eenth century as they are to our contemporary world. Raguenet and Lecerf argued the merits of French and Italian music in a language dictated by *honnêteté*, filling hundred-page tomes that were discussed in public by only a few specialized journals, yet their language of *galanterie* would soon be set aside as no longer viable in the 'age of Voltaire and Montesquieu' (p. 48). During the 1730s, quarrels between Ramistes and Lullistes reduced Raguenet and Lecerf's verbose rhetoric to shorter forms. As pithy verses competed with new argumentative tones and techniques honed by 'conservatives', the threat of cabal and partisan 'parterre democracy' (p. 74) that would animate the Querelle des Bouffons began to congeal. Arnold argues that the Lullistes' conciliatory language began to weaken the dualities that had characterized Raguenet and Lecerf's previous debate. Pamphlets offered an entirely new media for musical debate during the 1750s, allowing contributors to experiment with forms like the epistolary narrative and to ventriloquize marginal groups, including women, in order to push the boundaries of debate not only for the sake of entertainment but also to establish a public voice distinct from men of letters. A spirit of conversation increasingly fostered interreferentiality among the texts. The men of letters who vigorously participated in (and some would argue constituted) the Querelle des Bouffons fell silent during the Querelle des Gluckistes et Piccinnistes, which took place primarily among the rapid succession of journal instalments that conveyed the personal tastes of musical amateurs and connoisseurs. Arnold uses a series of play scripts to demonstrate how the public began to mock the argumentative tone of *querelles*—flamed since the 1730s—to favour instead rational debate led by informed discussants. By the end of the Revolution 'the age of party had come to an end' (p. 208), and as the Napoleonic regime allowed heated cultural disputes to distract attention from more serious political issues, the journal industry increasingly published for money rather than to foster rigorous public debate. The *querelles* were connected in their ongoing negotiation of how media, language, and authority, inflected, perhaps even dictated, the evaluation of music.

A few terms in the monograph may strike some readers as curious. In particular, how 'musicological' is applied to eighteenth-century texts and discourses (pp. 185, 187, 211). The author foregoes an opportunity to engage previous research deeply on particular terms such as *honnêteté*, *galanterie*, *politesse*, amateur, and connoisseur, which have been widely and meticulously scrutinized. Yet Arnold accomplishes so much in this short work that he was quite understandably forced to limit some of his analyses.

Musical Debate and Political Culture is well researched, and specialists of the period will find Arnold's diverse primary and secondary sources compelling and useful. The book is a testament to the rich results yielded when scholars bring the vast historiography of eighteenth-century France to bear on musicological topics. What he accomplishes best is a clear explanation of why the eighteenth-century *querelles* should be considered together and in connection with the French Revolution as a media revolution fostered by Old Regime political culture, which eventually gave way to the vibrant music criticism that would flourish in nineteenth-century Paris.

Rebecca Dowd Geoffroy-Schwinden
University of North Texas

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Haydn's Sunrise, Beethoven's Shadow: Audiovisual Culture and the Emergence of Musical Romanticism. By Deirdre Loughridge. Pp. vi + 291. (University of Chicago Press, Chicago and London, 2016. £38.50. ISBN 978-0-226-33709-8.)

The central concern of this book can be summarized as the recuperation of new forms of multi-sensory experience afforded by the technologies of the telescope, peepshow, magic lantern, shadow play, and phantasmagoria at the cusp of the nineteenth century. By bringing the little-known history of these audiovisual cultures to life, Loughridge challenges us to consider aesthetic experiences in the late eighteenth and early nineteenth centuries in terms that are both closely familiar to, and profoundly distant from, our present day. In one sense, this is a long history of the various forms of multimedia that permeate our modern world, yet Loughridge does not conceptualize her investigation as prehistory of technologies such as the cinema. Rather, her aim is more ambitious, in that she attempts to consider late eighteenth-century audiovisual listening practices on their own terms: as autonomous cultures at the intersection of discourses in the natural sciences, aesthetics, the arts, and spiritualism.

