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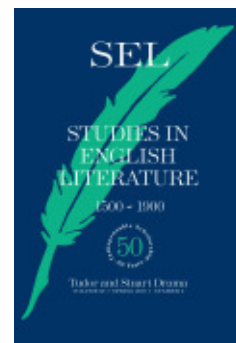
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Emily C. Bartels  
Emma Smith

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## Recent Studies in Tudor and Stuart Drama

EMILY C. BARTELS AND EMMA SMITH

Shakespeare lives—at least in our scholarship. If in the past decade early modern scholars have attempted to shift the focus to other plays and playwrights, in the books that *SEL* has received since the last review essay Shakespeare dominates. The theater, too, has its day as a historically distinctive and culturally embedded space, and drama takes the stage as a distinctive art form, closely tied to the performances and intertexts that give it (and that it gives) being, across time and in both European as well as non-European cultures. The year's work, too, returns us to an England haunted by war, fractured by its past and its religions, and preoccupied with the impermanence of empire. "Anxiety" is no longer our critical keyword (there may not be one this year). But it seems telling that if there is a play of the moment, it is the ubiquitously impenetrable *Hamlet* or even *Macbeth*, a play we are afraid to name in the theater. In the face of this impressive range of work, it is hard to know where to begin. As we survey the broader field, maybe the best place to start is with Shake-

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Emily C. Bartels is Professor of English at Rutgers University and Associate Director of the Bread Loaf School of English, Middlebury College. She is author of *Spectacles of Strangeness: Imperialism, Alienation, and Marlowe* (1993), *Speaking of the Moor: From "Alcazar" to "Othello"* (2008), and a number of essays on early modern drama, as well as editor of *Critical Essays on Christopher Marlowe* (1997).

Emma Smith is Fellow in English at Hertford College, Oxford, and works on Shakespeare and early modern drama. She is a member of the editorial board of *Shakespeare Survey* and *Literature Compass*, and has published *Othello* (2005), three Shakespeare volumes in the Blackwell Guides to Criticism series (2005), *The Cambridge Introduction to Shakespeare* (2007), and various articles on performance, editing, and other forms of critical investment.

speare and with an ontological question coming to the fore now as perhaps never before: what exactly is the body of work we call "Shakespeare"? As we engage more and more with the multiple texts, performances, media, and cultures, how do we draw the line around our object of study?

## SHAKESPEARE IN PRODUCTION

In *Shakespeare and the Problem of Adaptation*, Margaret Jane Kidnie confronts the question head-on by looking for an "authentic" Shakespeare that can bear the test of our times. She finds that Shakespeare in "the work," in the dynamic intersection of text and performance (p. 29). Asking how we can "distinguish the work from its adaptation" (p. 30), Kidnie answers that we cannot. That "indeterminacy" allows her to shift the site of authenticity from the work itself to the "community of users" (p. 31): "an individual instance 'counts' as the work if, and so long as, readers and spectators are willing to confer recognition on it as being a legitimate instance" (p. 30). Crucial here is "so long as." For Kidnie, the dramatic work is an "interpretative consequence, rather than origin, of textual and theatrical production" (p. 32) and one that necessarily changes over time. To make her case, she juxtaposes two recent Royal Shakespeare Company (RSC) productions of Shakespeare, one "work" and one "adaptation," and charts the ways the "critical assessment of the particular instance produces, rather than meets, the criteria of identity by which the work is defined" (p. 34). She looks as well at "interventionist production[s]"—Djanet Sears's *Harlem Duet* and Robert Lepage's *Elsinore*—which "openly declare an adaptive distance from Shakespeare's works" (p. 65), and shows how Shakespeare's work "intrudes" on (p. 82) and "continu[es] to take shape" within them (p. 85). A discussion of the BBC series *Shakespeare Re-Told* links "recognition of Shakespeare's work" to "technologies of [its] production" (p. 104). Her final chapter turns from performance to text: emphasizing the editorial process as itself adaptation, she advocates that editors "disentangle" the production of new editions from "ideas of textual origin" and from past productions and focus rather on "the work's *ongoing* development and editors' active contribution to its formation" (p. 164).

In Kidnie, adaptation is always, productively, a "problem." That is to say, the difficulty of determining when Shakespeare stops and adaptation starts exposes "the condition of uncertainty" which is "always inherent to work production" (p. 161). "One never

‘gets back’ in any historical sense to the work,” Kidnie argues, “because it is always constructed in the present moment” (p. 161). Kidnie’s insistence on the ongoing nature of Shakespearean production puts important emphasis on the bidirectionality of intertextual exchange: to *remake* Shakespeare is, indeed, to remake *Shakespeare*, since the construction of the new inevitably changes the lens through which we see the old. On the “community of users” who ultimately determine what is and is not Shakespeare she perhaps needs to go further. Throughout the book, she gives more sway to spectators and readers than to theatrical professionals (actors fall out of the picture almost entirely). She also imagines that at any given moment there is a detectable “popular consensus” (p. 33) about any given dramatic work. That assumption raises the question of who her homogenized audience is and how we can really measure consensus among individual, culturally diverse readers and viewers. The book nonetheless makes us think seriously about the impact of performance and revision on constructions of Shakespeare, past and present—or as Kidnie might have it, past in present.

Performance—in film, theater, and other media—continues to be key as both a context and a vehicle for understanding Shakespeare’s work. One of the most significant contributions in this area is Judith Buchanan’s *Shakespeare on Silent Film: An Excellent Dumb Discourse*. Buchanan acknowledges generously and modestly Robert Hamilton Ball’s pioneering work on silent Shakespeare of some four decades ago, but in truth her study does displace his: drawing on a range of scholarship on adaptation, on cinema history, and on changing attitudes to Shakespeare’s own texts, as well as on deep familiarity and empathic enjoyment of scores of silent films, it makes a powerful case for the defamiliarizing impact of wordless Shakespeare and its capacity to find analogues for the poetry and affect in movement, gesture, and *mise en scène*. Buchanan avoids the overstated originary moment of filmed Shakespeare—those seconds of Herbert Beerbohm Tree as a King John, bowels crumbled up to dust, juddering in his fatal throne—and instead introduces the genre by way of nineteenth-century lantern slides and other precinematic technologies, with an awareness of the increasing division between words and spectacle in the ambitious Victorian productions mounted by actor-managers such as William Charles Macready. Tree is prophetic, however, in identifying the “pictorial possibilities” of filmed Shakespeare and “how many things can be done in pictures for the Shakespeare tales that cannot be done on the stage” (pp. 72–3).

Buchanan's analysis of her chosen texts does make one want to see them. A version of *The Tempest* from 1908, which reconstructs this play of memory and flashback into a linear chronological narrative, evidently has real fun with the medium's possibilities for the shipwreck. A toy boat breaks and sinks as Prospero and Miranda watch from their cave, its mouth framing the catastrophe like a proscenium arch; stormy weather is slashed directly onto the surface of the film, and these technical approaches to realism add emotion to Miranda's piteous commentary on the wreck. Buchanan describes a sequence in which Ferdinand tries to catch a disappearing Ariel. She argues that, in showing this sequence from alternate points of view, the film's narrative echoes the play's own attempts to relativize the perceptions of the island. Two star-driven films of *Romeo and Juliet* in 1916 show how far the nascent industry has developed. In one—regrettably now lost—cinema vamp Theda Bara plays an unexpectedly knowing Juliet; in the other, a specially commissioned orchestral score and dignified treatment was judged more artistically satisfying. Buchanan shows how a symbiotic relationship between the two films was constructed through publicity campaigns stressing their rivalry and scheduling that placed them as complementary rather than alternative commercial entertainments. Buchanan's account of androgyny and subtle same-sex eroticism as key to the marketing of Asta Nielsen's 1920 *Hamlet* and on the filming of Desdemona's murder in the 1922 Emil Jannings *Othello* show a deft interpretive as well as archival technique. The book ends with an extract from a conversation between the author and Paata Tsikurishvili, principal choreographer with the Virginia-based Synetic Theater Company, whose wordless version of *The Tempest* we might be able to catch some time in 2010–11, following their highly acclaimed *Hamlet*, *Romeo and Juliet*, *Macbeth*, and *A Midsummer Night's Dream*, all without words. Buchanan asks Tsikurishvili about detractors of their project. These objections disappear, she answers, once people have seen the show itself: "then they stop writing about all the things wordless Shakespeare isn't and start talking about what it is" (p. 259). Exactly.

While Buchanan shows us what Shakespeare can be without words, Lynette Hunter and Peter Lichtenfels's *Negotiating Shakespeare's Language in "Romeo and Juliet": Reading Strategies from Criticism, Editing, and the Theatre* capitalizes on words to enable and exhibit a transdisciplinary collaboration on *Romeo and Juliet* between an editor and theater director. The book is accompanied by a DVD edition of the play's text, illustrated with workshopped

scenes by actors. The authors are adept in showing where the disciplines disagree: the notion of “character” is usefully inflected to show the different understandings of the theater, the editorial process, and the reader of the play on the page (although the section “The Reader and the Text” focuses more on the stage history of the play than on specifically readerly interpretations). Hunter and Lichtenfels have renovated the text of *Romeo and Juliet* based on a contextual review of the material circumstances of previous editorial interventions and on the experience of actors working with the text to draw out its possibilities. If the former approach is more familiar, the second has some points of real insight: Q2’s line repetitions when Romeo addresses the Friar in III.iii are retained because in the theater they invite an actor to “repeat ... self-reflectively”—a reading “completely at ease with the text” (p. 72). Throughout, formalist and historicist work are put at the service of actors performing the text: there is a particular stress on rhythm, breath, and movement as ways of understanding roles and dramatic moments. There is a lot of material put to work here, from early modern sword fighting to compositorial practices, and from anatomy to rhetorical figures. While the editorial priorities of making “it possible for the reader and actor to work on finding a rhythm from moment to moment each time the text is played” (p. 81) are not conventional ones, in many ways the resulting text is: based on Q2, with standardized layout and speech prefixes, smaller-type collation, and annotations designed to penetrate unfamiliar language and identify noteworthy contexts.

