

Poetic Soundings: Aesthetic Correlation in the Work of T.S. Eliot and Igor Stravinsky

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T.S. Eliot and Igor Stravinsky are often mentioned in tandem, not only for their equivalent standing in the arts, but for perceived similarities in both their work and philosophy. Often cited as exemplars of Modernism in their respective media, they are celebrated for their respective engagements with aesthetic discourses such as cubism, neoclassicism and primitivism (Gordon 22; Waugh; Poplawski 407; Stayer 314). These connections have been noted from at least the early 1920s (Bell 94), and comparisons of each to cubism can be traced back even further (Gordon 22 and Waugh). Each artist in turn has also reflected and commented on the work of the other, drawing explicit attention to their perceived similarities (Stravinsky, *Dialogues and a Diary* 30; Eliot, *The Waste Land: Norton Critical Edition* 131–33). The two eventually met in New York in December 1956 and remained regular correspondents until Eliot's death in 1965 (see appendices to Vera Stravinsky and Craft). This mutual engagement adds weight to any parallels one may find in their respective work, creating a complex aesthetic and personal relationship which has inspired much discussion from both literary and musicological standpoints.

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The very persistence of these comparisons raises questions and compels further investigation: is it appropriate to compare these two artists? Just how far can the comparison be pushed – is it true only of the surface appearance of the works, or only in a few select instances? Is it even possible to justifiably align different techniques in different arts – that is, to effectively undertake an interdisciplinary comparison – and can such a comparison ever amount to anything more than a series of metaphors providing alternative ways to understand the effects of different creative techniques? Finally, how is it that these similarities between Stravinsky and Eliot have arisen? Whilst this final question is arguably the most significant, exploring it would require considering innumerable parallel biographical factors and thus lies far beyond the bounds of any single article, closer perhaps to a life's work. Consequently for the purpose of the present article, biographical concerns have been largely sidelined in favour of a more isolated parallel analysis of Stravinsky's and Eliot's work in order to explore how well their status as a pair stands up.

As with all artists, the aesthetic language of Stravinsky and Eliot evolved significantly throughout their careers, and this is perhaps nowhere more evident than in their apparent volte-face from modernist iconoclasts to neoclassical traditionalists. Yet a turn towards tradition does not imply a rejection of Modernism – one does not simply change one's aesthetic with one's clothes. Indeed, prior to its premiere, Stravinsky deemed *Pulcinella* (arguably his most overtly neo-classical work) to be 'shocking', and was presumably disappointed with the relative ease of its reception (Walsh 312–13). Rather, this aesthetic turn suggests a complex interrelationship between historical and contemporary voices. Russian theorist Mikhail Bakhtin sees such dialogue as inherent in language and devoted much of his writing to it; this, combined with the way his work stands outside strict disciplinary boundaries (something he himself noted [*Speech Genres* 103]), makes Bakhtin an exemplary frame through which to examine similarities in the work of Stravinsky and Eliot. Such dialogic study has the potential not only to provide a more in-depth assessment of this long-studied parallel, but also to enact a methodological approach that may offer new ideas to the interdisciplinary study of music and literature. In order to better examine the dialogue at play in the work of Stravinsky and Eliot, three pairs of works will be discussed, each from a different phase of their artistic development. Borrowing terminology from Bakhtin, these three phases of development have been termed 'Style', 'Parody' and 'Heteroglossia'.

Bakhtin employs the term 'style' in a relatively straightforward sense to denote utterances that are unified by a particular set of characteristics. Whilst Stayer identifies style as 'the unified language of a singular artistic consciousness', that is, the artist's fingerprint (321), Bakhtin deploys the term in the same sense (describing the formal characteristics of a particular utterance)

at a variety of hierarchical levels, thus he is able to contrast the poetic and novelistic style (*Dialogic Imagination* 264). Indeed, in a certain sense, genre can be perceived as a form of style since it is unified by a set of characteristics; the key distinction here is, however, the socially shared nature of genre, compared to the individualistic nature of 'style' identified by Stayer (Holquist 68). Regardless of the 'level' at which we conceive of style, its essential nature remains the same, and for the purpose of this discussion 'style' is conceived in the way that Stayer employs it to denote the individual voice of an artist. Thus, for the discussion at hand, it represents Eliot and Stravinsky's first mature period of work, in which both artists fully step out of the shadows of their influences and teachers, announcing a singular artistic voice. *The Rite of Spring* is not just the most notable work from this stage of Stravinsky's development, but arguably the most iconic of his career. Begun in 1911 (with the final manuscript dated 17 November 1912), it received its premiere on 29 May 1913 at the Théâtre des Champs-Élysées in Paris, causing a riot which has become the stuff of musical legend (Walsh 204–205). The mature Eliot arrived in similar style with 'The Love Song of J. Alfred Prufrock' (Dettmar, 4); a major work of modernist poetry, it was completed in 1911 and first published in the June 1915 issue of *Poetry: A Magazine of Verse*, appearing in book form two years later in *Prufrock and Other Observations*.

Bakhtin's definition of 'stylisation' as 'an artistic representation of another's linguistic style' where '[t]wo individualised linguistic consciousnesses must be present in it: the one that *represents* ... and the one that is *represented*' (*Dialogic Imagination* 362), perfectly encapsulates the works of Stravinsky's and Eliot's second period, during which both artists turned to historical models, using them as the basis for new works. However, as we shall see, in reworking historical texts, both artists introduce into their works aspects which are foreign to the original language they are representing, and in doing so they breach Bakhtin's terms for stylisation by creating a tension between the two languages. This tension between the representing and the represented is the hallmark, not of pure stylisation, but rather of *parodic stylisation* (*Dialogic Imagination* 364). Stravinsky's *Pulcinella* typifies this form of parody. Composed between 1919 and 1920, it is a direct reworking of works by a number of Baroque composers: most notably Giovanni Pergolesi, but also Domenico Gallo, Unico Wilhelm Graf von Wassenauer, Alessandro Parisotti and Carlo Ignazio Monza (for a detailed list of sources, see Taruskin 1464–65). Eliot's parody, on the other hand, draws upon the more recent work of French poet Théophile Gautier, using it as a model for several of the verses in his 1920 volume *Poems*; most notable amongst these is 'The Hippopotamus' of 1917, a direct reworking of Gautier's eponymous *L'hippopotame* of 1838.

