

Music Criticism in Vienna 1897–1897 offers the reader a rich slice of musical life, adding detail to, and dispelling misconceptions found in, existing scholarship. McColl has succeeded in re-creating the critical community in which Hanslick worked. In doing so, she has made a wealth of material accessible to English-speaking readers, and demonstrated the possibilities of an approach which focuses on the critics. In conclusion, McColl herself best describes her project and its importance; a project to which this book makes a valuable contribution:

In general, the sheer quantity and high (if variable) quality of music criticism suggests a vast resource of source material for musicologists engaged in research into history, reception, and aesthetics...Ultimately, the more scholarly attention is paid to all aspects of Viennese music journalism of the late nineteenth and early twentieth centuries, the better it will be for our knowledge of the intellectual and political climate in which music was created, performed and received. (p. 225)

Elizabeth Kertesz

Glenn Watkins. *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists*.

Cambridge, Mass.: Belknap–Harvard UP, 1994.

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In *Pyramids at the Louvre*, Glenn Watkins has produced a fresh and vibrant text that offers a plethora of information and numerous perspectives on aspects of artistic production and the culture of the twentieth century. Its principal novelty is that for once music is the protagonist in a coverage of the cultural panorama, whereas it has all too often received cursory treatment in such surveys, when compared to the plastic arts and literature.

Despite the fact that the title of Watkins' book may lead the reader to expect an approach to the material steeped in postmodernist theory, the author selects a completely different, if somewhat more "traditional," mode of discourse for the presentation of his ideas. Watkins describes his approach in the following terms:

Regardless of what objectives may be defined as proper to a responsible history of the future, the music historian has always been, and continues to be, seduced by his role as a story teller and at the same time tamed by a sense of obligation to the musical object which ought not become buried in a sea of theory—critical, aesthetic or formalistic. As a purely practical and defensive act, then, the music historian is obliged to sidestep the invitation to confect a unified world theory, to colour his story with only a touch of philosophy, and, like the artists about whom he writes, to construct a narrative that is seasoned as much by intuition and affection as by methodology (p.9).

A kaleidoscope of facts and sources inform his revealing insights, which are structured in five parts: 'The Orient,' 'The Primitive,' 'Clockworks,' 'Masquerades,' 'Cut and Paste,' each of which covers a broad range of themes. The nexus and correlation between the parts is not always immediately apparent, although the concept of *collage* is continuously evoked. The author's definition of this technique is a broad one: 'the term *collage* is used here as a metaphor; that citation typically refers less to thematic recall of familiar tunes than to the assemblage and rearrangement of a rich parade of cultural loans involving textures, timbres, temperaments, and generative procedures ranging from the banal to the esoteric' (p.3).

Igor Stravinsky and his œuvre also surface periodically and provide a point of reference, if not the sole thread, in each of the sections. Watkins' text does not pretend to offer a global account and revolves for the most part around cultural trends and their manifestations in Paris, especially in the first half of the century. The eclecticism of his vision is particularly evident in the emphasis he places on the North American contribution to the panorama; from American Indian tribes visiting the continent at the outset of the century, to jazz and the Harlem Renaissance, and the impact of the exodus to the New World of European artists in the 1930s and 1940s. The unevenness of Watkins' approach to his material is also evident in his treatment of the cultural artefacts of the second half of the century. In his attempts in the final section, 'Cut and Paste,' to relate postmodern artistic practices to those of the modernists of the first quarter of the century his observations are at times cursory and do not always detail underlying aesthetic divergences, although they do provide valuable points of comparison.

It is almost only in his treatment of Stravinsky and a number of the Russian composer's works, that Watkins provides a level of analysis that actively engages with structural parameters of the music and relates it to practices in the other arts. The chapter on 'Stravinsky and the Cubists' is perhaps the most detailed and comprehensive section of the book, and Watkins achieves a fascinating study of the points of contact and multiple layers of influence of this artistic movement in shaping Stravinsky's language and consciousness. If, however, many of the other passages lack this level of specificity, Watkins' own collage of facts and artefacts elucidates the impact of numerous *fins-de siècle* and early twentieth-century cultural manifestations and artistic tendencies in music creation. His sweeping discussion of orientalism and primitivism in relation to Parisian culture and musical production during the aforementioned periods is masterly and provides a captivating view of these often nebulous areas. The glossing over of supposedly "seminal" works is hardly a fault in such a volume, given the broad spectrum of ideas and topics raised and the interrelations between these which are observed.

Another advantage of Watkins' approach in *Pyramids at the Louvre* is his commentary on works and figures that do not form part of the "canonical" discourse in music history. This further illuminates established ideas, shapes more novel points of view, and provides a rich context and counterpoint to his discussion of Stravinsky's music and cultural milieu. Watkins' exploration of the Ballets Suédois and its artistic interactions, especially in the chapters entitled 'The Creation of the World' and 'Obsessions with Pierrot,' typify the breadth of his narrative. Sometimes the musical matter acts only as a springboard for further speculation, or is bypassed completely, allowing the discussion to range more freely. This is the case when Paul Colin's costume design for the Ballets Suédois' *Sculpture nègre* (1920) and Fernand Léger's designs for the same company's production of *La Création du Monde* (1923) are not only compared to African tribal art and contemporary visions of the "primitive" in the critical reactions of T. S. Eliot and Ezra Pound, but precipitate Watkins' discussion of Constantin Brancusi's sculptures.

I was pleasantly surprised, given my own interests, to note the inclusion of Manuel de Falla, another figure closely related to the early twentieth-century Parisian avant-garde, who is often omitted from similar cultural surveys. While Watkins does not outline the full extent of Falla's contacts with the exponents of the artistic tendencies raised, or the degree of his direct interaction with Stravinsky, he succinctly positions parts of the Spanish composer's output within the context of the cultural currents discussed. Watkins' vision and construction of the broader artistic panorama allows him to make informed and even original observations, and this is evident in his insightful interpretation of Falla's influential 1922 essay on the origins of flamenco music, *El 'cante jondo' (canto primitivo andaluz)*, in the light of primitivist ideas relating to art and culture.

Pyramids at the Louvre is the product of the author's abundant lifelong interests, research and reflections, and if this vision, whose scope verges on the encyclopaedic, is occasionally eclectic or somewhat biased, it is nonetheless a highly informative, stimulating and enriching experience.

Alongside several other books which have appeared in English in recent years, such as Scott Messing's *Neoclassicism in Music* (Ann Arbor, Michigan: UMI, 1996), Richard Taruskin's *Stravinsky and the Russian Traditions* (Berkeley: University of California Press, 1996) and the catalogue of the landmark exhibition *Canto d'Amore: Classicism in Modern Art and Music* (Basel: Kunstmuseum, 1996), Watkins' monograph provides a timely reassessment of early twentieth-century Parisian modernism and its relation to music. All in all, it is an indispensable text for anyone interested in the history of music and its broader cultural context during this century.

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