

## REVISITING STRAVINSKY'S *POETICS OF MUSIC*: THE SOUVTCHINSKY CONNECTION

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### НОВА ТУМАЧЕЊА ПОЕТИКЕ МУЗИКЕ СТРАВИНСКОГ: ВЕЗА СА СУВЧИНСКИМ

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#### АБСТРАКТ

The complex authorship of Stravinsky's *Poetics of Music*, as a result of the collaboration between the Russian composer himself, the composer and critic Alexis Roland-Manuel and the Russian émigré thinker Pierre Souvtchinsky, has been well established by now. This article traces the latter's contribution to Stravinsky's book moving beyond the obvious places to look, namely the fifth chapter (written by Souvtchinsky) and the well-known reference to Souvtchinsky's ideas on music and time. The *Poetics* will thus intriguingly emerge as a most unexpected platform for the presentation and dissemination of positions associated with a certain strand of Eurasianism, the Russian émigré intellectual and political movement, with which Souvtchinsky was closely associated.

KEYWORDS: Igor Stravinsky, Pierre Souvtchinsky, *Poetics of Music*, Eurasianism, Neoclassicism.

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## АПСТРАКТ

Комплексно ауторство *Поетике музике* Стравинског, као резултат сарадње између овог руског композитора, Алексиса Ролана-Мануела, композитора и критичара, и руског емигранта и мислиоца Пјера Сувчинског, већ је установљено. Овај чланак прати допринос Сувчинског поменутој књизи, крећући се и изван очекиваних оквира за посматрање, односно изван петог поглавља (које је написао Сувчински) и добро познате референце ка његовим идејама о музици и времену. На тај начин *Поетика* ће интригантно постати најмање очекивана платформа за представљање и ширење ставова повезаних с одређеном струјом евроазијства, руског емигрантског интелектуалног и политичког покрета, с којим је Сувчински био блиско повезан.

Кључне речи: Игор Стравински, Пјер Сувчински, *Поетика музике*, евроазијство, неокласицизам.

Composed over the spring and summer of 1939, initially in the form of six academic lectures – namely the Norton lectures, which were delivered at Harvard University in the academic year 1939–1940 – Igor Stravinsky’s *Poetics of Music* is essentially an aesthetic manifesto of his neoclassicism.<sup>2</sup> Indeed, quotations from this text have been habitually employed in illustrating certain aspects of his objectivist, internationalised neoclassical style, such as the notorious call to order. The complex authorship of the *Poetics* as a result of the collaboration between the Russian composer himself, the composer and critic Alexis Roland-Manuel, and the Russian émigré intellectual and musicologist Piotr Suvchinskii (known in the West as Pierre Souvtchinsky) has been well established by now. Thus, we now know that Souvtchinsky drew up the general plan of the Norton lectures (eight in number), indicating the main topics and concepts to be considered; the notes by Stravinsky himself (for six, rather than eight, lectures) that have survived actually fleshes out Souvtchinsky’s plan (Craft 1983, 496–501; Dufour 2013, 233–243). The Russian intellectual also drafted the lecture on Russian music (“The Avatars of Russian Music”). Roland-Manuel’s principal task was to write up the text of all the lectures in French; yet, after Souvtchinsky’s early departure from Sancellemoz, where the lectures were being prepared, before the completion of the project, Roland-Manuel inserted some of his own views, such as ideas derived from Jacques Maritain, into the text (Dufour 2021; Soumagnac 2000).<sup>3</sup>

2 First publication by Harvard University Press in 1942 (Stravinsky 1942). Second publication by Janin, without the chapter on Russian music in 1945. The chapter on Russian music was reinserted in the final, 1952, publication by Le Bon plaisir (Dufour 2021).

