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Body and Soul: The Making of American Modernism: Art, Music, and Letters in the Jazz Age 1919–1926

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are just as likely to have served as opportunities for Britten to work out, in a religious setting, personal anxiety regarding his own sexuality as to have provided occasions for publicly, if covertly, assuring the moral integrity of the homosexual male in mid-century England" (145). The account of political and social criticism in American music theatre is particularly rewarding in Sheppard's presentation of the singular theories and wit of Harry Partch in chapter twelve. Partch's vision of "corporeal ritual" (180) derived from a belief that the modern age was one of sterile specialization, artistic segregation, and disengagement from the body. His Greek-inspired works from the 1950s played on tragedy, with *Plectra and Percussion Dances*; and on comedy, with *The Bewitched*, a satyr piece "designed to castrate the machine age" (199).

Cultural norms behind the "Masks of Modernism" (chapter 4) prompt questions concerning misogynist tendencies, authorial control, and political imprints underlying individual adaptations of exotic models. Distinctions between Isadora Duncan's response to ancient Greek theatre (performerly) and those of Stravinsky and Carl Orff (authorial) suggest gendered perspectives reconstituting Greek idealism for revolutionary purposes or to reassert patriarchal models. While Ida Rubinstein's collaboration with Paul Claudel and Arthur Honegger on *Jeanne d'Arc au bûcher* (1938–1939) successfully transformed her public image of exotic dancer into that of a national saint, Claudel's script envisioned Joan tied to a stake throughout the performance. Rubinstein's role in the production was limited to a passive symbolism that "effectively denied her active agency" (105).

Sheppard's treatment of music theatre adeptly stresses the integration of performative elements plucked from direct or indirect exposure to exotic influences: rhythmic structures, vocal techniques, instrumentation, and dance movement, affecting new, hybrid approaches to musical form. The text contains illustrated sections of musical scores under discussion. If one does not read music (like this reviewer), Sheppard provides a lucid analysis of the musical notation. The scope of his research is impressive, and a select bibliography opens new avenues to investigate. While I can point to a few vagaries and inaccuracies, they do not detract from the depth—or vitality—of the inquiry. *Revealing Masks* is the first work offered under the series title California Studies in Twentieth-Century Music. It will prove a valuable resource, adding fresh dimensions to twentieth-century transactions between music and performance history.

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BODY AND SOUL: THE MAKING OF AMERICAN MODERNISM: ART, MUSIC, AND LETTERS IN THE JAZZ AGE 1919–1926. By Robert M. Crunden. New York: Basic Books, 2000; pp. vii + 454. \$35.00 cloth, \$18.00 paper.

It may seem odd to write here about a book that seems, at first glance, to have only limited interest in either drama or performance. In fact, given Robert Crunden's broad scope in *Body and Soul*—art, music, and letters—it is surprising that theatre enters his study as little as it does. For instance, he rarely mentions Eugene O'Neill as anything more than a guest at various New York soirées. And yet, despite theatre's apparent absence, elements of performance permeate Crunden's case studies to such an extent that one feels as if theatricality were far more essential to his argument than he himself admits. Although he never fully connects European performances, such as *Relâche*, to his history of American modernism, one gradually sees that such performances were of great interest to individual artists, writers, and musicians and served as important influences on their work. In this way, performance seems to hover in the background of modernism as a constant, if often ignored, influence. For the uninformed reader, this is a significant limitation. One could read *Body and Soul* never realizing that William Carlos Williams, e. e. Cummings, and Gertrude Stein ever wrote plays. However, for the reader interested in a broad history of art, music, and literature in which to situate America's theatrical modernism, particularly in relation to jazz, Crunden's book provides a rich, if somewhat fragmented, history.

Body and Soul is the third and final book in Crunden's study of modernity's influence on American culture. His first two, *Ministers of Reform: The Progressives' Achievement in American Civilization, 1889–1920* and *American Salons: Encounters with European Modernism, 1885–1917*, follow a more traditional historical approach than does this one. In *Body and Soul*, completed shortly before his death, Crunden deliberately eschews chronology and instead composes studies of individuals loosely organized by theme. According to the author, he does this to address two problems with previous studies of American modernism: an excessive dependence on chronology, which results in important figures being "lumped . . . together in an arbitrary chronological space" (xi); and an imbalance between biography, which the public craves, and theory, which academics favor. To combat these problems, he uses Gertrude Stein as a model, presenting his collection of letters, journal entries,

and other contemporary primary materials in “a composite portrait of the first jazz age, one that isn’t rigidly and artificially confined to a certain time period or snobbishly restrictive in its discussion of the arts of that age” (xv).