Within any one language exist an innumerable number of internal strata: social dialects, jargons, generational idioms and so forth; Bakhtin terms

this diversity of social speech types 'heteroglossia', and sees it as inherent to the structure and function of language (*Dialogic Imagination* 288). However, the presence of multiple voices within a language does not necessitate their presence within a single text: for example the strong stylistic voice of the author may overwhelm the exterior context of a phrase of professional jargon, and thus the work would remain *single-voiced*. It is precisely this form of multi-voicedness that one finds within much of Stravinsky and Eliot's 1920s output. Having reached back to rework a single historical source in a parodic stylisation, their subsequent work reaches simultaneously backwards and across to multiple sources, intermingling historical and contemporary voices alongside the authorial voice to yield a cacophony of individual voices within the one work. Eliot's seminal *The Waste Land* of 1922 and Stravinsky's *Concerto for Piano and Wind Instruments* (1923–1924) serve as archetypes of this form of construction, each borrowing from specific historical sources, and each demonstrating aspects of their single-voiced style.

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The charge of 'cubism' has long been levelled at both Eliot and Stravinsky, dating back to early reviews of both *The Rite* and 'Prufrock' (Gordon 22 and Waugh). Whilst often such comparisons centre upon these works' fragmented styles, such a trait is neither exclusive to cubism, nor sufficient to align Eliot and Stravinsky within the broad church of cubist styles. Nevertheless, it provides a sufficient starting point for comparison. Fragmentation is one of the most immediately recognisable characteristics of Stravinsky's *Rite*, found easily in the rapid metrical changes and shifting accents used throughout the work, most notably in 'The Sacrificial Dance'. Yet the work's fractured style runs deeper: much of *The Rite* uses what may be termed a 'block structure' wherein 'two or more blocks of relatively heterogeneous content are repeatedly and often abruptly juxtaposed' (van den Toorn, *The Rite of Spring* 97). Pieter van den Toorn identifies two different types of block structures in *The Rite*: 'Type I' juxtaposes blocks of motivic material whose internal (vertical) structure remains stable in subsequent repetitions, whilst 'Type II' relies on overlapping ostinati¹ of varied lengths (*The Rite of Spring* 99–100). In both types of construction, Stravinsky eschews traditional forms of musical development, using more novel devices to provide interest. In the case of Type I construction, interest is achieved through the expansion and contraction of these motivic blocks (van den Toorn, *The Rite of Spring* 99). For instance, the passage shown in figure 1 is constructed of three fundamental blocks of material, which are not repeated verbatim, but rather change, expanding and contracting in relation to each other. Unit 'A', for instance, whilst nine beats long in its initial presentation, appears later in both

1 Ostinato – the 'obstinate' repetition of a musical pattern, usually pitch and/or rhythm.

The musical score is presented in seven systems, each with a label indicating a specific section or measure:

- System 1:** Labeled **A-9** and **B-7**. It features a bass staff with a melodic line and a treble staff with a complex chordal texture.
- System 2:** Labeled **C-7** and **B-6**. The bass staff continues the melodic line, while the treble staff shows dense chordal blocks.
- System 3:** Labeled **C-11** and **A-21**. The bass staff has a melodic line, and the treble staff features a complex chordal texture.
- System 4:** Labeled **B-12**. It shows a continuation of the melodic and chordal textures.
- System 5:** Labeled **A-8**. The bass staff has a melodic line, and the treble staff features a complex chordal texture.
- System 6:** Labeled **B-7**. It shows a continuation of the melodic and chordal textures.

Fig. 1. Example of "Type I" construction in *The Rite* (Rehearsal Cue 57).

This figure is based on one appearing in van den Toorn, *The Rite of Spring* 103, though in consultation with the original score it has been augmented to include all textural layers and some aspects of the analysis have been changed to reflect my own reading of the passage.

The image displays a musical score for Rehearsal Cue 87. The score is written for five parts: Flutes, Clarinets, Horns, and Violins (Cls., Hrns., Vle.), and Strings. The Flutes part is at the top, followed by the woodwinds, and then the strings. The music is in 4/4 time and features a complex, layered texture. The Flutes play a series of chords and single notes. The woodwinds play a rhythmic pattern of eighth and sixteenth notes. The strings play a complex, layered texture with various rhythmic patterns. The score is divided into measures by vertical bar lines, and the Flutes part is marked with a rehearsal cue number 87.

Fig. 2. Example of ‘Type II’ construction in *The Rite* (Rehearsal Cue 87).

This figure is based on one appearing in van den Toorn, *The Rite of Spring* 201. In consultation with the original score it has been expanded to include pitch information in addition to the purely rhythmic content of van den Toorn’s.

twenty-one and seven-beat variations (van den Toorn, *The Rite of Spring* 102). In the case of Type II construction, interest is provided by a shifting *vertical* coincidence (van den Toorn, *The Rite of Spring* 100). The passage shown in figure 2 comprises three textural layers, each with its own motivic material of *fixed duration* and each moving independently in regular periods in the manner of medieval isorhythm, creating a sense of movement through shifting harmonic coincidence (van den Toorn, *The Rite of Spring* 198–200).

As with Stravinsky, the fragmentation of Eliot’s *Prufrock* is both obvious and immediate, comprising continual changes in rhyme and metrical scheme, as well as continued and abrupt shifts in mood, imagery and locale. Following line 67, for example, in less than ten lines we shift abruptly from an evening, drawing room scene, inhabited predominantly by women, to a street at dusk inhabited only by ‘men in shirt-sleeves’, then to the ocean floor, before moving to an unknown room where the protagonist is stretched upon

the floor with an unknown woman. These rapid spatial movements and shifts from feminine to masculine imagery are accompanied by shifts in the image quality: that of the drawing room is 'soft' and indefinite, whilst that of the street is 'hard' and concrete (Rees 37).

