounding the composers and compositions which were the first recipients of attention from the 'comparatively young science'<sup>18</sup> of musicology.

[...] it is now the time to study the works which remained incomplete more closely. It is not sufficient to concentrate on single preeminent works; the type 'fragment' must be established as its own, fully equal category.<sup>19</sup>

### 1. Historical Development of Fragments

An exploration of the nature of the fragment in Schubert's work can begin with an examination of the terminology and models of fragment studies which have emerged in the last century. The rising interest in the fragment is conditioned by the fact that it is considered in a dynamic opposition to completion:

The ideological, affirmative, which is associated with the concept of the successful art work has its corrective therein, that there are no perfect works. If they existed, reconciliation within the unreconciled would be possible, a state which belongs to art. Therein, art would nullify its own concept: the turn to fragility and fragmentation is in truth an attempt to save art through removal of the demand that it should be what it cannot be and what it must nevertheless strive towards; both of these moments are present in the fragment.<sup>20</sup>

berts Musik – der ausgearbeiteten wie der in Skizzen entworfenen, der realen wie der virtuellen. Insofern unterscheidet sich zwangsläufig der Herstellungsversuch des Musikwissenschaftlers, der aus dem vorliegenden Skizzenmaterial eine spielbare Partitur rekonstruiert, von der Re-Komposition desselben Materials durch einen Komponisten.'

17 Thomas Carlyle, *On Heroes, Hero-Worship, and the Heroic in History*, ed. by David R. Sorensen and Brent E. Kinsler (New Haven ; London: Yale University Press, 2013), pp. 2, 15.

18 Andrea Lindmayr-Brandl, *Franz Schubert. Das fragmentarische Werk* (Stuttgart: Steiner, 2003), p. 13. '[...] vergleichsweise junge Wissenschaft [...]']

19 Lindmayr-Brandl, *Franz Schubert*, p. 13. '[...] ist es nun an der Zeit, auch die unvollendet gebliebenen Werke eingehender zu studieren. Es genügt dafür nicht, sich auf einzelne herausragende fragmentarische Werke zu beschränken; der Typus "Fragment" muss als eigene, vollwertige Kategorie eingeführt werden.'

20 Adorno, *Ästhetische Theorie*, p. 283. 'Das Ideologische, Affirmative am Begriff des gelungenen Kunstwerks hat sein Korrektiv daran, daß es keine vollkommenen Werke gibt. Existierten sie, so wäre tatsächlich die Versöhnung inmitten des Unversöhnten möglich, dessen Stand die Kunst angehört.'

This perspective is maintained throughout the twentieth century, and the oppositional roles assigned to the aesthetic models of fragmentation and totality may be a reason for the preoccupation with the fragmentary:

We have the greatest enjoyment of fragments, as we feel the greatest enjoyment of life when we view it as a fragment, and how terrible is the complete for us, fundamentally how terrible is finished perfection. Only when we are fortunate enough to make something complete, something finished, yes, something perfect, into a fragment, when we approach it in order to read it, we have great, yes, under certain circumstances, the greatest enjoyment of it. Our era in totality has been unbearable for quite some time, he said. Only there, where we see the fragment, is it bearable for us.<sup>21</sup>

The role of the fragment is considered as being implicitly related to the impossibility of a convincing experience of totality: however, an unattainable and aesthetically envisaged totality had been considered problematic before the beginning of the modern era. 'Since Rousseau, but at the latest since the Romantic Period, the thought of totality is linked to the melancholy of that which is irretrievable.'<sup>22</sup> The value placed upon fragments and the aesthetic of the fragmentary arises directly from this progression away from an unquestioning acceptance of totality and completion as the highest aims and a more nuanced engagement with an artistic or creative teleology, expanded beyond the purpose of creating utopic and idealised forms to include experientially conditioned response to aspects of scientific, socio-cultural and historical changes. The place of the fragment in art is increasingly that of a reflection of a 'splintered world',<sup>23</sup> but the fracture occurred before the rise of the romantic fragment and provided an impulse towards it: 'the state of the splintered world is far from a negative fantasy of romanticism but a substantive effect of the analytical spirits of the modern era and particularly the Enlightenment.'<sup>24</sup>