The included DVD is a valuable addition to the scholarly monograph. Its format allows for the inclusion of video material crucial to the editors’ understanding of their preparation of the text, but it is rather lower tech than might have been expected: a PDF file of a textual edition, which has no internal hyperlinks, not even in a table of contents, to enable quicker digital navigation or parallel reading (so the first opening, for example, indicates that a video of the scene is available but does not connect to it, and has footnotes directing readers to Q1 in an Appendix). This is book technology rather than digital or hypertext presentation, and it is disappointing that there is nothing more interactive for readers to enjoy in this DVD supplement, given the implicit stress on the collaborative production of a play text expressed in the workshops and the methodology of the editors.

Also on the overlapping activities of staging and editing is *Shakespeare and Garrick*, by Vanessa Cunningham. Presenting David Garrick as a literary, as well as theatrical, collaborator

with Shakespeare, she suggests the parallels between these two men, who left their childhood in the Midlands to begin a life in the London theaters: "Garrick became an actor who wrote plays, Shakespeare a playwright who also acted" (p. 5). Taking up Alexander Pope's term "stage-editor" to mean a theatrical adapter, Cunningham takes Garrick seriously as an editor, publisher, collector, and actor of Shakespeare, involved in both stage and page and, indeed, confounding any secure distinction between them. Were it not for Garrick, she concludes, "the divorce of page and stage would probably have happened earlier than it did" (p. 162). Suggesting that Garrick's engagement with Shakespeare benefits from the eighteenth-century overlap between the categories of editor and actor, this study reviews the context and content of Garrick's adaptations within a methodological framework that is not in thrall to the "original" text. Instead, Cunningham analyzes Garrick's reworking of *Macbeth* to create a more fitting vehicle for his acting style and his adaptation of *The Winter's Tale*, set entirely in Bohemia and with additional lines for the restored Hermione in the conclusion. Most interesting and significant is her reconstruction of Garrick's deployment of his own charismatic Shakespearean authority on rival textual editions by Samuel Johnson, George Steevens, and John Bell. Cunningham confines herself to published material and is not concerned to present new archival discoveries, but her well-researched account of Garrick's literary aspirations and achievements is a valuable contribution.

Linking ideology to praxis, *Colorblind Shakespeare: New Perspectives on Race and Performance*, edited by Ayanna Thompson, interrogates the material practices of casting—in theater, film, and television—in order to put immaterial theories about race, bodies, identity, color, multiculturalism, gender, and performance itself on the spot. The very vocabulary of "colorblind casting" (the casting of actors without regard to race) raises important questions: which color? from whose perspective? who is doing the looking and what (ethnicity? race? racism?) is not being seen? Set the practice next to other kinds of nontraditional casting (which use actors of color for parts "not traditionally associated with race, color, or ethnicity"), and the questions, problems, and possibilities, increase (p. 7). The essays in this volume take on these complexities from a variety of angles, covering a range of texts and productions, among them Kenneth Branagh's *Love's Labor's Lost*, Julie Taymor's *Titus*, Andrzej Bartkowiak's *Romeo Must Die*, Ira Aldridge's performances in nineteenth-century Europe, an episode of *The West Wing*, and twentieth- and twenty-first-



century productions of *Richard III*, *Macbeth*, *Othello*, and *Antony and Cleopatra*. For the most part, the interpretations operate as (sometimes personalized) case studies and draw conclusions locally, from a particular tradition or instance of casting. In two pieces, “the players” (Antonio Ocampo-Guzman, a Columbian actor/director and Timothy Douglas, a black director) “speak” about their casting experiences (p. 123). But if there is therefore a lot of anecdotal material here, there is also a good payoff. As the authors move from text to theory, they prompt us to think about the larger questions, to see the effects of performances that do, or don’t, establish “protocols” for their casting choices (p. 27), and to understand the complexity of putting politics into practice. One of the only collections of its kind, it comes through in its promise to offer “new perspectives on race and performance.”

#### GLOBAL SHAKESPEARE

In these studies, the scrutiny of performance clearly opens up disciplinary boundaries; in others, cultural bounds fall under pressure, with attention to productions not only expanding but also complicating the grounds on which our impressions of nontraditional Shakespeares have been based. Among the most innovative monographs this year, including though not exclusive to those centered on cross-cultural productions, is Alexander C. Y. Huang, *Chinese Shakespeares: Two Centuries of Cultural Exchange*. As Huang himself makes clear, this is not another “Shakespeare in” book. Rather, it uses case studies of Chinese productions as a vehicle for thinking not only about the “inter-relations” between Shakespeare and China (p. 24) but also about the paradigms through which we have read them. Examining a range of “Chinese Shakespeares”—plays, opera, silent film, as well as readings and references—he asks: “Why should we concern ourselves with the place of ‘China’ in Shakespearean criticism where non-European cultures do not seem to have a place? Why should Shakespeare be associated with China at all?” (p. 30). Arguing that “regions with ... ambiguous relationships with the West can be doubly marginalized when dominating critical paradigms, such as postcolonial criticism, are deployed” (p. 26), Huang reads rather with an eye to the concept of “locality,” which keeps in play multiple “coordinates,” the “setting of a play” as well as the venue and “cultural location” of any given performance (p. 27). Instead of thinking of these local transactions as “appropriations,” a term that Huang finds “problematic” (p. 33), or as “an alternative to a



legitimate, naturalized, mode of representation,” he insists that they play into a “system of signification that is being constantly reconfigured by each instance of performance and by the cumulative history of these reconfigurations” (p. 34).

Particularly exciting is Huang’s emphasis on the historical and cultural specificity of the “heavily trafficked two-way exchange” between Shakespeare and China (p. 34). His examples are temporally, geographically, and ideologically diverse and include Jiao Juyin’s 1942 staging of *Hamlet* in a Confucian temple in wartime China, Lin Shu and Wei Yi’s rewriting of Charles and Mary Lamb’s *Tales from Shakespeare*, and Lao She’s short story “New Hamlet,” all carefully placed within their immediate theatrical and cultural environments. By looking to the local, Huang is able to question the terms of current cross-cultural discourse—to ask whether hybridity is necessarily progressive, to make an important distinction between universalizing and globalizing impulses, to insist (as Kidnie does not) on the plurality and individuality of any given audience. Ultimately, he considers whether Shakespeare is “still a contemporary for Chinese artists and their global audiences,” and “whether the question of contemporaneity is still relevant when the familiarity and strangeness of different cultural texts are constantly being reconfigured” (p. 197). Readers interested in this topic might also want to consult *Shakespeare Studies* 46 (2008) (produced by the Shakespeare Society of Japan), which includes a “Special Feature” on “Pacific Shakespeare,” edited by Tom Bishop and Atsuhiko Hirota, and features an essay by Huang.

Also invested in the relation between the local and the global is *Native Shakespeares: Indigenous Appropriations on a Global Stage*, edited by Craig Dionne and Parmita Kapadia. The aim of the collection overall is “to explode the prevailing binary logic that typifies much of current scholarship by foregrounding the connections among the local appropriations, adaptations, and translations and the global discourse that shapes and is shaped by them” (p. 6). The world that these essays represent is unusually eclectic: they move from references to Shakespeare in James Joyce’s *Ulysses*, Salman Rushdie’s “Yorick,” American classrooms, and African American literature and criticism, to postcolonial theatrical productions in India, Australia, Canada, and the United States, to postcolonial “translations” (p. 13), Aimé Césaire’s *Tempête*, Tayeb Salih’s *Season of Migration to the North*, a Sestwana translation of *The Comedy of Errors*, and Cuban remakings of *Romeo and Juliet*. Instead of cultural geographies, postcolonial methodologies provide the common ground, which lead in some

cases to refreshingly uncommon analyses. Especially exciting is Dionne's "Commonplace Literacy and the Colonial Scene: The Case of Carriacou's Shakespeare Mas," which uses a Caribbean carnival masque as a springboard for talking about the ways in which Shakespeare was taught in colonial American classrooms. Dionne helps us understand the masque's "crude parody of oratorical pedagogy" (p. 40) and "our own middlebrow literary culture" (p. 51) as an extension of the early habit of using Shakespeare "as a compendium of great phrases for public speaking and elocution" (p. 40). Of special notice, too, is Niels Herold's "Movers and Losers: Shakespeare in Charge and Shakespeare Behind Bars," which pairs corporate incorporations of Shakespeare with prison performances, to show how Shakespeare has become the vehicle in mainstream and marginalized America for strategic, if not coercive, self-actualization. Finally, Pier Paolo Frassinelli's "Shakespeare and Transculturation: Aimé Césaire's *A Tempest*" brings a fresh edge to established considerations of the play's postcolonial politics by looking at the way the play engages the construct of negritude and a "positive reaffirmation of [that] distinctive identity" to "prefigure[] the possibility of a new, culturally inclusive, and socially advanced synthesis" (p. 178). If the essays speak a bit too securely about "original" texts of Shakespeare (p. 7), together they expose the "transcultural" nature of the local and the global (p. 230), emphasizing the different kinds of cultural identities at stake and at play within various productions of Shakespeare.