The main thread that runs through this imaginative book is the notion that novel technologies relating to optical instruments generated new forms of listening, and that these

in turn had a direct impact on the composition and reception of musical works. Accordingly, each chapter is structured around a different listening attitude and its associated technology. The first chapter focuses on a mode of listening linked with the telescope, which Loughridge terms 'prosthetic'. Beginning with Haydn's appeal to muted strings in depicting the lunar characters in *Il mondo della Luna* (1750), she traces a series of connections between an emerging popular discourse around the telescope and the keyboard fantasia, both of which were described by no less an authority than Kant as affording access to hidden regions of the moon and the mind respectively. Loughridge applies this insight to a reading of Rochlitz's *Der Besuch im Irrenhaus* (1804) which emphasizes that the hidden position of his narrator is integral to the construction of the scene; indeed, as she astutely notes, a number of contemporary examples describe analogous situations in which a concealed observer loses access to his subject by altering his position and inadvertently revealing his desire for immediate, rather than prosthetic, access. The culmination of the chapter weaves these insights into a discussion of how the slow movement of Beethoven's Fifth Piano Concerto situates its audience as 'an eavesdropper . . . evok[ing] the conditions of sensory extension' (p. 57).

In the second chapter, Loughridge proposes that the audiovisual culture around itinerant street performers with peepshow boxes left its mark on the practice of listening with the expectation of some kind of visual reward. She maintains that the peepshow setting affords two kinds of encounters with the audiovisual realm: some sounds (the words, cries, and music produced by the showman soliciting his audience to attend to the show) arouse the viewers' desire to see, while other sounds (predominantly the showman's speech) instruct them how to look. Following a detailed examination of the staging of this technology in three operettas, she argues that the experience of the peepshow as a *technique* should be regarded as informing early Romantic accounts of striving to see imaginary images inspired by instrumental music. In the next chapter, 'Shadow Media', Loughridge contends that the early nineteenth-century lied's shift from strophic to through-composed form reflects a close association between changing modes of listening and audiovisual experimentation. Pushing back against Kittler, who saw in poetic works 'media for the hallucinatory substitution of realms of the senses', she maintains that poetry inspired various experiments with sound and other forms of media. As a case study, she examines Burger's ballad *Lenore* (1781), a poetic text that was adapted to various genres including a shadow play. As Loughridge points out, the latter required some form of audible accompaniment, thereby involving 'an aesthetic of sound-image synchronization, calculated to produce a compelling audiovisual illusion' (p. 131). The resultant hybrid works, she argues, proved that narrative meaning could reside not only in the text, but also in sounds or visual images, a shift that she links to the concurrent movement away from strophic settings, in which the same music supports various narrative developments, towards through-composition, which can yield alternative interpretations and psychological commentary.

The fourth chapter considers the reception of Haydn's *Creation* in the light of contemporary debates around technological spectacle such as magic-lantern shows. Specifically, Loughridge argues that the debates on Haydn's word painting reveal an analogous anxiety around the status of moving-image entertainments and the modes of listening that they entailed. The creation of the world, she demonstrates, was a frequent trope in magic lantern shows, and this context helps explain why both admirers and detractors of the *Creation* compared it to experiences afforded by image projection. In the last chapter, 'Beethoven's Phantasmagoria', Loughridge begins by recovering the pre-Marxian meaning of phantasmagoria, not, as she writes, 'a static illusion of distance but rather a dynamic process of gradual approach' (p. 201). She demonstrates how optical technologies informed late eighteenth-century anxieties around the sight of ghosts, while also giving rise to popular entertainments that explicitly promised to present ghostly sightings as the result of skill and technique rather than magic. At the same time, an arms race emerged around finding new ways to depict spectral illusions convincingly, primarily by means of an approaching and receding motion enabled by continuously adjusting and refocusing the lens of a magic lantern, often coupled with specific sounds that served to obscure production noises while also enhancing the visual illusion. She then examines E. T. A. Hoffmann's famous review of Beethoven's Fifth Symphony, arguing that it indexes a number of visual tropes associated with this aspect of moving-image technology, which in turn shaped his response to the work in both philosophical and analytical terms.