These contrasts are exerted, for the most part, between stanzas, while each individual stanza tends to be primarily internally homogenous, akin to the self-contained cellular sub-structures of Stravinsky's music. As with the expanding, contracting and shifting cells of *The Rite*, the individual stanzas of 'Prufrock' shift and change, interlacing with each other, most obviously through changes of line and stanza length, but also, more significantly, through the manipulation of recurring sound patterns. As Thomas Rees asserts, 'These patterns unite lines and stanzas; they modify and accentuate metrical patterns and currents of meaning; they create sound harmonies and textural contrasts which run concurrently with the structural designs of the poem' (45). An example of this can be seen in the first stanzas of the poem: whilst lines 4–7 revolve around recurring S, T and R sounds, these dissolve into a denser cluster of S and T sounds at lines 8–9, before the entire section shifts toward a 'liquid' tone which is dominated by open vowel sounds in the second stanza (Rees 45–46).

The altered repetitions found in *The Rite* can also be observed throughout 'Prufrock', notably in the protagonist's obsessive rumination on time in the fourth stanza (Rees 52–53), but elsewhere too, such as the dual heptameter lines which open the third stanza. These lines, whilst presenting the same image in an identical metrical form (iambic heptameter), are varied internally by alterations of syllabic length and quality, specifically in the vowel sounds found in the second line in which the longer sounds of 'smoke' and 'muzzle' subtly alter the stricter metricity of the previous line:

- / - / - / - / - / - / - /
 The yellow fog that rubs its back upon the window-panes,
 - / - / - / - / - / - / - /
 The yellow smoke that rubs its muzzle on the window-panes,

Fig. 3. Altered repetitions in 'Prufrock' (ll. 15–16) (*Collected Poems* 13).

Though Stravinsky and Eliot can be seen not only to embrace a fractured aesthetic, but also to employ similar devices in their treatment of the fractured sub-structures, their connection with cubism requires further elaboration. Whilst the fractured surfaces seen in these works are indeed similar to the pictorial styles of many cubist artists, cubism (like most aesthetic labels) embraces a wide variety of aesthetic styles; even within the single stream of 'analytic cubism' one finds a wide variety of artistic voices and rapidly evolving styles. Thus in order to observe a convincing connection between Eliot and Stravinsky, it becomes necessary, not to merely align them with cubism in general, but to a specific cubist style.

The radical differences found within cubism can perhaps best be seen in the divergent styles of Pablo Picasso and his fellow Spaniard, Juan Gris. Whilst both artists rely on observing the subject from a variety of perspectives and combining these simultaneously on the one canvas, Gris does so by employing a grid of panes, each portraying the subject from a distinct, singular viewpoint (Golding 101). Picasso however, rather than *juxtaposing* viewpoints, appears to view the subject at once from all sides, depicting all these visions simultaneously as a multitude of contrasted and *superimposed* images which come together as a series of overlapping and interlocking planes: a sculptural representation of the three-dimensional subject upon the two-dimensional surface of the canvas (Golding 82). The key here is not that juxtaposition is absent in the style of Picasso, but rather, that *superimposition* is absent from the work of Gris; it is this superimposition that is one of the hallmarks of Stravinsky's *Rite*.

Whilst Stravinsky's teacher Rimsky-Korsakov employed the octatonic scale to produce passages which boldly juxtapose diametrically opposed seventh chords,² Stravinsky, like Picasso, takes this further, *superimposing* these chords in different layers of music to produce striking dissonances (van den Toorn, *The Rite of Spring* 119–25). Throughout *The Rite*, motivic blocks are jarringly superimposed upon one another, often separated by a dissonant major-seventh interval (van den Toorn, *Music of Stravinsky* 133). This treatment can be seen in the independent melodic units shown in the excerpt below, whose starting points are separated by a major-seventh:

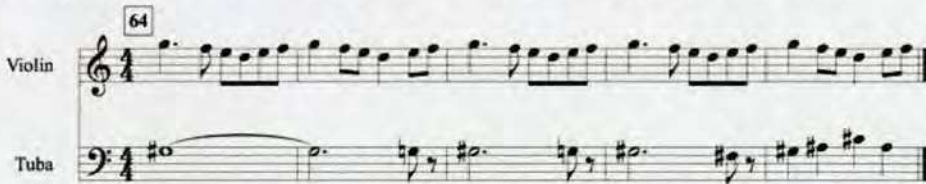


Fig. 4. Major-Seventh superimposition in *The Rite* (Rehearsal Cue 64).

Though highly dissonant, this pitch material can still be accommodated within the same octatonic set³ (van den Toorn, *The Rite of Spring* 127–28). Whilst many instances in Part I are explicable through recourse to octatonic pitch-sets (the iconic 'Augurs Chord', comprised of superimposed E major and E flat7 chords, is a notable exception), passages in Part II of *The Rite* are far more complex, juxtaposing incongruous tonal chords, which cannot be unified by a single (or even two) octatonic pitch-sets. As with Picasso and

2 Seventh Chord – a four note chord formed by stacking consecutive thirds above a given note. Diametrically opposed relates to the root notes of the chords being found on opposite sides of the Circle of Fifths, one of the most distant tonal relationships.

3 An Octatonic Set is an eight-note scale formed by a series of alternating tones and semitones, or semitones and tones.

Gris, whilst we find both superimposition and juxtaposition at work in *The Rite* ('Type I' construction aligning closely with juxtaposition), we find *only* juxtaposition at play in the work of Rimsky-Korsakov.