Related in approach and politics—though quite different in terrain—is Rebecca Steinberger's *Shakespeare and Twentieth-Century Irish Drama: Conceptualizing Identity and Staging Boundaries*. Centering on the plays of Sean O'Casey and Brian Friel, the book attempts to show "how Irish dramatists have appropriated Shakespeare as a reaction to the language of the imperialist discourse" and, in so doing, have "reconceptualiz[ed] their position and support[ed] their revision of the Irish as Subject" (p. 63). As well, recent issues of the *Shakespearean International Yearbook* includes two "special sections" on the circulation of Shakespeare around the globe: volume 8 on "European Shakespeares," edited by Ton Hoenselaars and Clara Calvo, and volume 9 on "South African Shakespeare in the Twentieth Century," edited by Laurence Wright. Hoenselaars and Calvo introduce Shakespeare as a "European poet and playwright" (p. 3) and "European Shakespeares" (which denotes both European incarnations of Shakespeare as well as the critical study of those incarnations) as a "world affair"

(p. 13). The volume's aim is to assess "how far European Shakespeare has come" and where it might go "in the future" (p. 10). "How may the manifestations of the Bard in Britain and across the continent," they ask, "help us to identify Shakespeare as a poet with distinctly European identity, a European afterlife? How, if at all, is the phenomenon that we call 'Shakespeare' constitutive of a distinct sense of European self-identity?" (p. 5). The essays concentrate on the circulation of Shakespeare in the twentieth century in Portugal, France, Germany, Greece, and England, with one essay, Douglas Bruster's "The Anti-Americanism of EU Shakespeare," challenging the "new" (in Bruster's view, "anti-American") "solidarity in the work of European Shakespeareans" (p. 97). Wright defines "South African Shakespeare" as "a distinctive performance or discussion relating Shakespeare to the toxic mix of colonial or neocolonial economic and territorial ambition, military force, religious aggression, cultural certitude, racial delusion, technological superiority, moral turpitude, social confusion, political adventurism—the whole capped with plain ignorance and short-sightedness—which has informed South Africa's tragic history over the past century" (p. 8). The included articles "set out to examine and reassess, in historical sequence, some of the acknowledged highlights of Shakespeare in South Africa in the last century"—"moments when, for a range of reasons, Shakespeare troubles the public sphere" (p. 17). With "scholarly perspectives rooted in the experience of South Africa's new-found turbulent democracy" (p. 17), the essays cover celebrations of the Shakespeare Tercentenary, the staging of Shakespeare "during the worst years of apartheid" (p. 20), and South African productions or productions in South Africa of a range of Shakespeare's plays, among them *The Merchant of Venice*, *Othello*, *Titus Andronicus*, and *The Comedy of Errors*, as well as *African Tales from Shakespeare*.

#### THE MATTER OF ENGLAND

In addition to—and sometimes intersecting with—the work that takes Shakespeare across cultures is an important group of studies that defamiliarize the familiar ground of England, prompting us to look again at what we think we know and to see better, via Shakespeare as well as other early modern dramatists. *Hamlet*, so often discussed, performed, taught, and quoted, is probably one of the most difficult early modern plays to read in a completely revolutionary way. Yet in "*Hamlet*" without *Hamlet*, Margreta de Grazia does just that. She sets forward as absolutely

crucial to Shakespeare's too too familiar play the underestimated fact that "just at the point when an only son in a patrilineal system stands to inherit, Hamlet is dispossessed—and, as far as the court is concerned, legitimately" (p. 1). In England, in Denmark, in the early modern period, land is everything. To look at *Hamlet* through de Grazia's eyes is to see a pervasive preoccupation with the land, with issues of possession and dispossession, generation and inheritance, entitlement, and other matters of state and estate. In setting up her argument, de Grazia warns us that "the Hamlet this book would do without is the modern Hamlet, the one distinguished by an inner being so transcendent that it barely comes in contact with the play from which it emerges" (p. 1). That Hamlet emerges from a "200-year-old critical tradition that has been built on an oversight," on a blindness to his signal dispossession (p. 5). Reminding us (via Karl Marx and Georg Wilhelm Friedrich Hegel) that modernity itself pivoted on "a dissociation from the land" (p. 28), de Grazia takes as her aim "not to identify what the play was in 1600 but rather what it could not possibly be after 1800 and as long as Hamlet's interiority was taken as the vortical subject of the play" (p. 5).

Her readings are grounded on a very close attention to often overlooked meanings or variants of signal words as well as to histories not ordinarily connected to the play. In one of the book's most persuasive parts, for example, de Grazia links *Hamlet* to the "fifty-year period just before the Norman Conquest," when "Britain fell first to the Danes then to the Normans" (p. 65), a period critics routinely ignore. Associated with this unsettling historical moment, *Hamlet's* England appears not, then, "in the dominant role of a nascent imperial kingdom ... but in the submissive colonial one of paying taxes and obeying foreign commands" (p. 80). Shakespeare's England, in turn, appears as one that still marks time and history (as early church exegetes did) in terms of the successive fall of empires and kingdoms. Indeed, in the readings here, the generational stories within *Hamlet* augur degeneration. Through de Grazia we see that Old Hamlet, unlike Old Fortinbras, "made no provision to secure the succession of his son against any contending claims that might legitimately arise in an elective monarchy" (p. 91). In Hamlet's story and Laertes's, which trace the failure of the young to "advance in the place of the old," we see "Denmark's ruling dynasty" producing its own extinction (p. 126). If land seems almost too much with us in this book, the issue serves nonetheless as a powerful vehicle for opening up old questions and new problems. De Grazia brings fresh dirt to the

graveyard scene, for example, by reminding us that “Doomsday or Domesday was the name of the great survey taken by William the Conqueror to record the reallocation of land after the Norman Conquest” (p. 140) and that part of what’s at stake with “Last Things” are “issues of entitlement” (p. 142). Pointing to the sources as well as the histories that surround the play, she also helps us understand Gertrude’s role as an “imperial jointress” with welcome concreteness and clarity (p. 105). The book is filled with original, keen, and persuasive arguments, which make sitting down to read about *Hamlet* once again a real pleasure.

Grounding early modernity in a different way is Patricia A. Cahill’s excellent study *Unto the Breach: Martial Formations, Historical Trauma, and the Early Modern Stage*. Cahill starts with the assumption that martial performances were “a vital”—and uniquely “modern”—“part of the repertory at England’s first commercial playhouses” (p. 2). She presents the period between the 1580s and the early seventeenth century, when early modern drama was really coming into its own, as a moment of “intense militarism” (p. 19). Her book explores “the complexities of an historical moment when martial performances might, at the very same time, suggest both the ordered rule of war and the unruliness of trauma” (p. 2). Looking at an unusually rich range of historical documents and plays, Cahill uncovers the bold-faced articulation of a “military science” (p. 15), which in turn created a “regulated and reproducible social body” (p. 19) as well as a “collective sense of disorientation” (p. 19). “Modern warfare was, in fact, perceived as a double-edged phenomenon,” she writes, “for even as it created new ways of knowing the world, it also, in its very violence, opened up traumatic gaps, leading Elizabethans to grapple with the limits of their understanding” (p. 4). Especially innovative in this study is its interpretation of “modernity,” which Cahill locates not in the “fashioning of the individual” (p. 18) but in the theatrical and historical production of “disciplined multitudes” and “regulated populations” (p. 19)—of subjects “implicated in, and constituted by, an abstract, geometrically and arithmetically manipulable, social body” (p. 27). Cahill sees in *Tamburlaine*, for example, not a distinctively self-fashioned conqueror but a “disciplined warrior who presides over a highly technological empire of workers” (p. 43). Try as *Tamburlaine* might to write himself into a singular position, *Tamburlaine*—with its endless displays of numbers and regiments—produces him rather as “an oppositional figure”: “the man who is no longer knowable apart from abstraction, the man who may be no different from an indeterminate number of others”

(p. 68). Cahill offers an equally original reading of the *Henry IV* plays and their “robust ‘traffic’” in and “mustering” of men (pp. 85, 74), tracing there the emergence of a kind of “classificatory thinking” (p. 72) as well as ambivalence toward this “new way of knowing the world.”

Cahill not only makes a compelling case for the primacy of the regulated social body over the self-fashioned individual; she goes on to prove that the “culture’s new calculus of killing” was, in fact, collectively “traumatic” (p. 137), all the while being very cautious and judicious in her use of what might otherwise seem anachronistic terms. Focusing on two understudied plays, *The Trial of Chivalry* and *A Larum for London* (with a glance at *Henry V* and *Richard III*), she argues that war plays “allow spectators to reckon communally with the, at times, ungraspable sounds and sights of their war-suffused culture” (p. 208)—the wounded and diseased bodies of survivors, the disorienting roar and smell of gunpowder, the “uncanny” residue of casualties (p. 194). Here, too, the location and expression of psychic pain lies not in the individual, but in the collective, in the theater, which prompts spectators to identify as a social body. As Cahill engages in a historically detailed interrogation of the militarism marking and marring the end of the Elizabethan era, she not only offers exciting new terms through which we can read the early modern subject (female, as well as male), the early modern theater, and a collective early modern culture, but also sets the stage, via the stage, for a new understanding of early modernity itself.

To look again at England has also been to look again at religion. Phebe Jensen’s aims, in *Religion and Revelry in Shakespeare’s Festive World*, are to reconstruct aspects of festivity in recusant life, but she is keen “to detach the study of Catholicism from the study of Catholics” (p. 15). In providing a more religiously nuanced version of work by C. L. Barber, Robert Weimann, and François Laroque, and in contributing to the scholarly resistance to the notion of the secularization of merriment in post-Reformation culture, Jensen insists on the Catholic associations of festivity and traditional pastimes in Shakespeare’s plays. In appropriating festive energies, she argues, Shakespeare also acknowledges their religious affiliations, especially in *As You Like It*, *Twelfth Night*, and *The Winter’s Tale*. The first part of her study focuses on the cultural contexts for festivity, finding iconoclasm, antitheatricity, and sabbatarianism aligned in opposition to the maypole, church ales, and lords of misrule. A chapter on reform of the liturgical calendar in *The Shepheardes Calender* is brought



to bear on *The Shoemakers Holiday* and *A Midsummer Night's Dream*, and this analysis is revealing about almanacs, red-letter days, and Spenser's influence. Reading the mythology of Robin Hood into the Forest of Arden in *As You Like It* is not new, but Jensen's stress on Robin's Catholicism is more surprising, and contributes to an energizing reading of the play as challenge to the Protestant rejection of festivity, incorporating Orlando's wrestling and Duke Frederick's miraculous conversion along the way. Malvolio's alleged Puritanism is revealingly linked with religious associations that repeatedly cluster around Feste, even before he has adopted clerical fancy dress. Jacobean nostalgia, iconoclasm, and the doctrinal struggle for control of the pastoral genre all jostle in *The Winter's Tale*, and the return of Hermione becomes a metaphor for Jensen's argument as a whole: "like Hermione, Catholicism has not in fact returned from the dead, but has been, almost as miraculously, 'preserved' (5.3.127), its mirthful and devotional rituals revived by Shakespeare's own spectacular drama" (p. 229).