3 On Maritain’s influence, see Ivan Moody’s contribution to this issue (Moody 2023).

Since the *Poetics of Music* is essentially a collaborative project, it synthesises views that originated (apart from Stravinsky) on the one hand from Roland-Manuel's and, on the other, from Souvtchinsky's input. The outcome, of course, is undoubtedly an aesthetic declaration that fully represents Stravinsky – or at least Stravinsky as he wished to present himself to the world. This article seeks traces of Souvtchinsky's contribution to the text. More specifically, I shall illustrate how the *Poetics of Music* incorporates some of his ideas, and how those can be associated with his involvement in the Russian émigré interwar movement called Eurasianism. Richard Taruskin has analysed how the fifth chapter of the *Poetics* (which was composed by Souvtchinsky) reflects Eurasianist ideas, with an emphasis on the political subtext (2016, 428–471). Insightful as it is, Taruskin's analysis does not take into consideration Souvtchinsky's own writings, but instead relies on general literature about Eurasianism, an approach which leaves some space for a fresh reading of the way the Russian chapter reverberates with Eurasianism, which can nevertheless not be undertaken in the context of the present article. My analysis involves passages coming from Stravinsky's book that appear in chapters other than the fifth (namely the one on Russian music), with an emphasis on the history of ideas and aesthetics, thus highlighting Souvtchinsky's profound contribution to the project overall.

Stravinsky's collaboration with Souvtchinsky for the Norton lectures marks the culmination of the two men's friendship in emigration. Stravinsky and Souvtchinsky had first met in St Petersburg in 1910 through Stravinsky's brother, Gury, but no connection was established between them at the time (Langlois 2004, 16). Their acquaintance was renewed in emigration in the early 1920s, at the time when Souvtchinsky was involved in the affairs of Eurasianism as its co-founder and advocate. Eurasianism was a Russian émigré intellectual and political movement of the 1920s, which, to a great extent, drew upon the intellectual achievements of the Russian Silver Age, merging nationalist and modernist elements. Souvtchinsky was one of its co-founders and principal thinkers (Glebov 2003; Levidou 2013). Central to this ideology was the conceptualisation of Russia as Eurasia, an autonomous geographical and cultural entity that effectively covered the space occupied by the Soviet Union, which ethno-culturally was allegedly marked by the merging of Asian (Finno-Ugric, Tartar-Turkic and Mongolian) and European features – although the Asiatic element was clearly favoured by the Eurasianists. The Eurasian nation, the Eurasianists deemed in a messianic spirit, was destined to establish a religious culture that would redeem the entire humankind, replacing the debauched Western European civilisation. This would occur thanks to the spiritual awakening of the Eurasians, which came as a consequence of the political upheaval caused by the Bolshevik Revolution, and would eventually lead to the overthrowing of the Bolshevik regime and, subsequently, to the much-anticipated cultural regeneration of the entire humankind. It was not long before Stravinsky became the composer who fitted the Eurasianists' agenda, since his music would allegedly play a crucial role in the upcoming implementation of the Eurasian religious culture (Levidou 2011).

In 1938 Souvtchinsky undertook to defend Stravinsky (with the composer's consent) against an unfavourable review of his Concerto *Dumbarton Oaks* by Boris de Schloezer, published in the Russian émigré journal *Poslednie novosti* [The Latest

News] in June 1938 (Dufour 2006, 68–69). Moreover, his notorious article “La Notion du temps et la musique: Réflexions sur la typologie de la création musicale” – in which he juxtaposes his friend to Wagner, with respect to the way their music articulates time – appeared in a special issue of *Revue musicale* devoted to Stravinsky the following year (Souvtchinsky 1939). Stravinsky’s satisfaction with Souvtchinsky’s writings, which advocated his work, is corroborated by his invitation to the Russian intellectual to help him compose the Norton lectures over the spring and summer of 1939. Although the extent of Souvtchinsky’s contribution to the composition of the *Poetics* was acknowledged publicly only in the 1960s, his name did make an appearance in the text, since the composer revealed that his views on music and time, or on musical time, *khronos*, are identical with those of his philosopher-friend (Stravinsky 1947, 29–31).