This same distinction between the presence and absence of juxtaposition and superimposition can be made in the case of Eliot, here with recourse to Pierre Reverdy's 1916 poem 'Nature Morte-Portrait' (48–49). As with 'Prufrock', the poem is heavily fragmented, each line presenting an individual image, each with its own metrical identity; however, as with Gris' painting, the relationship between the lines is one of juxtaposition, each line being a self-contained entity viewed from a 'single-perspective'. Unlike Reverdy, and as with Picasso and Stravinsky, Eliot instead uses *superimposition*. Throughout the poem, the protagonist appears omnipresent: in the first half, for instance, his exact location is uncertain and he appears to be at once both inside surrounded by women as well as outside in yellow fog. Structurally too, the recurrence of the Michelangelo couplet after stanza four suggests superimposition: its literal repeat collapses the narrative of the preceding two stanzas into a single instant, suggesting not only that they occur at the same moment as the action of the couplet, but that the alternations between past, present and future tense contained in these intervening stanzas has occurred in an instant as well.

As we have seen, the works of Stravinsky and Eliot in this phase of their artistic development are suggestive not only of a general 'cubist' aesthetic, but, through a use of superimposition, they point specifically towards a close relationship with the hermetic cubist style of Picasso. These characteristics help define the 'styles' of Stravinsky and Eliot, and as we will see, it is the way in which these individual styles interact with those of other artists that defines their subsequent periods of 'parody' and 'heteroglossia'. Furthermore, it is the similar ways in which their 'styles' interact with those of other artists that serves as an interdisciplinary connection between them in these subsequent developmental phases.

* * * * *

Immediately following *The Rite*, Stravinsky began to distance himself, if not from its compositional language, then at least its approach, turning away from programmatic writing towards the absolute musical construction of *Three Pieces for String Quartet* (1914) (Messing 100–101). This inclination towards absolute music⁴ would be confirmed in the 1920 revival of *The Rite*, for which Stravinsky completely removed the program that had accompanied the original 1913 version of the work (Walsh 320). The apotheosis of this developmental line is to be seen in his *Pulcinella*, composed between 1919 and

4 Absolute music – an idealised form of 'pure' music, free from text, drama or representational meaning.

1920, *Pulcinella* is based directly on works by a number of Baroque composers and represents Stravinsky's first and most comprehensive engagement with historical form. In 1917, in the midst of a similar stylistic evolution, Eliot published 'Reflections on *Vers Libre*', an important manifesto in his turn towards controlled structures (Mays 115); in it, Eliot challenges the very existence of free verse and argues that metre is a key element of poetic power. Subsequent to this Eliot, like Stravinsky, would strip down his style, making a decisive return to the use of regular metrical and rhyming patterns. This move was at least partly motivated by Eliot's close association with Ezra Pound, who decided concurrently to remedy their increasingly free verse with recourse to strict historical poetic forms (Mays 114–15). As Pound would later explain,

At a particular time, at a particular date in a particular room, two authors, neither engaged in picking the other's pockets, decided that the dilution of *vers libre*, Amygism, Lee Masterism, general floppiness had gone too far and that some counter current must be set going... Rhyme and regular strophes. (590)

Perhaps the most important testament of Eliot's turn to historical structures is the 1920 critical volume *The Sacred Wood*, particularly the essay 'Tradition and The Individual Talent', which was first published in *The Egoist* in 1919. Here Eliot espouses 'tradition' and an historical sense as 'nearly indispensable for anyone who would be a poet beyond his twenty-fifth year' (*Selected Prose* 38). He argues for the importance of the poet to perceive 'not only the pastness of the past, but of its presence' (*Selected Prose* 38), for it is the awareness that 'the whole of the literature of Europe from Homer ... has a simultaneous order', which serves to makes the 'writer most acutely conscious of his place in time, of his own contemporaneity' (*Selected Prose* 38). Whilst at this point in his career Stravinsky had produced few pieces of critical commentary, in 1942 a series of lectures he gave at Harvard University from 1939–1940 were collected and published as *Poétique Musicale* (later translated into English as *Poetics of Music*). In this volume, he presents a strikingly similar view of tradition to that of Eliot. He writes: 'a real tradition is not the relic of a past that is irretrievably gone; it is a living force that animates and informs the present' (58). Thus for both artists, it is the relationship between the present and the past, tradition and contemporary practice, which is of vital importance. Indeed, both are careful to warn of the dangers of blind adherence to recent practice. Eliot writes 'if the only form of tradition ... consisted in following the ways of the immediate generation before us ... "tradition" should be positively discouraged' (*Selected Prose* 38), even going so far as to assert later that '[a] good poet will usually borrow from authors remote in time' (*Selected Prose* 153). Stravinsky is still more definitive in his condemnation: 'what is most irritating about these artistic rebels ... is the spirit of systemization which, under the guise of doing away

with conventions, establishes a new set, quite as arbitrary and much more cumbersome than the old' (*Poetics of Music* 83).

For both artists these inheritances from tradition serve several important functions. First, these shared forms can provide a common framework for audience response: for Eliot they enable the poet to tap into 'a preparedness, a habit on the part of the public to respond to a particular stimuli' (*The Sacred Wood* 64). It is this same potential that Stravinsky longs for when he mourns the loss of a time when 'Bach, Handel and Vivaldi quite evidently spoke the same language', to be replaced by an age which 'tends to shatter all universality in the realm of the spirit in deference to an anarchic individualism' (*Poetics of Music* 76). Yet the universalism of a shared language is not to imply an absence of authorial voice; rather Stravinsky lauds the thunderstorm scene from *Rigoletto* precisely for the manner in which Verdi employs a well-known formula and 'applies his own inventiveness to it and, without going outside of the tradition, makes out of the commonplace a perfectly original page that bears his unmistakable mark' (*Poetics of Music* 81). For Eliot too, the engagement with traditions does not entail blind adherence to them, rather, as we have seen, Eliot's chief interest is in an interrelationship between the present and the past, and traditional structures can be just as useful when they are thwarted for effect (*Selected Prose* 34–35). This play with strict forms is exemplified in Eliot's belief that, 'freedom is only truly freedom when it appears against the background of an artificial limitation' (Eliot, *Selected Prose* 35), a notion which bears striking similarity to the way Stravinsky wonders, 'is it not within those strictures that he finds the full flowering of his freedom as a creator? Strength, says Leonardo da Vinci, is born of constraint and dies in freedom' (*Poetics of Music* 79).