Elizabeth Williamson's *The Materiality of Religion in Early Modern English Drama* combines an interest in religion with another recent focus, on material culture, to productive effect. Beginning with the remains of a rosary found in recent excavations of the Rose Theatre, Williamson's book looks at religious props, and at the relation between religious objects deployed in dramatic fictions or used in personal devotion, developing our understanding of post-Reformation culture's attitudes to the materiality of Catholic religious observances, and to outward observances, show, and other contested, and highly theatrical, forms. The prop of the tomb and resurrection is discussed in cycle and guild plays and in works by Anthony Munday and John Webster: Williamson avoids the binary of reading these motifs as pro- or anti-Catholic and instead traces deft and nuanced patterns of nostalgia and affect. In claiming the resurrection trope as one with a theatrical, as well as a specifically doctrinal, tradition, Williamson argues that it, and other apparently Catholic references, work "to separate the public playing companies from an existing religious discourse" (p. 61). Her second chapter addresses the punishment of the Fortune Theatre for "setting up an altar ... and bowing down before it upon the stage," in Edmond Rossingham's terms, in 1639 (p. 71), as part of Laudian debates about the Mass. Her analysis of John Ford's *The Broken Heart* is subtly pointed to bring out contemporary tensions in religious observance. The crucifix, in plays by Webster, Ford, and Thomas Dekker, is explored as one



of a number of versions of a devotional cross, each with different connotations. She ends with a chapter on the Protestant implications of the staged book, and on the “paradox of dematerialised devotion” (p. 149) in Ophelia’s planted book in act III of *Hamlet*, in Alice Arden’s symbolic abandonment of her prayer book along with her wifely virtue, and in the spectacle of Queen Elizabeth kissing the Bible during Thomas Heywood’s *If You Know Not Me You Know Nobody*. A nice coda links the material religious objects of the early modern stage with the veneration of Shakespeare in the nineteenth and twentieth centuries, and in Angela Carter’s novel *Wise Children*.

Jonathan Gil Harris’s *Untimely Matter in the Time of Shakespeare* also creates a link between religion and materiality, with an added and innovative emphasis on time. Harris begins by posing intriguing questions: “How might things chafe against the sovereignty of the moment-state? What do we do with things that cross temporal borders—things that are illegal immigrants, double agents, or holders of multiple passports? How might such border crossings change our understanding of temporality? What, in short, is the time of the thing?” (p. 2). The book examines the multiple temporality of material objects. Using the model of the palimpsest (which he has engaged first, influentially, in *Sick Economies: Drama, Mercantilism, and Disease in Shakespeare’s England* [2004]), Harris argues that matter is ultimately “untimely” (p. 17)—that the past is necessarily “alive in the matter of the present” (p. 12). That untimeliness comes out in three kinds of temporal layering: supersession (when the object preserves the past it appears to erase); explosion (when traces of the past disrupt the homogeneity of the present), and conjunction (when past and present meet to confirm and endorse alterity). It also comes out across an imagined geography, the east coded as the past, the west as the present or future. Behind it all lies the Jew as the metonymic representative of a past that Christianity never quite lets go.

Organized around these structures, the chapters cover a range of texts and issues. Harris examines the interplay of old Jewish and new Christian materials in George Herbert’s *The Temple* and shows how the longing for spiritual transcendence evident there is “haunted” by an inexorable materiality (p. 64). In what may be the most provocative chapter, on Shakespeare’s *Henry IV* plays, he reads the invocation of oriental despots as a metatheatrical move, allowing actors to distinguish their new, versatile “histrionism” from old styles of performance (p. 72). A chapter on John

Stow's *Survey of London* argues that traces of medieval Jewry fracture London's Protestant present and expose the "difference" and "multiplicity" shaping the city's origins (p. 105). Harris also examines how theatrical fireworks and gunpowder ("squibs") in *Macbeth* call up a Catholic past; and how the handkerchief—or "and kerchief"—in *Othello* "bind[s] together not only different meanings and different people but also different times" (p. 183). The book does stress religious implications, emphasizing the ways the untimely unsettles what might otherwise appear as a settled Reformation. But ultimately Harris helps us understand how plural, complex, and pointed any given thing, and every thing, can be, especially as it takes shape on the stage. We can learn from his subtle and suggestive readings what we have to do with the time of thing, and the time of thing with us.

Where Harris gives us things, Laurie Maguire gives us names in *Shakespeare's Names*, which riffs on Shakespeare's quintessential question: "what's in a name?" Her starting point is the assumption not only that "names matter" but also that "names are matter-material entities capable of assuming lives and voices of their own" (p. 4). This lively monograph concentrates on six of Shakespeare's plays—*Romeo and Juliet* (of course), *A Midsummer Night's Dream*, *All's Well that Ends Well*, *Troilus and Cressida*, *The Taming of the Shrew*, and *The Comedy of Errors*—making reference along the way to a diverse range of writers from the classical to the contemporary moment. While names are the primary focus, Maguire addresses that topic in the broader terms of language and "the ways in which language (of which names are a subdivision) relates to material objects" (p. 4). For example, in her discussion of *Romeo and Juliet*, she argues that "identity is separable and inseparable from language" (p. 53) and that, "like words in general, a name can reflect or refuse mimesis" (p. 59). Maguire is especially interested in linguistic gaps, and especially as they apply to women—instances where multiple denotations (e.g., Kate and Katherine, a shrew and the shrew) create a condition of "anonymity" (p. 4), where a place name (such as Ephesus) produces a backdrop of duplicity and division, where an overly well-known mythological name (such as Helen) defies that knowability, exposing deep "discrepancies between belief and behaviour, between words and acts, between sign and referent" (p. 118). She is also particularly interested in performance. One of the high points of the study is its account of a Canadian production of *Romeo and Juliette* (1989–91), which, through its own incorporation of bilingual text, vividly underscored the bilingual implications of

Shakespeare's play—of a Romeo and Juliet who must learn “to speak each other's language” (p. 67). Perhaps what distinguishes the book most is its seamless combination of imaginative and learned reading. Maguire has fun with her subject. But she also takes it seriously, as a vehicle for teaching us what we do not yet know about Shakespeare. As almost an aside and with what she declares a “minimal amount of evidence necessary” (p. 98), she makes a stunning case for Shakespeare's familiarity with Greek drama, emphasizing the availability of annotated editions and frequent citation of Greek plays. If, in the end, we may still ask so “what's in a name?”, the answer seems to be everything.

Helen Hackett's careful, lucid, and clear-thinking *Shakespeare and Elizabeth: The Meeting of Two Myths* centers on two of the biggest names of the early modern era, Shakespeare and Elizabeth, and brings out the element of fantasy in both critical and creative responses to the past. Her study focuses on the “if only” allure of a meeting between these two iconic figures and traces a long history of their fictionalized interactions, from Nicholas Rowe's account of the genesis of *The Merry Wives of Windsor* to David Tennant as Dr. Who, pelting back to his Tardis to escape the queen's unexplained wrath. In reviewing an alternative critical history that repeatedly imagines meetings between playwright and monarch, Hackett illuminates the rise of Bardolatry alongside Victorian condemnations of Elizabeth's unfeminine version of female sovereignty, examines theories of authorship that implicate Shakespeare and Elizabeth in complicated sexual, creative, and familial networks, and deftly shows how recent iterations gain queer purchase from the frisson between the homosexual poet of the sonnets and the woman with the heart and stomach of a king. She begins by looking anew at the possibility that Shakespeare and Elizabeth did meet, reviewing the evidence about Court performances, about the significance of Elizabeth's much-quoted asseveration to William Lambarde that she was Richard II, and about readings of “The Phoenix and the Turtle” as an allegory for the relationship between Elizabeth and Robert Devereux, Earl of Essex. In all of these cases she shows how different critical agendas have alternately emphasized or downplayed Elizabeth's relevance to the works as scholarship has negotiated its investment in Shakespeare as populist or elite, as radical or quietist, and in Elizabeth as the aloof and sterile Virgin Queen or the cakes-and-ale Good Queen Bess. It is part of the enjoyment of this book that Hackett is so generous in analyzing the cultural work of this imaginary meeting—except on the authorship question, where an

enabling willingness to ask why the questions over authorship have been so attractive to those marginalized by geography, class, or gender from centers of cultural authority, bumps up against an unrepresentative tone of professorial occupatio: "It hardly needs pointing out that there is yet more circular argument here" (p. 165); "It hardly needs pointing out how flawed and inadequate these arguments are" (p. 170). She manages her material with considerable engagement and lucidity in a book that is original, striking, and highly recommended.

Three collections look across English culture and define its public sphere via subjects who have been somewhat marginalized in their own historical moment or in our criticism. Curiously, drama figures only secondarily in these discussions, though drama critics will find rich contexts for future study here. *Literature and Popular Culture in Early Modern England*, edited by Matthew Dimmock and Andrew Hadfield, attempts to scrutinize the ever unstable and often unclear boundary between elite and popular culture by focusing primarily on nondramatic, printed "literature." Two essays do address drama, albeit in order to speak of other forms. In "Elizabeth I at Tilbury and Popular Culture," Thomas Healy reads *Henry V* as a text that "reflects issues raised by" Elizabeth's Tilbury speech and its incarnation in ballads (p. 175); in "*Macbeth* and Old Wives' Tales: Gendering Conflicts in Burke's Amphibious Subject," Mary Ellen Lamb shows how *Macbeth* pays "tribute ... to the power of women's tales" (p. 182). *Oral Traditions and Gender in Early Modern Literary Texts*, edited by Lamb and Karen Bamford, goes a bit further in crossing generic lines as it maps out an early modern "oral tradition" and its relation to women (Lamb, p. 1). Here too a nondramatic literary tradition trumps the dramatic: "old wives' tales" provide the conceptual starting point for the collection (Lamb, p. xix), and, in the essays, the incorporation of oral forms within drama takes precedence, as an object of study, over the construction of drama as an oral medium. Still, the collection brings new contexts of story and song to bear on *The Winter's Tale*, *Othello*, and *Twelfth Night* as well as on a number of less-familiar plays. Finally, *Rhetoric, Women, and Politics in Early Modern England*, edited by Jennifer Richards and Alison Thorne, hopes to expand our conceptions of the public sphere by looking at women's place within a broadly defined political arena. One essay here addresses drama: Patricia Parker's "Spelling Backwards," which draws a fascinating connection between the sexual and the graphic. Looking at references to writing "backwards" in a number of plays—including *Much Ado*

*about Nothing, Macbeth, Love's Labor's Lost, and Hamlet*—Parker argues that graphic inversion, because of its associations with witchcraft, translates as sexual perversion.