Souvtchinsky had surely talked to Stravinsky about Eurasianism – for instance, the word Eurasie (Eurasia) can be found in Souvtchinsky’s lecture notes in the section referring to the chapter on Russian music (Dufour 2003, 389) – but no concrete evidence survives of the composer’s interest in this ideology. Still, various scholars have highlighted the composer’s connection to Eurasianist ideology with reference to his work (Taruskin 1997, 360–467; Levidou 2009, 200–234; Levitz 2012). Moreover, Stravinsky’s correlation with Eurasianism is often discussed through his association with his compatriot, the composer and music critic Arthur Lourié, who acted as his associate and propagandist, especially in the 1920s, and who also embraced, in his own particular way, aspects of Eurasianist ideology (Levidou 2009; 2013; Móricz 2013; Taruskin 2016, 162–232). It should be noted that the term Eurasia did not find its way into the text of *The Poetics*.

So, let’s take the appearance of Souvtchinsky’s name in the second chapter of the *Poetics* as a starting point for unravelling his contribution to the book, and the connection to Eurasianism. This passage essentially summarises views expressed in Souvtchinsky’s aforementioned article “La Notion du temps et la musique”. The article has been proved to be a fragment of a more ambitious project, which never materialised. Indeed, the original in Russian, which has actually been preserved, bears the title “Zametki po tipologii muzykal’no tvorchestva (Notes on the Typology of Musical Creativity)”, while the subtitle “I. Vremia i muzyka (I. Time and Music)” reveals that the essay would have been just the first part of a longer study of composers or perhaps musicians more generally (cf. also Suvchinskii 2004, 264 n. 1.; Dufour 2006, 64–65). It should be noted that Souvtchinsky had also resorted to the concept of time when discussing the activity of a performer, that is, the conductor Arthur Nikisch in an article dated 1922 (Suvchinskii 1922a; cf. French translation Souvtchinski 1990a). Moreover, it is worth noting that one of Souvtchinsky’s early Eurasianist publications also embraces this concept of creative types, and it does so with reference not to a musician but to the poet Aleksandr Blok (Suvchinskii 1922b). Hence, the notion of time was for Souvtchinsky only one alternative for the classification and interpretation of creative types, time being the fundamental element in the case of music, as he claimed. Notably, this perception of creative types shaped the fourth chapter of Stravinsky’s *Poetics*, titled “Musical Typology”, in which various composers are discussed.

Souvtchinsky's concept of creative types was arguably the aesthetic equivalent of the notion of historical-cultural types advanced by Eurasianism. At the core of this idea, which the Eurasianists inherited from the thinker Nikolai Danilevski, lay the rejection of the belief in a single evolutionary law for the development of mankind, which had been promoted by Western civilisation, and the proposition that each culture, or rather each cultural-historical type, develops according to its own unique principle (Grier 2003, 59). This conception is in fact reflected in "La Notion du temps et la musique" and indirectly in the *Poetics of Music* through the respective discussion of musical time – in the juxtaposition of Wagner and Stravinsky, who effectively represent the "Romano-Germanic" (as the Eurasianists called it) and the "Eurasian" types respectively. Furthermore, the favouring of the latter over the former projects the value judgement that underlay the Eurasianist conception of historical-cultural types, namely, the Eurasianists' condemnation of the ideals the "Romano-Germanic" cultural type had been putting forward, most notably the ideal of progress; it also reflects the belief in the Russian or Eurasian people's messianic mission, as well as Stravinsky's identification in the context of Souvtchinsky's "musical metaphysics" as the composer who was destined to help fulfill this mission.<sup>4</sup> The following passage from the chapter on "Musical Typology" highlights both the condemnation of progress and the related disapproval of Wagner.