This dialogic relationship between the language of the past and the present is one of the hallmarks of both Stravinsky's *Pulcinella* and Eliot's 'The Hippopotamus'; in each case, the artist has created, not a studied pastiche, but rather a form of parody. This aspect of the work is alluded to by Stravinsky in *Memories and Commentaries* (though he somewhat misleadingly describes it as satire rather than parody), where he states: 'I knew that I could not produce a "forgery" of Pergolesi because my motor habits are so different. At best, I could repeat him with my own accent. Probably it was inevitable that the result was a satire – who could have treated that material in 1919 otherwise?' (138). Here Stravinsky has identified (perhaps unwittingly) a key aspect of the work's parodic nature when he questions the inability of anyone in 1919 to treat the material otherwise – for it is not so much the humorous intent which marks the parody, but rather the work's relationship with its model. As Bakhtin identifies, parody asserts itself when 'the intentions of the representing discourse are at odds with the intentions of the represented discourse; they fight against them' (*Dialogic Imagination* 364). Indeed 'the presence of parody

is in general very difficult to identify ... without knowing the background of the alien discourse against which it is projected, that is, without knowing its second context. In world literature there are probably many works whose parodic nature has not even been suspected' (374). Eliot's inclination too is towards parody, as in *The Sacred Wood* he writes, 'the good poet welds his theft into a whole of feeling which is unique, utterly different from that from which it was torn' (*Selected Prose* 153). However, whilst Stravinsky claims to have been unaware that he was creating a parody at the time, Eliot exploits the qualities of parody to his own ends, mining the inherent humour of parody to maximise the poems' satiric weight.

This careful marriage between form and content is of great importance to Eliot; he would later comment that: 'We studied Gautier's poems and then we thought, "Have I anything to say in which this form will be useful?" ... Form gave the impetus to the content' (qtd in Hall 55). Gautier's *L'hippopotame* proved to be just such a work, providing the model for Eliot's own 'The Hippopotamus'. Indeed, Eliot takes both the basic poetic form (*abab* rhyming quatrains) and the general theme of Gautier's work (a comparison centred upon a hippopotamus – a simile in the case of Gautier, a metaphor in Eliot's verse), and makes it his own. Eliot makes his parody clear from the outset, directly invoking his model by transforming Gautier's first line (*'L'hippopotame au large ventre'*) into 'The broad-backed hippopotamus'. However, he settles upon a slightly different structure from Gautier, with each stanza alternating two lines concerning the hippopotamus with two lines concerning the church, Eliot's subject for satire; Gautier, on the other hand, withholds the true subject of his satire, the poet himself, until the last stanza. In doing so, Eliot takes advantage of the controlled structure of the quatrain to facilitate, or rather hold together, the frequent juxtapositions, underlining his metaphorical connection between the church and the hippopotamus. Furthermore, in employing the quatrain, he is drawing upon the respectable tradition of the form in order to meta-textually juxtapose it against the ludicrous image of a hippopotamus ascending to heaven surrounded by choiring angels, further underlining the satire.

It is in the metrical structure of the poem that Eliot really sets himself apart from Gautier. While Gautier includes but one line (l.10) whose length differs from the regular eight syllable length, Eliot's metre regularly shifts between iambic and trochaic lines, even including several instances of trisyllabic and tetrasyllabic feet (though these are mainly substitutions). Whilst these substitutions work against the established disyllabic feet, the use of tetrameter is maintained in all but a few lines; the lines beginning 'While the True Church' are notable exceptions. This continued flirtation with, and evasion of, a simple metre reflects precisely the metrical play between fixity and flux that Eliot had espoused in 'Reflection on *Vers Libre*', as well as

heightening the tension between the represented and representing discourses, and in doing so heightening the sense of parody.

The finale of Stravinsky's *Pulcinella*, based upon the third movement of Domenico Gallo's *Trio Sonata No.12 in E-major*, similarly makes the connection to its model clear, mirroring in a general fashion both the structure and thematic material of the source (Berry 24). Stravinsky imparts many touches unique to his artistic approach, and in doing so forges a work of parody. Foremost amongst these is the use of a 'block structure' like that used in *The Rite*: though both the Gallo source and Stravinsky's 'adaptation' are comprised of four basic motivic cells, each around two bars in length (Mahar 252), Stravinsky takes these cellular motives and uses them as a basis for stratified textures which are uniquely his own. The coda shown in figure 5 is a case in point: here, like the Type II constructions of *The Rite*, Stravinsky

The figure displays a musical score for five instruments: Trumpet, Horn II, Horn I Trombone, Strings, and Woodwind. The score is divided into two systems. The first system, starting at rehearsal cue 118, shows the Trumpet and Horn II playing a melodic line with eighth notes, while the Horn I Trombone and Strings/Woodwind play a more complex, layered texture with various rhythmic patterns. The second system continues this texture, with the Trumpet and Horn II playing a similar melodic line. The score is written in 3/4 time and features a complex, layered texture with various rhythmic patterns and melodic lines.

Fig. 5. 'Type II' construction in *Pulcinella* (Rehearsal Cue 118-1).