- In ihnen höbe Kunst ihren eigenen Begriff auf; die Wendung zum Brüchigen und Fragmentarischen ist in Wahrheit Versuch zur Rettung der Kunst durch Demontage des Anspruchs, sie wären, was sie nicht sein können und was sie doch wollen müssen; beide Momente hat das Fragment.'
- 21 Thomas Bernhard, *Alte Meister* (Frankfurt am Main: Suhrkamp, 2003), p. 41. 'Die höchste Lust haben wir ja an den Fragmenten, wie wir am Leben ja auch dann die höchste Lust empfinden, wenn wir es als Fragment betrachten, und wie grauenhaft ist uns das Ganze und ist uns im Grunde das fertige Vollkommene. Erst wenn wir das Glück haben, ein Ganzes, ein Fertiges, ja ein Vollendetes, zum Fragment zu machen, wenn wir daran gehen, es zu lesen, haben wir den Hoch- ja unter Umständen den Höchstgenuß daran. Unser Zeitalter ist als Ganzes ja schon lange Zeit nicht mehr auszuhalten, sagte er, nur da, wo wir das Fragment sehen, ist es uns erträglich.'
- 22 Manfred Frank, 'Das "fragmentarische Universum" der Romantik', in *Fragment und Totalität*, ed. by Lucien Dällenbach and Christian L. Hart Nibbrig (Frankfurt am Main: Suhrkamp, 1984), pp. 212–24 (p. 212). 'Seit Rousseau, spätestens aber seit der Romantik ist der Gedanke der Totalität verbunden mit der Wehmut des Unwiderbringlichen.'
- 23 Frank, p. 220. 'Der Zustand der zersplitterten Welt [...]':
- 24 Frank, p. 220. 'Der Zustand der zersplitterten Welt ist keineswegs einen Negativ-Phantasie der Romantik, sondern ein realer Effekt des analytischen Geistes der Neuzeit und besonders der Aufklärung.'



The semantic broadness of the term 'fragment' has arisen over centuries and rests on concomitant developments in aesthetic and philosophical thought. The changes in the aesthetic worth of the fragment are primarily related to an increase in its perceived value and a resulting inclusion in contemporary ideals of beauty:<sup>25</sup> the way in which a society reflects its own existence through creative expressions became increasingly open to the idea of a perfection which was not primarily predicated on completion, or wholeness, and harmony. This development is largely due to an augmented interest in the art of the past and, from the Renaissance, the '[...] rise of aesthetic subjectivity [...] as part of a general and positive reevaluation of sensual experience [...]'<sup>26</sup> which was altered in an attempt at the 'legitimisation' of the fragment during the early Romantic Period: 'this development begins with the attempt of the early Romantic Period to transfer the utopian promise of the classical art ideal [...] into the historical aspiration of a "classicism which grows without boundaries" (Friedrich Schlegel, KA II, 183).'<sup>27</sup> In the earlier studies of the fragment in antiquity, primarily determined by archaeological circumstance,<sup>28</sup> unconformable, irreconcilable fractures and resulting structural openness, interpreted through the lens of an aesthetic devoted to wholeness, harmony, and completeness, could only be perceived as defects; perhaps in conjunction with new possibilities, but always in a context circumscribed by the primacy of wholeness and completion. During the course of the twentieth century, it is these characteristics which have become not only desirable but are upheld as aesthetic aspirations. The fragment is no longer seen in the context of an idealised completion, but has become itself an ideal.