## THE WORLDS OF THE THEATER

A major subset of the work on England involves important new scholarship on its social and theatrical spaces. The broadest vision comes in D. J. Hopkins's *City/Stage/Globe: Performance and Space in Shakespeare's London*, which looks at the representational technologies of urbanization, theater, and cartography during the later sixteenth and early seventeenth centuries. This study, roughly bookended by the entrance of Elizabeth into London in 1559 and the Ben Jonson Folio and death of Shakespeare in 1616, is productively engaged with twentieth-century theorists of space, including Henri Lefebvre and Michel de Certeau, and with the negotiations of performance space as conceptualized by Robert Weimann. In revisiting some familiar topoi, Hopkins's particular approach finds some new insights: examining the Ditchley portrait of Elizabeth, for example, much discussed in studies of mapping and early modern nationhood, Hopkins notes that the cartographic symbol on which the Queen is placed is not a flat map, as usually maintained, but a globe, and this willingness to look anew at well-known texts is a strength of his critique, informed by a wide range—perhaps sometimes too wide—of theoretical and critical models. Hopkins prefers the term “postmedieval” to the more proleptic “early modern” or even “Renaissance,” arguing that before printing, European culture was one of performance. He argues that during the later sixteenth and early seventeenth centuries, “performing was supplanted by looking” (p. 2)—and specifically, by imported visual technologies. He identifies the emergence of a “new set of spatial practices” (p. 37) producing “horizontal space” in place of the “hierarchic” space of medieval culture (p. 52). There are some difficult and unexamined topicalities in his account, and while the aerial photograph of lower Manhattan on 12 September 2001, which serves as the volume's frontispiece, and Certeau's assertion that the view from the observation deck of the World Trade Center is that of a “solar Eye, looking like a god” (p. 3), are suggestive, the complex implications of conflict, loss, memorial, and global capital immanent in the analogy are left unarticulated. However, this is a bold work of reinterpretation that engages provocatively with large-scale epistemes and historical shifts.

Preeminent among the scholarship engaged in excavating contexts and meanings for early modern theater, its producers and consumers, is Martin Butler's definitive study *The Stuart Court Masque and Political Culture*—a significant contribution to theater history, to the history of the Stuart Courts, and to our post-New Historicist understanding of the nuanced and reciprocal relations between politics and aesthetics. Butler's study unfolds chronologically, returning to the masque genre an awareness of development and change at different historical moments in the hands of different historical actors—an awareness often previously flattened out in structuralist and ideological schema. The structure of masque and antimasque is shown to be just one available generic shape, not the dominant structure; the Courts and entourage of Queen Anne, of Prince Henry, and of Henrietta Maria are shown to have subtly different agendas expressed in different masque styles; both monarchical (pace Stephen Orgel's influential work, generously acknowledged here but radically revised) and aristocratic authorities are promulgated; political culture is neither diachronically nor synchronically homogenous. Most importantly, Butler's careful materialist reconstruction of the context for these occasional dramas is coupled with an appreciative assessment of their aesthetic qualities: to adapt Louis Montrose's famous chiasmus, Butler's methodology approaches "the historicity of aesthetics and the aestheticization of history."

Butler's approach is resolutely plural, local, and nuanced, subjecting the misleading singularity of his own title nouns "Stuart," "court," "masque," "politics," and "culture" to the relentless pressure of temporal, spatial, and critical specificity, turning from oppositional binaries—between masque and antimasque, between the factions of James and Henry—into more shaded and particular critique. It is full of memorable detail: Charles I instituting temporary turnstiles to deal with overcrowding; barons' seating segregated as English, Scots, and Irish; Jonson inventing Father Christmas, long before Coca Cola, in *Christmas His Masque* (1616–17); a ban on bulky farthingales for women spectators under pressure of space at the Palatine marriage festivities; the ironic contrast between the masque conclusion in which disorder is resolved into order, and the postmasque banquets, at which disorder re-erupts in unseemly scenes over the sweetmeats. We see King Christian of Denmark with a lapful of jelly and cream after the Queen of Sheba has tripped and spilt her cargo, and Prince Henry setting up swear boxes in his alternative, chivalric Court. The details are more than arresting anecdote, for they illustrate



Butler's primary theme: his attention to the variousness and the specificity of the masque form and his implacable revision of old generalizations and binaries in the light of rich evidence.

Butler's sense of the masques as events encompasses much new information about their audiences. He calculates, from analysis of the space available and contemporary reports, about 1200 spectators (p. 42) for early Banqueting Hall masques such as Samuel Daniel's *The Vision of the Twelve Goddesses*. With the room divided between spaces for acting, seating by degrees including the king's throne, and social dancing, pressure on space was a constant problem, addressed through the bouncers employed by the Lord Chamberlain and Master of the Revels and through the Jacobean expedient of repeat performances. Ambassadorial quarrels about marks of particular favor encoded in the seating plan seem often to have been intrinsic to the ritual of the occasion, a neurotic counterpart to the masques' own recapitulation of plots involving exotic strangers, quests, and gifts. Butler adeptly shows how this dance of "affirmation and rejection" and the thresholds thus drawn "between the privileged and the excluded" (p. 60) were part of the masque genre, in which royal power is associated with the maintenance of anxiety. Tilts, debates, and combats as topoi for the display of courtly or sovereign masculine prowess also articulate early Jacobean masques as typically agonistic as they encode competing ideologies, groupings, and politics, and even their conventional inclusion of gift giving or presentation reveals, via Marcel Mauss and others, complex structures of reciprocity, rivalry, and obeisance. While masques are not simple propaganda—the competing and fractured spaces for their performance could not really allow that—neither are they simply demonstrations of conspicuous consumption. Butler discusses the importance of masque culture in promulgating and negotiating James's aspirations for the Union, in particular the role of these spectacles in defining a particularly British aesthetic and symbolism to mediate questions about the relationship between England and Scotland via other intermediaries—Ethiopia, Wales, Ireland, the Fortunate Isles. Here a masque such as *Hymenaei* or *Lord Hay's Masque* participates in, rather than reflecting, the political culture of the early Jacobean Court, functioning as persuasion as much as celebration. Jonson in particular is seen to mystify the king's status as the embodiment of his new state, whereas the body of the female consort in Caroline culture is identified with "remarkable new roles for women" (p. 165), in, for example, Inigo Jones and Aurelian Townshend's *Tempe Restored* (1632),



the first masque identifying women acting female speaking roles. A final chapter on the Caroline crisis shows the masque genre cannibalizing old Jacobean formulae in increasingly desperate ways, in which the divisions and differences endemic to the Stuart Court opened into gaps no masque could dance over and into which “the whole festival tradition would eventually disappear” (p. 357). By the time Butler gets to this point, it is no small part of his achievement that no reader could question that loss as loss—both historical and aesthetic.

Touching on adjacent ground is Kevin Curran’s more focused study in *Marriage, Performance, and Politics at the Jacobean Court* of the development of a “language of union” (p. 4) which encompassed first James’s project for the union of England and Scotland and then developed to express the less-isolationist European policies of the Jacobean Court. It is a well-conceived project that investigates domestic and national politics through six professionally written wedding plays from the period 1604–14 and which articulates courtly marriage entertainments as part of the shifting power dynamic between king and courtiers. Curran is also concerned to re-emphasize verbal rhetoric as crucial to masquing culture, arguing that James’s rule proposed a new rhetoric of nationhood and took particular interest in acts of naming. Nuptial entertainments, Curran proposes, offer highly charged opportunities to renegotiate the post-Elizabethan political residue of tropes of virginity and chastity. In particular, his analysis of the Palatine marriage celebrations in 1613 emphasizes the rhetorical hybridity of the masques as reflections of and vehicles for complicated interconnections between eroticism and monarchical power within the genre.

The study of the repertory companies, their scripts, management, and personnel has developed considerably in the last few years, including path-breaking work by the Records of Early English Drama (REED) project, and by Scott McMillin and Sally-Beth MacLean, Andrew Gurr, Roslyn Knutson, and Lucy Munro, among others. Two books contribute to this field: Helen Ostovich, Holger Schott Syme, and Andrew Griffin’s coedited volume *Locating the Queen’s Men, 1583–1603: Material Practices and Conditions of Playing*, and Terence G. Schoone-Jongen’s *Shakespeare’s Companies: William Shakespeare’s Early Career and the Acting Companies, 1577–1594*. In *Locating the Queen’s Men*, the editors point out some of the difficulties in identifying a distinctive company aesthetic for the seventeen plays known to be in the Queen’s puzzlingly small repertoire, and further demonstrate

the challenge to contemporary critical priorities in the fact that the major success of these titles was in the theater rather than in print. Arguing against the assumption that the company was outdated by the 1590s, and against Andrew Gurr's duopoly theory for the public theaters in that decade, the editors suggest that an absence of material records need not mean an absence of history, that touring away from the capital should be considered as geographical reach rather than banishment to the unfashionable provinces, and that beneath the apparent literalism of the Queen's Men's style lurks "a considerable degree of corrosive energy and skepticism" (p. 23).