Note that these rehearsal cues refer to the *Pulcinella Suite*, the corresponding passage (barred slightly differently) can be found in the Ballet Score at Rehearsal Cue 203.

employs independent textural layers which establish themselves as ostinati and move independently of each other with shifting harmonic coincidence, a radical change from the largely homophonic structure of the source-material (Berry 40). Whilst these techniques are similar to those employed in *The Rite*, their use is moderated. The cells used in *The Rite* are tonally complex and largely directionless (van den Toorn, *Music of Stravinsky* 134), whilst here in *Pulcinella* the motives are both tonally stable (C major provides the pitch material), and show a directional gravity – C is clearly established as the main-note of the passage (the bass ostinati rises from and falls to this pitch), whilst the melodic material in Theme I is clearly based around the dominance of this pitch, and the chordal harmonies alternate between C major chords and a quintal harmony built on F. So although the motives are independent of one another (despite being unified by a common pitch-set), each shows a clear internal logic, progressing (independently) towards a common goal. In doing so Stravinsky draws together his technique alongside that of Gallo, highlighting their differences, and in doing so underlining the parody.

Another significant alteration Stravinsky would make to the Gallo source is the elimination of traditional, functional harmony (Berry 26). Throughout the original Trio Sonata traditional harmonic devices are used alongside a brisk rate of harmonic change (Berry 16). Conversely in *Pulcinella* we find many moments of harmonic stasis, alternating between two harmonies or continually reiterating a single harmony for long periods, such as can be seen below (Berry 30):

Fig. 6. Harmonic stasis in *Pulcinella* (Rehearsal Cue 117).

Note that these rehearsal cues refer to the *Pulcinella Suite*, the corresponding passage (barred slightly differently) can be found in the Ballet Score at Rehearsal Cue 202.

A good example of Stravinsky's adaptation and subversion of functional harmony can be seen in the following excerpt from the opening of the movement. At this point in the Gallo source (annotated below) we find precisely the same thematic motive, harmonised as one would expect from functional harmony of the time, a simple I-IV-V7-I progression:



Fig. 7. Original harmonies in Domenico Gallo's Trio Sonata No. 12 in E major 3rd Movement mm. 1-3 (qtd in Taruskin 1503).

Stravinsky, however, harmonises this motive in a different manner, employing an unclear harmonic language, with a radically weakened dominant functionality, alongside a string of parallelisms which undermine the voice leading that one would expect in a traditional, harmonically functional model:



Fig. 8. Modernist harmonies in *Pulcinella* (Rehearsal Cue 102).

Note that these rehearsal cues refer to the *Pulcinella Suite*, the corresponding passage can be found in the Ballet Score at Rehearsal Cue 187.

Yet perhaps the most radical move away from traditional harmony is represented in Stravinsky's use of quintal harmonies.⁵ These chord types are used throughout the movement, particularly in areas of transition, where their ambiguous nature facilitates the movement between key areas without recourse to traditional modulations using perfect cadence progressions (Berry 35). For instance, at one bar before 103 (below), a strong C-major harmony is announced before the transition motive's statement in the oboes and trumpets (suggesting a I-ii-V progression, as opposed to the original I⁶-IV-I⁶⁻⁵),

5 Quintal harmonies are founded on stacking fifth intervals, as opposed to traditional (tertian) harmony, which is built from stacked thirds. As with tertian harmony, these notes may be rearranged to yield chords with a variety of internal intervallic structures. The term is used interchangeably with Quartal Harmony, the fourth and fifth interval being inversions of each another.

though the accompanying layers suggest IV with an added second as the first harmony, one which could still resolve quite conventionally. These tonal harmonic suggestions are further undermined by the progressive downward layering of fifths in the strings, which gradually dissolve any sense of tonal harmony. Indeed, the upper part considered in isolation resolves according to functional harmony, propagating a cyclic I-ii-V-I... progression, similar to the circular progression in the Gallo source. Whilst the first chord appears as a first inversion added-note harmony, the second appears quintal; though the downward fifth leap G-C in the strings and the resemblance to conventional voice leading implied by the A-F-G progression in the upper part suggests forward progression, these leading qualities are obliterated in the next bar, which conforms completely to the C-quintal harmony, now fully outlined in the strings. As with Eliot, such treatment serves to hold in opposition the contrasted voices of the historical model against the artist's 'style' as explored in the first period, creating a specifically parodic treatment of the historical model.

Fig. 9. Quintal Harmonies in *Pulcinella* (Rehearsal Cue 103-1).

Note that these rehearsal cues refer to the *Pulcinella Suite*, the corresponding passage can be found in the Ballet Score at Rehearsal Cue 188-1.

* * * * *

The dialogue between the present and the past, so clearly espoused in Stravinsky and Eliot's theoretical writings and so vital to *Pulcinella* and 'The Hippopotamus', would continue to be an influence on their work for years to come. Their subsequent works are, however, much more complex in nature. Whilst *Pulcinella* and 'The Hippopotamus' revolved around the dialogic

relationship between two different language systems, that of the author and the work he is parodying, their subsequent works open out this relationship to encompass a wide range of references and models, achieving fully-fledged heteroglossic works. It is on the basis of this tendency towards heteroglossia that Stravinsky saw fit to align himself with Eliot in *Dialogues and a Diary*:

we seemed, Eliot and myself, to have exploited an apparent discontinuity, to have made art out of the *disjecta membra*, the quotations from other poets and composers, the references to earlier styles ('hints of earlier and other creation'), the detritus that betokened a wreck. But we used it, and anything else that came to hand. (30)

This fabric of quotations from other poets is one of the most iconic aspects of Eliot's *The Waste Land* of 1922. Throughout the poem, Eliot continually alludes to or directly quotes from a wide array of historical sources – Arthur Davidson has gone so far as to suggest that one line in nine does not belong to Eliot (2). This aspect of *The Waste Land* seems to meet the criteria of the novel as 'a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organised' (Bakhtin, *Dialogic Imagination* 262), and thus points decisively towards heteroglossia. Yet, in his examination of the concept, Bakhtin denies that poetry is a truly heteroglossic form: in poetry 'the natural dialogisation of the word is not put to artistic use, the word is sufficient unto itself and does not presume alien utterances beyond its own boundaries' (*Dialogic Imagination* 285). So whilst in the novel different stylistic unities are 'subordinated to the higher stylistic unity of the work as a whole', in poetry, the identity of the author overwhelms their individuality to the point that it disappears. For Bakhtin, 'the poet is not able to oppose his own poetic consciousness, his own intentions to the language that he uses, for he is completely within it and therefore cannot turn it into an object to be perceived, reflected upon or related to' (*Dialogic Imagination* 286).