## II. Typologies of the Fragment

The transitional nature of the historically-conditioned concept of the fragment elicits two approaches to studying it as an aesthetic phenomenon: an internal, future-directed and creation-led perspective, which prioritises the intentionality of the fragment and its relation to its creator and the process of origin; and an external, past-directed and object-centred perspective which considers the fragment as a static entity and examines instead its identity-generating dialectical relations with objective and equally external forces.

25 Ostermann, p. 12.

26 Ostermann, pp. 20–21. '[...] zur Idee eine eigenständigen ästhetischen Subjektivität läutern konnte [...] im Zuge einer allgemeine Aufwertung der sinnlichen Erfahrung [...]'.

27 Ostermann, p. 101. '[...] ihre Legitimität umzudeuten. Diese Entwicklung beginnt mit dem Versuch der Frühromantik, die utopische Verheißung des klassischen Kunstideals [...] in den historischen Anspruch einer "grenzenlos wachsenden Klassizität" (Friedrich Schlegel, KA II, 13) zu überführen.'

28 Ostermann, p. 12.

Both methods elucidate the relations between fragmentation and totality. They are essentially a-historically proposed,<sup>29</sup> but produce individual models of fragmentation which are to some degree identifiable with the historical evolution of the fragment concept. They are directly relevant to the study of Schubert's fragmentary piano sonatas, as they reflect the broader importance of an aesthetic consideration of the formal and musical effects of fragmentation and its intrinsic causes upon and within the sonatas. In addition, the aspects of compositional and historical fragmentation are inseparable from the historicised reception and transmission of the works and are deeply associated with the necessities of distinguishing a fragment-type based upon incompleteness from a type based upon subsequent loss or damage to the manuscript artefacts upon which a once-complete composition was recorded.

In the following table, the typologies of fragments are arranged in order of the degree to which the fragment is removed from a historicised context; detachment from a historically-directed fragment-type leads to a more direct and often intentional relationship to totality as a defining characteristic. All of the typologies presented emerge from twentieth century studies of the fragment as an aesthetic category unbounded by considerations of genre, and are distinguished by the position in which the fragments are viewed in the context of their relations to totality or a process of creation.

Eberhard Ostermann treats the fragment as an aesthetic construct which is the subject of a historical-philosophical study centred upon its reception and integration into artistic and philosophical practice and discourse.<sup>30</sup> In the 'fragmentarisches Vorwort'<sup>31</sup> to *Fragment und Totalität*, Lucien Dällenbach and Christian L. Hart Nibbrig consider the fragment as it is affected by the multiplicity of potential relationships to a more or less idealised totality. Michael Braun's study of literary fragments leads to a typological distinction based upon the process by which the fragments attained their fractured status,<sup>32</sup> and George Steiner's 'Das totale Fragment'<sup>33</sup> places fragments in the context of production or creation and is focussed upon a progression defined by intentionality and the totality of fragmentation.

29 In that the varied typologies do not assert that a single fragment type is historically bound to a certain era; it is evident that the interest in the study of fragments is itself a historicised perspective, and the aspiration to a value-neutral examination of fragments, either individually or as categories, is a result of the modern and post-modern sublation of the fragment from negative associations regarding its divergence from an ideal of totality, also historically conditioned.

30 Ostermann, pp. 12–13, 47, 48–49.

31 Lucien Dällenbach and Christian L. Hart Nibbrig, 'Fragmentarisches Vorwort', in *Fragment und Totalität*, ed. by Lucien Dällenbach and Christian L. Hart Nibbrig (Frankfurt am Main: Suhrkamp, 1984), pp. 7–17 (pp. 14–15).

32 Michael Braun, *Hörreste, Sehreste. Das literarische Fragment bei Büchner, Kafka, Benn und Celan* (Köln: Böhlau, 2002), p. 17.

33 George Steiner, 'Das totale Fragment', in *Fragment und Totalität*, ed. by Lucien Dällenbach and Christian L. Hart Nibbrig (Frankfurt am Main: Suhrkamp, 1984), pp. 18–29 (pp. 18–19).