Individual essays are full of revealing detail. Contrary to the view that touring was undesirable, dangerous, and unprofitable, Barbara Palmer's account of company touring in the Midlands and the northeast makes it sound a peach: minimal costumes and props, with a small repertoire of flexible playscripts to be performed by a troupe of fourteen and allowing for unforeseen exigencies en route, meals, coal to heat the bedchamber, and horses' stabling provided by the hosts at Hardwick Hall and Skipton Castle. Cambridge was somewhat less hospitable, as Paul Whitfield White shows in a detailed analysis of town-and-gown attitudes to the touring players. David Kathman argues for the ongoing importance of London inns as performance sites, often obscured by theater history's prioritization of purpose-built playhouses. In particular, he reconstructs from contemporary records details of the proprietors and audiences for the Bull and the Bell, licensed for performances by the Queen's Men. Roslyn L. Knutson revisits the question of the Queen's Men repertoire and suggests adding *Locrine* and *Edmund Ironside*, in an article deftly reflective on the difficulties of identifying a distinctive house style for the company. There are essays on the history play component of the repertoire by Lawrence Manley, Brian Walsh, Tara L. Lyons, and Karen Oberer. Richard Dutton proposes a 1602 date for the Folio text of *Henry V*, and uncovers evidence of the commercial and textual overlaps between *Q*, *F*, and *The Famous Victories*. Tiffany Stern disagrees by proposing that *Henry V*, complete with the Choruses absent from the 1600 Quarto, was written for performance at the Curtain, a theater not linked to a single company, and which formed the temporary home of the Chamberlain's Men during 1597–99. Ian Munro's account of Robert Wilson's *The Three Lords and Three Ladies of London* uncovers a nimbly self-reflexive play representing back to its audience its own ideal forms of representation. Alan Dessen traces allegorical

characterizations of conscience from Wilson's *The Three Ladies of London* to *Volpone*; relatedly, Lloyd Edward Kermode uncovers the importance of usury, and Usury, to Wilson's play, included in his collection discussed later. William West identifies the jig as the "non plus" of the actor (p. 215)—a shift from performance as collaboration between actor and audience to a form of consumerism in which audiences merely watch a commissioned display. Two articles, by Eleanor Rycroft and Peter Cockett, make use of the "Shakespeare and the Queen's Men" project performances of *King Lear*, *The Famous Victories*, and *Friar Bacon and Friar Bungay*.

The rise of repertory studies has coincided with various forms of skepticism or critical disenchantment with an author-based canon, in a playgoing culture which was at least as interested in the actors or companies as in the absent dramatist. Schoone-Jongen's *Shakespeare's Companies*, then, pushes against the impulse of much work in the field, in that his aim is to identify the dramatic affiliations of Shakespeare before the Chamberlain's Men in 1594. This is less, then, the study of those companies than a contribution to ongoing discussions of the so-called "lost years," or rather, it is a detailed combination of biography and theater history: Schoone-Jongen's project is to revisit the basis for the claims that Shakespeare was associated with Leicester's, Queen's, Pembroke's, Sussex's, Strange's, or Worcester's Men, as well as for speculation, by Ernst Honigmann and others, of a connection with recusant Lancashire. Each chapter takes up the evidence for these attributions and assesses it along a useful continuum of the possible, the plausible, and the probable. It is to Schoone-Jongen's credit that, amid this meticulous iteration of documentary material, he retains the sense that the questions and issues raised are ultimately more significant than their putative resolution. His is a patient work of synthesis dependent upon specifics difficult to convey in a brief account here, and to focus on his conclusions is rather to neglect his own recognition that it is the historiographical caution that is most relevant and rewarding about his study. Nevertheless, for the record, that documentary case that Shakespeare was part of the Queen's Men is possible; Strange's Men is "plausible, intriguing, even promising" (p. 117); Pembroke's Men still has "substantial hurdles to clear" (p. 144); Sussex's Men "cannot be verified" (p. 158); and the Lancashire connection is "difficult to deem ... plausible" (p. 170). These negative findings are in fact a source of satisfaction—although the title of the concluding section, "A Misguided Mission," has a rueful tone. Finally, Schoone-Jongen's reminder

that “less is known about Elizabethan theatre than scholars and biographers are typically willing to admit” (p. 158) is a sage one. His scholarly persistence and modesty are exemplary in a book that both acknowledges Shakespeare as our focus of interest in Elizabethan theater and guides that interest away from unverifiable biography and instead toward the dynamic dramatic culture of the mid-Elizabethan period.

Finally, volume 60 of *Shakespeare Survey* takes as its theme “Theatres for Shakespeare,” and those theaters range from the Guild Hall of sixteenth-century Stratford (J. R. Mulryne) to the hypertextual storyboarding of “Sudokothellophobia” (Rob Conkie). The volume includes two articles on the Rose: Jon Greenfield proposes that the original theater’s high separation between the stage and the first gallery is evidence that it was conceived as a multipurpose arena; and Julian M. C. Bowsher presents archaeological findings that undermine the case that it could have been used for animal baiting. S. P. Ceresano’s article on Philip Henslowe reinstates his relationship with the Elizabethan Court, suggestively linking his activities in the commercial theater with his employment in the royal household. Janette Dillon discusses the overlap between “masque” and “mask.” Barbara Hodgdon analyses Katherine’s bridal costume from a 2003 production as part of an investigation into the semiotics of clothing and fabrics in *The Taming of the Shrew*; Stephen Dickey focuses on the royal props in *Henry IV*; Julie Sanders develops her productive analyses of music as part of the evocation of England in the early twentieth century. Sharon O’Dair gives a provocative account of academic performance and performativity, asking big disciplinary and institutional questions via Judith Butler and Stanley Fish. Bridget Escolme works with the spatial politics of contemporary productions of the Roman plays, including an account of workshop activities, on *Coriolanus*. John Drakakis interviews Michael Bogdanov, who calls directing “a bastard art” (p. 205). Popular Shakespeare in contemporary Japan is discussed by Yukari Yoshihara, while Ruth Vanita draws on a cross-dressed student production of *The Taming of the Shrew* in Delhi.

## EUROPEAN CONNECTIONS

A number of books in 2009 provide needed exploration of the connections between English drama and European texts and histories, although much work remains to be done. Notwithstanding its more inclusive title, *Shakespeare’s Foreign Worlds: National*

*and Transnational Identities in the Elizabethan Age*, coauthored by Carole Levin and John Watkins, looks closely at Europe, primarily Italy, in order to interrogate “an ideological development fundamental to the conception of English nationhood: the emergence of the ‘foreign’ as a portable category that might be applied both to ‘strangers’ from other countries and to native-born English men and women, such as religious dissidents, who resisted conformity to an increasingly narrow sense of English identity” (p. 8). Levin and Watkins offer their study as a model of interdisciplinary work: Watkins, a literary critic, and Levin, a historian, each take on three plays in separate chapters (*1 Henry VI*, *The Merchant of Venice*, and *The Taming of the Shrew*). Levin focuses on “marginalized sectors of English society,” via a series of case studies of ostracized women and Jews, real and fictional, while Watkins addresses “the context of broadly European historical moments” (p. 8). To some degree, these structural separations prevent the kind of interdisciplinary and cross-cultural engagements that the book promises. Yet important crossover does come: the book brings needed attention to the centrality of European literature and history to England’s (and Shakespeare’s) construction of English identity at the end of the sixteenth century, before the New World came to dominate England’s cross-cultural interests.

What we see, newly defined, is an England measuring and making itself against the template of certain European policies and politics. For example, in chapters on *The Merchant of Venice* and *The Taming of the Shrew*, Watkins takes Shakespeare’s turn to Italian sources more seriously than critics have tended to do, as a culturally specific engagement with Venetian and Italian politics and literature. In so doing, he recovers from myriad myths about Venice the threatening possibility that Venice’s commercial and maritime expansion caused its decline. That was not good news to the English, who were looking “forward to a glorious future” of “Mediterranean triumphs” and “expansion into Atlantic and Indian oceans” (p. 113). “If England was a phoenix, it was rising on Venice’s ashes” (p. 113), Watkins writes, underscoring the immediacy and disturbing pertinence of the Italian example. What is especially important about the book—in Levin’s domestic case studies and in Watkins’s assessment of European literary sources and historical precedents—is the specificity of its accounts of “foreign” influences. The authors do not really explain their emphases on select worlds and figures, and there is something of a gap between their approaches. If the book does not quite demonstrate the interdisciplinarity that it purports to model, it does

show what can come of integrating consideration of European literature and history into discussions of Shakespeare: a brave new world of historical and dramatic meaning.

Italy features prominently in other scholarship as well. *Identity, Otherness, and Empire in Shakespeare's Rome*, edited by Maria Del Sapio Garbero, is the product of a 2005 conference sponsored by the Department of Comparative Literatures at the University Roma Tre. Approximately half of the essays are written by scholars affiliated with that university, and the majority of the rest, by scholars from Italian universities. What unfolds, then, is not exactly the full-bodied "collaboration of European and American scholars" that the editor promises (p. 9). Its endless variety comes rather from its agenda: to investigate "how Rome, in Shakespeare's time, could be hosted to mediate a complex range of issues regarding the cultural as well as the political sphere in the redefined geopolitical position held by England" (p. 4). *Cymbeline* emerges as a marquee text here, alongside what are tagged in most of the essays as "Roman plays" (*Coriolanus*, *Julius Caesar*, *Antony and Cleopatra*, *Titus Andronicus*), and *Hamlet*. Organized under two main headings, "What is it to be a Roman?" and "The Theatre of the Empire," the essays offer a range of approaches. In "Shakespeare's Romulus and Remus: Who Does the Wolf Love?", for example, Janet Adelman argues that "Shakespeare psychologizes"—and in *Cymbeline*, "sanitize[s]"—"the fundamental elements of the founding legend of Rome" (pp. 30, 34). Other essays address the production of Romanness in *Coriolanus* and, provocatively, *Hamlet*; the invocation of classical narratives in *Titus Andronicus* and of Giordano Bruno's "new infinite universe" in *Antony and Cleopatra* (p. 111); the intersection, through costume, of ancient Rome and medieval England in *Cymbeline*; and the history of the Globe Theatre in Rome, among other equally lucrative topics. As a whole, the collection takes the matter of Rome, Romanness, and the "Roman" plays, at face value, as transparently fixed. The one exception is Carlo Pagetti's "Shakespeare's Tale of Two Cities: London and Rome," which sets Shakespeare's *Henry VI* plays in dialogue with the "Plutarchan plays" (p. 145) in order to show how the Renaissance "experience of London" actually defines and "substantiates journeys into the [Roman] past" and, reciprocally, how the relics of that past define the Renaissance experience of London (p. 152).