These great beacon-fires [the masters, who in all their greatness surpass the generality of their contemporaries] which shine out at widely separated distances upon the historical field of art promote the continuity that gives the true and only legitimate meaning to a much abused word, to that evolution which has been revered as a goddess – a goddess who turned out to be somewhat of a tramp, let it be said in passing, even to having given birth to a little bastard myth that looks very much like her and that has been named Progress, with a capital P . . .

For the devotees of the religion of Progress, today is always and necessarily more worth while than yesterday, from which the consequence necessarily follows that in the field of music the opulent contemporary orchestra represents an advance over the modest instrumental ensembles of former times – that the Wagnerian orchestra represents an advance over that of Beethoven. I leave it to you to judge what such a preference is worth... (Stravinsky 1947, 71–72).

Indeed, progress is condemned as a "little bastard myth", and the comparison between Wagner's and Beethoven's orchestras is called forth to prove the point.

The chapter on "Musical Typology" does not actually present an analysis of musical creative types, as the title suggests, and along the lines dictated by Souvtchinsky, but instead includes a vague discussion of various composers with reference to style. But it does reflect Souvtchinsky's thought associated with the concept of creative types in another significant way, that is, with reference to their appearance

4 On the Russian tradition of "musical metaphysics" that lay the ground for Souvtchinsky's ideas, see Mitchell 2020.

in history, and the nature of music history (Souvtchinsky's philosophy of history revolves around the categories of fact/event, process, and historical cycle, and the interconnection between these notions is regulated by the principles of continuity and discontinuity, as is discussed below). The material on this issue was initially intended by Souvtchinsky for a separate chapter on history, as is evident by the surviving notes, which was merged with the chapter on "Musical Typology". Indeed, some of the related terms (fact, cycle, continuity and discontinuity) appear in Souvtchinsky's notes for the *Poetics*, in order to be included in the chapter on history, while the term process, which is encountered in Souvtchinsky's music history, may be associated with the term evolution (see Dufour 2003, 377, 388; Dufour 2013, 232). Stravinsky's own notes for the lectures also employ Souvtchinsky's jargon – with the exception of the term "process", which may be associated with the terms current, course, *courant* (Dufour 2006, 217; English translation Dufour 2013, 239–240; first published in English with some errors in Craft 1982–1983, 499–500).

According to Souvtchinsky, historical evolution has a double nature.<sup>5</sup> On the one hand, it could be perceived as a dynamic process, a horizontal, uninterrupted chain of relations of causality, in which each moment is determined and explained by the preceding and prepares the following – see the principle of continuity. On the other hand, it could also be understood with emphasis on the vertical dimension, as a sequence of discontinuous events or facts, which are limited in time and space (Souvtchinsky 1953, 135).<sup>6</sup> Souvtchinsky considered both outlooks on the analy-

5 Souvtchinsky's understanding of history is expounded more systematically in his post-War writings, although his notes for the *Poetics* reveal that the main elements of his thought had already been shaped by the late 1930s. For some selected passages, through which the evolution of Souvtchinsky's philosophy of history may be traced, with particular reference to the dialectical pair of continuity and discontinuity, and the concepts of process, event, and cycle, see: Suvchinskii 1996, 18–19 – where recent history is described as a discontinuous succession of events; Suvchinskii 1923, 31 (French translation: Souvtchinski 1990b, 47) – where the unexpected nature of reaction and revolution is underlined, hinting at the concept of discontinuity; Suvchinskii 1926; French translation: Souvtchinski 1990c, 72 and 73 – where the discontinuity caused by the 1917 Revolution is perceived as demarcating a new historical cycle; Suvchinskii 1928a; French translation: Souvtchinski 1990d; Suvchinskii 1928b; Souvtchinsky 1930, 252 – where the dialectical pair of continuity and discontinuity is presented in terms of the opposition of the "genetic" and the "contingent", and is associated with historical continuity versus spontaneous originality in art; Souvtchinsky 1932, 95–96 – where the terms continuity and discontinuity are introduced and the pair is associated with the discontinuity caused by crisis (that is, the exhaustion of creative resources) in art; Souvtchinsky 1953, 134–140; Souvtchinsky 1963a, 141–146; Souvtchinsky 1963b, 15; Souvtchinsky 1982, 19; Souvtchinski 1990e, 99–101.

