

Contents

Introduction	9
1 Musico-Poetic Intermediality	53
1.1 Terminology, Theories, and State of Research	56
1.2 Intermedial Approaches to Amy Lowell's Poetry.....	61
1.2.1 Imagine Media! (Inter)Medial Conceptualization	63
1.2.2 Music Into Text: Intermedial Translation.....	69
1.2.3 Dissolving Media: Modal Intersections.....	77
1.3 Intermedial Perspectives: Amy Lowell Revisited.....	82
2 Music Abstracted: A Romantic Ideal of Music in <i>A Dome of Many-Coloured Glass</i>	85
2.1 Harmony and the Ideal of Unity.....	93
2.2 Beating Eternity: Time and Metaphysics.....	97
2.3 Lowell's Songbirds: Nature as Creative Inspiration	107
3 The Silence Almost is a Sound: Sonic Representation from Synesthesia to Noise.....	117
3.1 Synesthesia or Intersensoriality?.....	123
3.2 How Still it is! The Absence of Sound.....	132
3.3 The Restlessness of an Incongruous Century: Silencing the Noises of Modernity	138
3.4 Nocturnal Silence	150
4 The Music of Imagism.....	159
4.1 Impressionism, Haiku, and the Superimposition of Images.....	160
4.2 A Constant Modulation of Values: Free Verse and Musical Rhythm ..	166
4.3 The Image of (Musical) Impressionism	186
5 Polyphonic Prose and the Allegory of War.....	191
5.1 Intrusion and Confusion: <i>War Pictures</i>	208
5.2 The Complexities of Human Contact: <i>Can Grande's Castle</i>	217
5.2.1 Identity and Synthesis.....	221
5.2.2 Time and Space.....	228
5.2.3 Chaos and Structure	234

6 Translating Music, Translating Culture: Lowell's Grotesque	
(and) Primitivism.....	241
6.1 Amy Lowell and the Grotesque	245
6.2 From Eccentricity to Melancholy: Pierrot Lunaire turns Gothic	252
6.3 After Hearing a Waltz by Bartók	262
6.4 Amy Lowell's Peasant Dance: Translating Stravinsky's Primitivism..	280
6.5 Intermedial Translation as Cultural Translation.....	294
7 Music as a Cultural Signifier	297
7.1 The Value of Music: Negotiating Cultural Validity.....	299
7.2 Music, Gender, and Sexual Desire.....	318
Conclusion.....	331
Bibliography.....	337
Archival Documents.....	354
Index.....	357