In *Shakespeare, Politics, and Italy: Intertextuality on the Jacobean Stage*, Michael J. Redmond moves beyond the confines of Rome to uncover the pervasiveness and significance on the early



modern stage of references to Italian texts. Setting select plays (primarily *Measure for Measure*, *The Tempest*, *Cymbeline*, *The White Devil*, and *Volpone*) next to the writings of Niccolò Machiavelli, Baldassare Castiglione, Francesco Guicciardini, among less well-known others, Redmond reads these intertextual relations against “pre-existing” templates (p. 21)—of, for example, “the Italianate Englishman” (p. 179), the “Italianate vice” (p. 175), the stereotype of the Venetian courtesan, and the tradition of “the Italianate disguised ruler play” (p. 124). Although he acknowledges the presence of “conflicting attitudes about Italy in [English] society as a whole” (p. 107), his readings of dramatic and social representations are determined, often overdetermined, by the “conventional” (p. 141). Though “Italianate” is prescribed rather than probed, the book makes important intertextual connections. In one especially interesting instance, Redmond considers the political implications of Webster’s citation in *The White Devil*, of an English version of *The Civile Conversation of M. Steeven Guazzo*, a text that actively promotes English nationalism (as the original Italian text does not).

We may already appreciate the impact of Spain’s influence on English culture more than we do Italy’s, and if we do, it is in part because of the work of Eric J. Griffin, one of the first early modern scholars to bring a Spanish history and presence to bear on England’s drama. His new book, *English Renaissance Drama and the Specter of Spain: Ethnopoetics and Empire*, embodies that accomplishment. In it, Griffin insists that the “anti-Spanish discourse known as the Black Legend of Spanish Cruelty” was “far more pervasive in early modern English public culture, and more important to England’s emerging sense of nationhood, than we have tended to recognize” (p. 2). Looking at plays which are obviously and not so obviously obsessed with Spanish figures, Griffin finds “Spanish spirits” everywhere (p. 168)—in names such as Roderigo, Iago, and Hieronimo, in places such as Belmont, in the history and figuration of Moors and Jews. For Griffin, Spain is the “ever-present” “third term” defining England’s “negotiations with its neighbors” as well as England’s production of itself (p. 3). He does acknowledge the “profound ambivalence” (p. 17) of England’s response to Spain in the period between the defeat of the Spanish armada in 1588 and the early years of James’s reign. But the book’s emphasis is ultimately on England’s insistent Hispanophobia—its racialized production of “virtually every index of Spanish identity” as “the ethnic opposite of everything English” (p. 65). Griffin is a great storyteller, and one of the greatest strengths



of the study is its unfolding of the historical referents and resonances of “Spanish” names and places. The research here is rich in range and depth and provides a persuasive base for the claim that, as England, and English playwrights, worked to construct a new English nationalism, one of their focal points was Spain. Although the local connections Griffin makes from point to point can seem initially counterintuitive, as he marshals his evidence it is hard not to see Spanish spirits everywhere. More work needs to be done on the impact of Spain on English drama and culture, not because of what Griffin’s work does not show but because of what it shows so clearly: as England mapped out its own place in the world, it did so in light, however dark, of Spain.

Richard Wilson’s *Shakespeare in French Theory: King of Shadows* turns from history to theory to view Shakespeare through Michel Foucault, Pierre Bourdieu, Jacques Derrida, René Girard, and Gilles Deleuze, among others. Returning us to issues of authorship, surveillance, carnival, sacrifice, and the uncanny, Wilson argues for “the continuing importance of French theory for appreciation of [Shakespeare’s] plays” (p. 26). Wilson’s approach is double sided: he asks us to consider “Shakespeare in the light of ‘French theory’” as well as “French theory in the shadow of Shakespeare” (p. 1). The first section of the book surveys reactions to Shakespeare of leading French critics and intellectuals from the sixteenth to the twentieth century, from Jacques Petit (“a young French musician employed as a tutor to the English nobility” [p. 29]) to Hélène Cixous, and then zeroes in on the ways that Shakespeare informed the thinking of Foucault and Bourdieu. Wilson uses that thinking, in particular, to offer provocative readings of *A Midsummer Night’s Dream*, *Julius Caesar*, *Twelfth Night*, and *Hamlet*. The obvious question that the book raises—but does not exactly answer—is why it is important for us to return to this particular body of theory now. In a critical and historical era when cultural identities have emerged as the constantly negotiated object and project of study, what does it mean to view Shakespeare through a theoretical discourse identified as “French”? How do the resulting tensions and connections play against a notion of a decidedly “European Shakespeare” or indeed, a coherently European Europe? Though Wilson is no stranger to geopolitical debates, the book does not question the cultural implications of the work he attempts to bring back into critical currency, perhaps in part because its readings of Shakespeare and approaches to Shakespeare never really settle down, at least not in the domains of French theory. Wilson starts

and ends with a Shakespeare who is a “monster” to the largely critical French (p. 29). But/and throughout, the book evidences a restless energy and roving intellect as Wilson offers up a whirlwind of ideas and approaches, drawing on critical, historical, and psychological terms and putting almost as much emphasis on new historicism as on French theory. Though one might wish at times for more shaping and synthesis, there is much to learn here, not just about “Shakespeare in French Theory,” but about Shakespeare, period.

### GENRE AND FORM

Despite the recent interest in formal matters, relatively little work in the field has concentrated on genre. Valerie Forman’s provocative *Tragicomic Redemptions: Global Economics and the Early Modern English Stage* indeed does, with an eye to the economic implications of form. Forman raises issues of profit and loss that were hugely important to England at a period when that country was investing, as not before, in trade relations in East Indian, Mediterranean, and Ottoman domains. Faced in a newly immediate way with the realities of privacy, unfair trade, unanticipated mishaps, and the export of money, she argues, English writers had to grapple with the questions: “How could there be profit in the face of so much loss? Even more fundamentally, where does profit come from?” (p. 1). Like Richard Helgerson in *Forms of Nationhood: The Elizabethan Writing of England* (1992), Forman understands “profit” as not only desirable but also problematic within England’s moral economy. Where Helgerson turns to travel narratives to watch these tensions play out, Forman turns to tragicomedy as a unique art form that effectively stages the “redemption” of profit (p. 11). She argues that while dark comedies may expose the potentially tragic consequences, the losses, inevitable with trade, the form of comedy itself, with its insistence on resolution and closure, “fails to accommodate new economic pressures” (p. 19), “leav[ing] itself with no way to imagine gain that is not at the expense of another or the result of divine generosity” (p. 46) and so no way to redeem loss. Tragicomedy, in contrast, can “break through this impasse” (p. 19).

In order to demonstrate the power of the genre, Forman sets two of Shakespeare’s dark comedies, *The Merchant of Venice* and *Twelfth Night*, against two tragicomedies, *Pericles* and *The Winter’s Tale*, showing, in subtle and complex readings, how the first fail and the second succeed in recuperating the idea of loss. For

example, she argues that *Pericles* associates material loss with Christianity's "fortunate fall," the accumulation of credit with a proper profit making, and ultimately draws the line between the ethical and the economic, the moral and the mercantile. An equally provocative chapter on *The Winter's Tale* locates at the heart of that play the question of how something—"value itself and especially surplus value"—can be made from nothing, "from absence, loss, and even material poverty" (p. 20). The most historically specific section of the book comes as Forman moves from plays that rethink economic theory to those that address particular developments and problems in England's trade interactions in East Indian and Ottoman domains. In a reading of *The Island Princess*, the first early modern play actually set in the East Indies, she links captivity narratives to emergent conceptions of "free trade" (p. 114), arguing that the play "reconceive[s] exchange as not only dependent on liberation, but also as its source" (p. 123). In Forman, tragicomedy has its limits. But its defining power is to "mediate between notions of redemption and newly developing economic practices, thus helping to explain why what seems like loss in the economic sphere could actually be a source of profit and productivity" (p. 197). One may wish, at times, for less repetition of the central claims. Yet through them, Forman makes sense—as no one before her really has—of why and when tragicomedy came to the fore as an innovative, if not imperative, choice for early modern playwrights working to connect their art to the world and remake the world through their art.

In *Shakespeare and the Culture of Paradox*, Peter G. Platt distinguishes paradox as central to early modern drama and culture, arguing that "Shakespeare employs paradox paradoxically: sometimes as a passive means of hiding from an assertion, sometimes as an active assault on convention, the doxa, the norm" (p. 55). Platt aligns his study, first and foremost, with Rosalie Colie's landmark *Paradoxia Epidemica: The Renaissance Tradition of Paradox* (1966), which he at once defends and exceeds. His book also reaches out to an unusually diverse range of critics and theorists, from Alvin Kernan to Judith Butler to Antonin Artaud. As well, Platt surveys an impressive range of historical materials and links them to a varied group of Shakespeare plays—*The Merchant of Venice*, *Othello*, *Measure for Measure*, *Henry V*, *Hamlet*, *As You Like It*, *Twelfth Night*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest* (but, notably, not the obviously relevant *Macbeth*)—each treated in relatively brief and tightly focused segments. Intent to show that "paradox could be more than a rhe-

torical figure" in the early modern period (p. 58), in each chapter Platt focuses rather on a "specific 'site' of paradox" (p. 9): Venice, conceptions of legal equity, the artifice of playing and viewing. If the scope here is part of the book's strength, it also creates a conceptual problem. For as Platt defines paradox in the bright light of multiple contexts, he obscures the differences between them, making it difficult to see how (or whether) paradox differs from "binary opposition" (p. 35), "doubleness and ambivalence" (p. 38), "indeterminacy" (p. 41), "dialogism" (p. 43), "contradiction" (p. 45), "negative capability" (p. 49), "wonder" (p. 63), liminality, and so on. The readings of Shakespearean drama are nonetheless marked by provocative ideas, but Platt usually defers to other critics in identifying specific implications of his findings. He lays persuasive claim to the general implications, however, insisting that paradoxes "are transformative—for characters and audiences alike—and that something happens in the in-between space of paradox" (p. 205). The book may leave us wanting more, and sometimes less. But/and in the end, it offers up "contrariety" (p. 28) as a crucial component of early modern thought.