6 In a letter to Stravinsky on 11 November 1946, shortly after the two men's reconnection, Souvtchinsky revealed that he was preparing a book on the "Philosophy of Facts" in French, in which he would juxtapose the ontological principles of process and fact/event (Souvtchinsky 1946a). This undertaking did not materialise, perhaps because Souvtchinsky was preoccupied with the composition of his monograph *Un siècle de musique russe*, a book commissioned by Gallimard Editions in 1943 (eventually published as Souvtchinsky 2004), aimed at defining a typology of the Russian creative genius in the art of music through the examination of Russian music's evolution from 1830 until 1930, focusing

sis of historical evolution equally justifiable, as they correspond to the primordial notions of process and fact/event respectively. These articulate the dialectical opposition between continuity and discontinuity and correlate to another dialectical pair, that of order and disorder – which also appears in the *Poetics of Music* (Stravinsky 1947, 17). Although Souvtchinsky admitted that both interpretations of the historical phenomenon are equally legitimate, he favoured that of the discontinuous sequences of facts/events. The unexpected and inexplicable nature of facts/events, which he also associated with the terms “miracle” and “phenomenon” – terms also present in Stravinsky’s notes (see Dufour 2013, 240) – renders them for Souvtchinsky a transcendental quality. Since such unpredictability enabled him to relate facts/events to the metaphysical realm, it made room for religion in his analysis of history. Souvtchinsky interpreted the fact/events’ non-conformity to causality as the act of divine Will, whose effect becomes most evident at the time of historical unrest. He saw his hypothesis confirmed especially by the historical turbulence in the early twentieth century, as an exceptional instance of the category of fact/event.

Apart from these two categories, Souvtchinsky discerned cycles within history, which he placed on the same methodological plane as processes and facts/events. Souvtchinsky visualised cycles as structured phenomena with beginnings, developments, points of culmination, and declines (cf. the term “cycles” in Stravinsky’s notes in Dufour 2013, 239). The outline of cycles, for him, is determined by the effect of events upon processes: “L’empreinte, le rayonnement et les limites d’efficacité du fait sur et dans le contenu du processus, constituent précisément ce phénomène des cycles” [The imprint, the influence and the limits of effectiveness of facts on and in the content of a process constitute precisely this phenomenon of cycles] (Souvtchinsky 1953, 136). According to Souvtchinsky, in the course of historical cycles transformations of entities – such as peoples or cultures – take place, such that at the end of the cycle the entities have been modified without having lost their initial identity.

A crucial point in Souvtchinsky’s theory is the treatment of such “entities” as analogous to the category of fact/event. Artists [or even geniuses] and artworks [or masterpieces] are also conceptualised as such “entities”, which Souvtchinsky discusses in terms of the effect they have on historical evolution, namely, the degree and nature of discontinuity they provoke to the course of history. In this respect, they can constitute a revolution in the course of history. Consequently, the emergence of an artist who is deemed to be a genius (which comes about as the point of convergence and culmination of a number of historical currents) entails discontinuity in historical evolution, while historical processes correspond to artistic traditions – so we have the pairs genius-discontinuity and tradition-continuity. Souvtchinsky suggested that the fundamental element of development in the arts is the appearance and succession of artistic creators. Therefore, the arts advance by means of discontinuity from one creative shock, or revolution, to another against a continuous background that is determined by tradition – and this is the context in which the phrase

“revolutions [and not evolutions, as Craft wrongly read and translated Stravinsky’s notes (see Craft 1982–1983, 500)] vs evolution” that we encounter in Stravinsky’s notes (see Dufour 2013, 240) may be interpreted.