Bakhtin does not deny the very existence of quotation or reference in poetry; however, when they do enter poetry, it is 'not in the capacity of another language carrying its own particular points of view, not expressible in one's own language, but rather in the capacity of a depicted thing' (*Dialogic Imagination* 287). For Bakhtin, these quotations serve merely as a marker of another work, a citation, thus it is not necessary to fully comprehend their significance within its original context. For this reason he aligns heteroglossia in poetry with comic genres where the reference to what is being satirised is the key. Whilst Bakhtin is dubious of the heteroglossic standing of the poem, we have already seen how Eliot views the past and the present as closely interrelated, as he concludes in 'Tradition and the Individual Talent': '[the poet] is not likely to know what is to be done unless he lives not merely in the present, but the present moment of the past, unless he is conscious, not

of what is dead, but of what is already living' (*Selected Prose* 44). It is just this dialogising which Bakhtin views as a key component of heteroglossia; for him, 'style organically contains within itself indices that reach outside itself, a correspondence of its own elements and the elements of an alien context' (*Dialogic Imagination* 284), that is to say, the present moment of the past.

Whilst the parody seen in 'The Hippopotamus' epitomises Bakhtin's view of the outside voice in poetry (it is not necessary to understand the context of Gautier's *L'hippopotame*, one merely needs to identify this model as an object in order to perceive the parody at work), the outside voices at play in *The Waste Land* are quite different. When Eliot quotes or refers to historical styles, it is with the intention that the reference recalls the themes and content of the source, tapping into this material to deliver a greater meaning than either poem could achieve independently. Eliot references this aspect of the work directly in 'What Dante Means to Me', when he writes:

Certainly I have borrowed lines from [Dante], in the attempt to reproduce, or rather to arouse in the reader's mind the memory, of some Dantesque scene, and thus establish a relationship between the medieval inferno and modern life... And I gave the references in my notes, in order to make the reader who recognized the allusion, know that I meant him to recognize it, and know that he would have missed the point if he did not recognize it (*The Waste Land: Norton Critical Edition* 113)

Thus for Eliot, the quote is not merely an object, it evokes and establishes a dialogue between its original context and that of *The Waste Land*. Moreover, Eliot alludes to historical contexts in more ways than just direct quotation and adaptation, invoking the feel of neo-Augustan verse-forms through antique word usage, and syntactical inversion in lines such as 'On the divan are piled (at night her bed)' thus engendering a uniquely eighteenth-century quality to the verse (Deane 88).

Eliot's dialogical technique, however, extends beyond such allusions into the direct adoption of historical styles. In its original form, the 'The Fire Sermon' episode of *The Waste Land* not only referenced Alexander Pope's 'The Rape of the Lock', but also contained a long passage of heroic couplets in the style of Pope (Deane 84), making his model clear, as with 'The Hippopotamus', through both content and form. In the editing of the poem, however, the seventy-two lines of Pope pastiche which opened 'The Fire Sermon' were cut, replaced by the thirteen lines that now open the movement (Gardener 79–80). This editing, aided in large part by Ezra Pound (Deane 84), did not somehow convert a traditionalist work into the quintessentially modernist work we know today, as Helen Gardener asserts: 'The famous inconsequence or discontinuity was there from the beginning' (77). This passage was perhaps the first section to be written (Kenner 25), and as such the rest of the poem was planned around it, and, although in a less blatant fashion, follows the neo-

Augustan practices established in the passage (Kenner 35). Similar treatment can be seen in another passage from the movement, originally comprising a series of *abab* rhyming quatrains extending for sixty-seven lines (Eliot, *The Waste Land Drafts* 43–47); in the editing of the work around twenty lines were removed for the final form, and the quatrains were condensed into larger stanzas, thus weakening the obvious formality of the passage (Deane 88). Similar echoes of historical languages can be found throughout the poem. For example, from line 235 the poem progresses in an *abab* rhyme scheme in iambic pentameter, albeit loosely applied, with softened accents and a prose-like word usage (Rees 213–14). In each of these instances, by removing direct parody and reference (whilst retaining some aspects of the original formal conception) Eliot moves away from the treatment of the reference as object, towards a heteroglossic utterance with past and present intercutting to add further voices to the cacophony.

Following *Pulcinella*, Stravinsky, like Eliot, opens his language into the multi-voiced world of heteroglossia, and his *Concerto for Piano and Wind Instruments* aligns itself well with many of the techniques employed in *The Waste Land*. Like the quotations and allusions made by Eliot, Stravinsky makes conscious reference to antique styles from a variety of sources in the concerto, perhaps the most overt of which is the use of dotted rhythms (particularly in the introduction of the work) to evoke the Baroque French Overture. As with Eliot, Stravinsky has attested that the use of these rhythms was a ‘conscious stylistic reference’ (*Conversations* 18). Unlike *Pulcinella*, the stylistic reference here is not to a specific object, but rather to a style and context; and, when he expresses a desire to ‘build a new music on eighteenth-century classicism’ (*Conversations* 18), he is, like Eliot, invoking a fusion and an interrelationship between the historical context of his reference and the modern music style, opening out a dialogue between these contexts and in doing so moving beyond parody (or reference as object) towards true heteroglossia.