Haydn's Sunrise, Beethoven's Shadow develops a number of significant trends in recent scholarship. For one, Loughridge's theorization of audiovisual culture complicates the prevalent turn to sound studies by arguing that musical experience can possess a culturally determined visuality even if experienced solely before our

mind's eye. Such imaginary sights are tightly linked not only to discourses around optical and sonic technologies, she shows, but also to notions of subjectivity, race, and class, the latter two embodied in the recurring figure of itinerant Savoyard street performers. By focusing on the roles of scientific instruments in both affording and disabusing enchantment, moreover, her project aligns with similar efforts from within the history of science to recover the meaning and history of technologies that bridge the domains of the rational and the magical (such as Jessica Riskin's recent study of the role of automata in debates on the concept of life). Finally, this book constitutes a welcome corrective to received narratives pertaining to the German Romantics' dismissal of the visual in favour of recovering a set of vastly different aesthetic experiences that reflected—and constituted—the re-enchanted audiovisual culture of the time.

By taking magic lanterns, peepshows, and shadow plays seriously, Loughridge reveals the hitherto unknown extent to which late eighteenth- and early nineteenth-century audiences were concerned with multi-sensory experience. One of the many payoffs of this remarkable book is the methodology that emerges from its musical analyses, which expertly illustrate the author's thesis that both the programmatic and 'absolute' music of the early Romantic era reflects specific features of technological mediation. Another is the attention that it calls to different listeners' physical and social positions vis-à-vis different forms of technologies. Loughridge's archive also deserves special mention, in that she has assembled an exquisite set of primary-source documents regarding the little-known social practices associated with the peepshow, shadow play, and phantasmagoria. One could perhaps have wished for more statistical details regarding the extent to which this audiovisual culture was consumed, and for additional information about the economics of the various devices discussed, particularly pertaining to how and where they were manufactured and sold. This reader would also have welcomed more clarity regarding the criteria for inclusion of materials from Britain and France in what is otherwise presented primarily as a phenomenon local to certain German social, musical, and literary circles. Finally, the political dimensions of the turn to depictions of the supernatural, which is frequently the subject of these new forms of multimedia, are also left unexamined for the most part. These very minor points notwithstanding, this is an important book that stakes out new ground in music history, media history, sound studies, and the history of science. Meticulously researched and clearly written, *Haydn's Sunrise, Beethoven's Shadow* provides an original and provocative lens through which to reassess early Romantic engagements with sound and spectacle.

Carmel Raz
Columbia University
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Schubert's Mature Instrumental Music: A Theorist's Perspective. By David Beach. pp. x + 212. Eastman Studies in Music. (University of Rochester Press, 2017. £75. ISBN 978-1-58046-592-2.)

It is always welcome when a distinguished music theorist writes a book with a wide readership in mind. This often comes with risks, however. The balance to be struck between broad appeal and intelligibility on the one hand, and resistance to dilution or oversimplification of the content on the other, is delicate. One is reminded of Richard Cohn's *Audacious Euphony* (Oxford, 2012) which neatly drew together some of his previous work along with some new material, and which was ambitious in its objective to reach a readership wider than academics and postgraduate music theorists. David Beach's monograph is another welcome contribution that addresses the wider challenge in music theory and analysis of achieving a broader appeal among those with a casual interest in Schubert's music as well as professional Schubert scholars.

The study is arranged in two broad parts, each comprising four chapters. Part I, 'Topics', considers four separate components that contribute to Schubert's mature instrumental style, namely harmony, phrase rhythm, motif, and sonata form. This is ambitious given the scope of the book—Part I comprises the first ninety-five pages, a space that alone could well have been filled with an extended discussion of Schubert's sonata forms—but nevertheless provides an insightful and thoughtful overview of Schubert's idiolect. A fuller engagement with work of other Schubert scholars would have been welcome here—major studies by Suzannah Clark (*Analyzing Schubert* (Cambridge, 2011)), Susan Wollenberg (*Schubert's Fingerprints* (London, 2011)), and David Damschroder (*Harmony in Schubert* (Cambridge, 2010)) are cited in the preface, along with Julian Horton's 2014 article in *Music Analysis* on the C major String Quintet later in the book (pp. 181–3), but a fuller engagement with theory emerging from James Hepokoski,