Souvtchinsky’s concepts of process and fact/event, continuity and discontinuity, tradition and innovation, appear in the *Poetics of Music* in relation to the terms order and disorder. Order was one of Stravinsky’s principal neoclassical ideals; in the *Poetics*, for instance, he exclaimed: “Composing, for me, is putting into an order a certain number of these sounds according to certain interval-relationships” (Stravinsky 1947, 37). Since order was vital in his neoclassical aesthetics, one would expect that disorder would carry negative connotations. Nonetheless, discontinuity, and, by extension, disorder, figures as an essential factor for evolution in Souvtchinsky’s thought; it is the lever that helps history and the arts proceed – even the disorder/discontinuity caused by the Russian Revolution was received as a necessary development and redemptive for the nation.<sup>7</sup> It is in this context that the following passage from the *Poetics of Music* should be read, which discusses the appearance of artistic geniuses (described as “beacon-fires”), who cause disorder or discontinuity in music history.

In fact, at widely separated intervals one sees an erratic block silhouetted on the horizon of art, a block whose origin is unknown and whose existence is incomprehensible. These monoliths seem heaven-sent to affirm the existence, and in a certain measure the legitimacy, of the accidental. These elements of discontinuity, these sports of nature bear various names in our art. The most curious is named Hector Berlioz. [...] The great beacon-fires we spoke about never flare up without causing profound disturbances in the world of music. Afterwards things become stabilized again. The fire’s radiation becomes more and more attenuated until the moment comes when it warms none but the pedagogues. At that point academicism is born. But a new beacon-fire appears, and the story goes on – which does not mean that it goes on without shock or accident (Stravinsky 1947, 72, 73).

Later, in the fifth chapter, the one on Russian music, the appearance of Scriabin is also described in terms of disorder. Having discussed Glinka, the Five and Tchaikovsky, Stravinsky (or rather Souvtchinsky) continues:

Whatever one may think of these tendencies, they were comprehensible and legitimate. They obeyed a certain order. They took their place within the framework of Russian history. Unfortunately, academicism, the first signs of which were visible in the activity of the Belyaev circle, was not long in gathering *epigoni*, while the imitators of Tchaikovsky degenerated into a mawkish lyricism. But just when one might

7 For an example of Souvtchinsky’s employment of the term disorder in relation to Russian politics and the emergence of two disorders in history, see Souvtchinsky (2004, 188). The content of this passage is very close to a passage in the fifth chapter of the *Poetics* where we read about two Russias and two kinds of disorder (Stravinsky 1947, 101).



have thought we were on the eve of a dictatorship of conservatism, a new disorder had wormed its way into Russian thought, a disorder whose beginnings were marked by the success of theosophy; an ideological, psychological, and sociological disorder that took possession of music with impudent unconcern. For, frankly, is it possible to connect a musician like Scriabin with any tradition whatsoever? Where does he come from? And who are his forebears? (Stravinsky 1947, 97–98)

Thus, despite the anarchy and turbulence that accompany the discontinuity caused by great innovators in the arts, discontinuity, sensed as a disorder in the course of history, figures as a necessary evil for creative evolution in the arts.

However, no positive nuance accompanies the term “disorder” when encountered in a different context in the *Poetics of Music*, namely with respect to a work's form, since the principles valued are those of unity, and order. In keeping with the Eurasianist rejection of the Germanic ideal of progress, order within a musical piece, as advocated in the *Poetics of Music*, is not achieved through the Austro-Germanic compositional directives of development and contrast. Stravinsky stressed in the second chapter that contrast produces an immediate effect by means of variety, while similarity, which he favoured, satisfies in the long run by safeguarding solidity (Stravinsky 1947, 31–32). Thus, for Stravinsky order was a quality that safeguarded unity and coherence with reference to the structure of a musical composition; it secured the connection of disparate elements into an integral whole, and turned a musical composition from a mere agglomeration of musical elements into an entity (cf. for instance Stravinsky 1947, 37, 41, 51, 61–62).