As with Eliot’s *Waste Land*, Stravinsky’s concerto makes far more liberal application of modernist techniques, dissolving the gentle parodic tension that existed in *Pulcinella* between the conflicted voices of Stravinsky and Gallo into a dense texture where multiple voices and references interact and overlap with one another. Structurally, for instance, Stravinsky makes clear reference to traditional forms, most obviously in the three-movement (Fast-Slow-Fast) structure – though as White notes, whilst the outer movements appear balanced in terms of texture, tempo and sound, the comparative disorder of the final movement, when compared to the controlled organisation of the first movement, skews the perceived symmetry (290). However, these ‘classical’ structures are found within movements as well: the first movement appears in a clearly defined sonata form, the second, an ABCBA ‘bridge

form', whilst the third is a hybrid fugue/rondo form (Garst 22–26), each of which is evocative of a different phase of musical history.

Stravinsky also introduces elements of thematic unity: not only are motives within a single movement closely related, they are also unified between movements (Garst 28–29). The first three motives from the first movement outlined below exemplify this first tendency: the initial iteration is seen in the first subject group, whilst the second and third permutations are found later in the second subject group:



Fig. 10. Intra-Movement thematic unity in the Concerto for Piano and Wind Instruments in First Movement – First permutation (Rehearsal Cue 9+1).



Fig. 11. Intra-Movement thematic unity – Second permutation (Rehearsal Cue 15).



Fig. 12. Intra-Movement thematic unity – Third permutation (Rehearsal Cue 16–1).

Thematic unity across movements, meanwhile, can be clearly seen in the excerpts shown in figures 13 and 14: the first, initially heard in the first movement, later appears in a derived fashion in the third movement. This treatment of overarching unification is markedly different from the structures of *The Rite*, which revolve around clusters of thematic material that are repeated for a time, and then abandoned in favour of others (Taruskin 951–52). This new structure is one in which the motivic fragments which make up the whole are, though not developed in a traditional sense, alluded to and varied on a more macro-structural level, where motives are partially explored and returned to more loosely at a later stage. These structures at once reference a variety of different forms, styles and periods, reaching out to Stravinsky's own work as well as that of past masters, integrating these themes within a new structure.

Stravinsky also makes harmonic references to different languages, with the bitonal harmonies of *The Rite*, absent throughout the parody of *Pulcinella*, returning here. In the following example, the right hand of the piano part superimposes conflicting triadic harmonies against the left hand – this much appears similar to *The Rite* – however, in employing diatonic harmonies (as opposed to harmonies derived from the octatonic scale) and a moderated



Fig. 13. Inter-Movement thematic unity in the Concerto for Piano and Wind Instruments in First Movement (Rehearsal Cue 16+2).



Fig. 14. Inter-Movement thematic unity in Third Movement (Rehearsal Cue 68+7).

major-third interval of superimposition (significantly less dissonant than the major-seventh superimpositions found in *The Rite*), the bitonality so characteristic of Stravinsky is now held against traditional harmonic language allowing the two to interact dialogically with one another.

A musical score for rehearsal cue 80+1. It includes staves for Trombone, Cor Anglais, Bassoon, Double Bass, and Piano. The Trombone, Cor Anglais, and Bassoon parts are in 2/4 time and feature a series of chords. The Double Bass part is in 2/4 time and features a series of chords. The Piano part is in 2/4 time and features a series of chords. The key signature has one flat (B-flat). The Piano part is divided into four measures, each with a label: C Major, D-flat Major, E-flat Major, and F Minor. The Double Bass part is divided into four measures, each with a label: A-flat Major, B-flat Minor, C Major, and D-flat Major.

Fig. 15. Bitonal harmonies in Concerto for Piano and Wind Instruments (Rehearsal Cue 80+1).

Similarly too, the Type II constructions of overlapping ostinati found in *The Rite* return in the concerto, albeit far less frequently – indeed the example below shows the only instance of densely layered conflicting ostinati found in the concerto (Garst 41). Again, when compared with the treatment in *The Rite*, the passage is remarkably simple: the motives move, not in odd, irregular formations, but in a simple 2vs.3vs.4 presentation; and the overall texture is not the dense polyphony found in *The Rite*, but rather these three layers are subservient to the melodic line presented by the oboes. So whilst aspects of this treatment recall that of Stravinsky's *Rite*, it simultaneously recalls the

subtle use of polyrhythm and hemiola to be found in the work of Brahms. Each of these stylistic references, alongside those found in *The Waste Land*, remains, as we have seen, relatively autonomous, despite being incorporated into a new work. It is precisely this form of autonomy within the strictures of a higher stylistic unity which Bakhtin holds as the very hallmark of dialogised heteroglossia (*Dialogic Imagination* 262).

The image displays a musical score for Rehearsal Cue 54, marked with a box containing the number 54. The score is for four instruments: Oboe, Cor Anglais, Piano, and Flute. The Oboe part is in the top staff, followed by the Cor Anglais, then the Piano (treble and bass staves), and finally the Flute. The music is in 3/4 time and features complex polyrhythmic patterns, with various time signatures (3/4, 3/8, 2/4) indicated throughout. The score is written in a standard musical notation style, with notes, rests, and dynamic markings.

Fig. 16. 'Type II' construction in Concerto for Piano and Wind Instruments (Rehearsal Cue 54).

* * * * *

Whilst it can be dangerous to push these forms of interdisciplinary exploration too far – every medium has aspects that are unique and have no real analogue – there is unquestionably a strong correlation between the developmental paths of Stravinsky and Eliot throughout the 1910s and 1920s. Not only do individual pairs of works display uncommon similarities, but also the overall artistic trajectory of the artists throughout this period is remarkably similar. This connection between Stravinsky and Eliot is based foremost on a similar aesthetic 'style', and a similar treatment of the past. Bakhtin's dialogical theories are uniquely positioned to draw out interdisciplinary connections

between Eliot and Stravinsky as they provide a frame for examining the relationship between these two aspects of their respective media – the tradition and the individual talent – which is the foundation of their aesthetic development throughout the 1910s and 1920s. Their evolution over this period, from a highly modernist style, through parodic experimentation, to an integrated interaction with the past in the form of a densely layered and dialogised heteroglossic text, serves as the aesthetic manifestation of a similar philosophical system rooted in a shared appreciation for the dialogue between past and present languages.

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