The results of his approach are mixed. While Crunden does succeed in creating a kind of mosaic among his various subjects, he frequently confuses the relationships and connections among the figures he studies. For example, in Part I, he considers the biographies of Edgard Varèse, Paul Strand, John Dos Passos, William Carlos Williams, and Charles Sheeler. For all of these, he begins in their young adulthoods—each poised on the brink of his first success—flashes back to their childhoods, and then cuts forward to each man’s most notable achievements. In these early chapters, Crunden foreshadows many of the connections and collaborations he will explore later in the book, but due to his complicated structure, these parallels, no matter how compelling or pertinent, are obscured.

Part II, “Different Drummers,” however, is much more successful. It is here that the specter of performance really takes hold, as Crunden frames the introduction of jazz to American culture not only through recordings, but primarily through embodied productions. Unlike similar studies, which focus almost exclusively on the sound and rhythm of jazz, Crunden is particularly interested in the live performances of such luminaries as Jelly Roll Morton, Sidney Bechet, and Louis Armstrong. He draws attention to the effect of live shows and improvisation in the development of jazz itself as well as to the visual elements of production, such as the importance of the tuxedo in jazz performance to indicate the black musicians’ acceptance of white values. Of particular interest is Crunden’s attention to the dynamics in jazz clubs between black musicians playing for white audiences and the changes in performance that resulted from these encounters.

The last two sections of the book benefit from Crunden’s clarity in Part II. Following his examination of jazz and its connection to modernism, he turns to specific “intergenerational” connections between writers in “The Anxieties of Influence.” This section, the book’s third, is better organized than the first, primarily because of Crunden’s more specific focus in its chapters. He takes his title from Harold Bloom’s *The Anxiety of Influence: A Theory of Poetry* and his discussions of modernist musicians (Erik Satie and Virgil Thomson, for example) form interesting comparisons in this context. Other groupings in this section fare less well, as his examination of Stein, Sherwood Anderson, and

Hemingway seems predicated on little beyond their being American writers in Paris and includes very little critical examination of Anderson’s writing. The final section, “The Varieties of Religious Experience” seeks to reintroduce spirituality to considerations of modernism, something Crunden feels has become “a forgotten topic” (341). Interestingly, it is in these chapters that theatre makes its most pronounced appearance. Crunden devotes more space to Wallace Stevens’s flawed attempts at drama than he does to all of Jean Toomer’s work and he notes the importance of New York theatre in the work of modernist American architect Claude Bragdon’s creative development.

Regrettably, Crunden never fully capitalizes on the connections he establishes between jazz performance and other modernist arts. He focuses so heavily on biography that his most successful theoretical connections are lost. However, despite its apparent absence, theatre is present in nearly all of his biographical examinations. Thus, while the reader may regret theatre’s lack of overt inclusion in his study, it is readily apparent where a fuller discussion of performance might apply. Given his attention to theatricality in jazz and his desire to examine the various creative results of modernism, it is a shame that Crunden never fully realized his own theatrical leanings.

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DAUGHTERS OF EVE: A CULTURAL HISTORY OF FRENCH THEATER WOMEN FROM THE OLD REGIME TO THE FIN-DE-SIÈCLE. By Lenard R. Berlanstein. Cambridge: Harvard University Press, 2001; pp. ix + 300. \$45.00 cloth.

If Lenard R. Berlanstein’s *Daughters of Eve* were a play, it would be comedy. After all, it sets out to describe how “theater women” (including actresses, dancers and singers) rose from the status of harlots unworthy of Christian burial to respectable, even admirable figures in French society.

The plot begins in the seventeenth century, when actresses first appear in roles previously played by cross-dressed men and quickly become the mistresses of choice to the high-born. Paradoxically, the eighteenth-century Enlightenment only makes matters worse, since Rousseau and like-minded republican *philosophes* castigate actresses as a threat to public morality and civic virtue. In the next twist