The connections with Eurasianism become even more pronounced when the religious underpinnings of this compositional model are taken into consideration. Indeed, solidity within artworks is accomplished through the subordination of the Many to the One: “One precedes the Many” (Stravinsky 1947, 32), Stravinsky contended, a “law” that carries ontological nuances, as it presupposes and implies the existence of a metaphysical absolute that encompasses everything and to which everything is subjected. The religious allusions are not only corroborated by the reference to “Being” in the respective passage in the *Poetics*, but also by the appearance of Nicolas de Cues's term *coincidentia oppositorum* – a rendering of the Neoplatonic conception of the One as the ultimate source and origin of everything, which signified the coincidence of opposites in God – in Souvtchinsky's notes intended for the chapter titled “The Phenomenon of Music” (cf. Dufour 2013, 230). It is this very approach to composition, based on similarity, unity and order, that, according to Souvtchinsky, enabled Stravinsky's music to articulate ontological (rather than psychological) time, and thus to offer a window to ontological reality. And it is primarily this attribute that rendered Stravinsky a protagonist in the realisation of the religious culture the Eurasianists visualised.

To conclude, although the *Poetics of Music* has acquired a reputation like no other writing by a composer as an aesthetic testament, it has proved to be a polyphonic work. A comparison of this text with Souvtchinsky's writings, specifically, mediated through the Russian intellectual's and Stravinsky's own notes for the *Poetics*, brings to the fore profound parallels between Stravinsky's neoclassical “Bible” and

views Souvtchinsky voiced under the spell of Eurasianism, and later expounded in the only history he ever wrote entitled *Glinka, Moussorgsky, Tchaikowsky, Stravinsky: Un siècle de musique russe*, dating from the 1940s (Souvtchinsky 2004). Stravinsky's *Poetics of Music*, thus, intriguingly emerges as a most unexpected platform for the presentation and dissemination of ideas associated with Eurasianism through the connection with Souvtchinsky specifically. To what extent Stravinsky embraced elements of Eurasianism beyond those associated with Souvtchinsky's philosophical and aesthetic views, remains an open question.

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## КАТЕРИНА ЛЕВИДУ

НОВА ТУМАЧЕЊА *ПОЕТИКЕ МУЗИКЕ* СТРАВИНСКОГ: ВЕЗА СА СУВЧИНСКИМ

## (РЕЗИМЕ)

Написана 1939, најпре у форми предавања која су одржана на Универзитету Харвард током академске 1939–1940. године, *Поетика музике* Стравинског суштински је естетски манифест његовог неокласицизма. Заиста, цитати из овог текста уобичајено се користе да би се илустровали аспекти његовог објективистичког, интернационализованог неокласичног стила. Комплексно ауторство *Поетике*, као резултат сарадње између овог руског композитора, Алексиса Ролана-Мануела, композитора и критичара који је завршио рукопис, као и руског емигранта и мислиоца Пјера Сувчинског – који је играо значајну улогу, нарочито у нацрту садржаја предавања и који је, пре свега, написао пето поглавље („Аватари руске музике”) – досад је установљено. Будући да је *Поетика* есенцијално сараднички пројекат, она синтетизује погледе који су потекли (осим Стравинског) с једне стране од Ролана-Мануела и, с друге, од Сувчинског.

Овај рад прати допринос Сувчинског неокласичном манифесту Стравинског, крећући се изван очекиваних оквира за посматрање, односно изван петог поглавља и већ добро познате референце ка идејама Сувчинског о музици и времену. Збиља, бројни други одломци у овој књизи рефлектују становишта која је Сувчински исказао у својим написима, која значајно одражавају његову повезаност с међуратним руским емигрантским интелектуалним и политичким покретом прозваним „евроазијство”. Она ће бити подвучена и наглашена. На тај начин *Поетика* ће интригантно постати најмање очекивана платформа за представљање и ширење ставова повезаних с одређеном струјом евроазијства.