An alternative, more formalistic approach to the interrogation of figures is offered in William E. Engel's *Chiastic Designs in English Literature from Sidney to Shakespeare*. Engel focuses on rhetorical structure itself, and in close readings of Sir Philip Sidney, Spenser, and Shakespeare, he looks at the ways "chiastic formulations" are used "syntactically as well as symbolically" as memory cues to encode and engage larger philosophical issues (p. 5). Specifically, Engel argues, "chiasmus distills and delivers at the literal level what is projected as taking place at the cosmic" (p. 6). Building on his own work in *Mapping Mortality: The Persistence of Memory and Melancholy in Early Modern England* (1995) and on the theories of Ernst Cassirer, Engel explores how the "complex overlapping of form and sense" (p. 47) creates resolution in the face of "radical appositiveness" (p. 5). His discussion of Shakespeare, which occupies one full chapter and a brief conclusion, centers on *Two Noble Kinsmen*, *Love's Labor's Lost*, and *Pericles*, and especially on the figure of Diana. There, "chiastic underpinnings" (p. 128) constitute an "organizational scheme" that "gives coherence to the chaos of human passions, even as it does to the conditions of artifice being used ... to dramatize it" (p. 123). Particularly interesting is Engel's notion that such structures work as a "resonant memory chamber" that creates both depth and continuity of meaning.

## OUR SHAKESPEARES / OURSELVES

If the books we received in 2009 are any indication, age and aging seem to be very much on our baby-booming, credit-crunching pension-health-care minds. An unusual number of studies focus on one or another life stages, from the schoolboy to the *senex*.

"I'm looking at boys," Carol Chillington Rutter tells us in her *Shakespeare and Child's Play: Performing Lost Boys on Stage and Screen*, "as children remembered, storied, imagined, fantasised" (p. xii): she has identified around sixty such children in Shakespeare's plays, far more than most of us would have imagined. Rutter has no truck with previous historical or critical work that would seek to minimize the affective significance of children and the cultural concept of childhood. She asserts both the historical importance of her boys and their dramatic impact on stages modern and early modern, combining performance studies with historical analysis to produce a new, giddy methodology in which the imagined and performed boys articulate our own twenty-first century anxieties about the place and role of children. Except that these anxieties seem refreshingly unanxious: arguing that Shakespeare was "a playwright who observed children very closely" (p. xviii) has a potential creepiness that, disappointingly, never quite comes to the fore. These children can evoke contemporary abduction narratives and the horror of child soldiers, but not our most abiding cultural anxieties about young boys in the company of adult men, especially in the theater. Rutter's chapters move through foster children in the history plays, children as products of education in *Titus Andronicus*, Mamilius as a locus of *The Winter's Tale's* therapeutic dramaturgy, and *Macbeth*, the play at war with children. Her style is energetic and unpretentious. She brings to life the dramaturgy of the articulated doll changeling boy, manipulated by fairy puppeteers, in Gregory Doran's production of *A Midsummer Night's Dream* (RSC; 2005), and the stress on the pain of the lost princes that marked Kneehigh Theatre's production of *Cymbeline* (2006): her writing on performance is consistently dashing and descriptive. A closely argued chapter on *Titus Andronicus* revisits the grammar school classroom and its cultures of performance, and reads Taymor's film *Titus*, via Stanley Kubrick's *A Clockwork Orange*, directing the decaying Roman empire to see through the eyes of its child narrator, young Lucius. Perhaps the most impressive section of Rutter's book is on *The Winter's Tale*, where her project to combine contemporary and early modern cultural histories has most purchase. Press-

ing with great urgency on the play's contorted language, Rutter brings out its elegiac beauty, identifying the burden placed on the child of the play's, and its directors', impulses toward a happy ending. Instead she ends the analysis with a description of Declan Donnellan's Maly Drama Theatre production in 1999, in which a ghostly Mamilius, led by the figure of Time, weaves wistfully among the frozen Court and his elderly parents. Her final chapter on *Macbeth* brings together James's *Basilikon Doron* and Max Stafford-Clark's harrowing production of 2004, located in an unspecified African country torn by violence, enacted by and upon children. Rutter's verve and passion prevent her subject from ever becoming maudlin or sentimental, and her combination of linguistic, dramatic, and historical fluency makes for a compelling and readable study.

Prompted by the many technologies that can actually show us what is inside the womb, Chris Laoutaris's *Shakespearean Maternities: Crises of Conception in Early Modern England* raises the question: "how was maternity—as body, principle, natural force, political instrument, locus of the sacred and the satanic—constituted in the age of Shakespeare? In other words, how did Shakespeare's contemporaries come to know the maternal body?" (p. 10). Laoutaris argues that to know the maternal body was, in fact, to know that body "in crisis," "at the liminal instant in which the body was most mutable, unstable, fragmented, and equivocal" (p. 11). The book moves across the fields of literature, art, medicine, archeology, landscape, and history to trace the emergence of this critically embodied knowing. His chapters include analyses of *Hamlet*, *Macbeth*, *Antony and Cleopatra*, and *The Tempest*, though discussion of the contextual materials tends to interrupt and overwhelm those readings. Still, this book is unusually rich in research and provides its own very valuable archive of knowledge.

Age is not made explicit in Thomas MacFaul's book *Male Friendship in Shakespeare and His Contemporaries*, but friendship is implicitly associated with younger masculinity. MacFaul finds humanist ideas of amity under pressure as Protestant ideologies of a primary identification with the family took hold. In drama, MacFaul argues, friendship is largely a means of revealing individual character. Countering work by Eve Kosofsky Sedgwick (1985, 1990), Alan Stewart (1997), and Mario DiGangi (1997), he argues against overreading male bonds as homoerotic, and he suggests that erotic desire in friendship is a public assertion of the relationship, "a way of expressing and representing



anxieties that have little to do with what we could call sexuality” (p. 18). Instead, MacFaul undertakes careful, balanced formalist readings of the representation of intimacy in the sonnets, on the relationship between brothers and friends in a range of plays, on camaraderie challenged by love jealousy in *The Winter’s Tale* and *Two Noble Kinsmen*, on Mephistopheles and Faustus as models for a relationship with servants, on friendship in politics, on forms of fellowship, and on false friends and betrayal. The ultimate reading is a humanist one: in friendship dramatic characters (largely here indistinguishable from real people) reveal themselves, their variety, and implicitly, their lack of autonomy: it is only in their interconnectedness that they can be seen and recognized. In this, early modern friendship, a fiction as MacFaul notes, has its most fitting generic vehicle in the heteroglossia and relatedness of drama.

Also taking a humanist approach, Karl F. Zender’s *Shakespeare, Midlife, and Generativity* urges us to recognize “midlife crisis” as a “ubiquitous” theme in Shakespearean drama “from *Hamlet* forward” (p. 10). Drawing on the “ego psychology” of Erik Erickson (p. 3), Zender traces an “arc of development” in *King Lear*, *Macbeth*, *Antony and Cleopatra*, *The Winter’s Tale*, and *The Tempest*. Through sensitive close readings of key moments in these plays, he argues that Shakespeare grapples in increasingly positive ways with “a resistance to generativity”—“the struggle of a parent” (usually a father) “either to retain or to relinquish his sense of his child as ‘mine’” (p. 10) and to let the next generation have its, and take that parent’s, place. Zender does acknowledge the potential anachronism of the terminology of “midlife.” Yet the book defines middle age in terms not of a historically delineated age, status, or body, but of a struggle that “most people underg[o]” (p. 18). *Lear*, thus, earns a place in the study because his anxieties are “more characteristic of a man in his middle years than in his declining years” (p. 18). In fact, it is the correspondence between the early modern period and a universal now, the continuity in “Western culture from Shakespeare’s era to our own” (p. 12), that is most important here. While Zender cites critics from A. C. Bradley to Stephen Greenblatt, he draws insights on the plays from his own life environment—from his wife’s experiences as a psychiatric social worker, from his friend’s negotiation of her first pregnancy, from an acquaintance whose son committed suicide, and from his own history, as a scholar teaching Shakespeare for forty years. Ultimately he wants us, through Shakespeare, to look “the fundamentally tragic character of human life” in the face



and so to “live happily with more positive narratives, of which a commitment to generativity is one” (p. 14).

In *Wrinkled Deep in Time: Aging in Shakespeare*, the play is the country for old men. The author, Maurice Charney, (wryly?) admits at the outset that the project has an “autobiographical element” since he is himself “approaching Lear’s age” (p. 1). The book concentrates “on Shakespeare’s text rather than the literature on aging in Shakespeare’s time” (p. 6), Charney warns, and keeps “notes to a minimum” (p. ix) of generally one or two per chapter. Autobiography, history, and scholarship aside, the joy here lies clearly in the rich variety of Shakespeare’s plays. In thirteen brief but quickly paced chapters, Charney catalogs relevant characters according to set types—“‘heavy’ fathers” (p. 49), “politic old men” (p. 62), “wise old men” (p. 77), “jealous old men” (p. 98), “old warriors and statesmen” (p. 109), “powerful older women” (p. 127), “loving older women” (p. 141), “lusty older women” (p. 153)—and identifies the many places in Shakespeare where aging emerges as an important theme. Charney is himself convinced, if “disappoint[ed],” that “Shakespeare refuses to grapple with the ideological implications of old age” (p. 165). “It is difficult to reach any firm conclusions about the topic of aging in Shakespeare,” he concludes, since “as usual, Shakespeare wants to have it both ways, both positive and negative” (p. 164). There is fertile ground here for grappling, were Charney to take it on. A chapter on *Macbeth*, for example, raises the provocative possibility that, in Shakespeare, “age is determined psychologically, in relation to the dramatic context” (p. 31), rather than chronologically and in relation to “the logical progression of the narrative” (p. 29). Readers might long to see the implications of the difference play out. Still, what they will get in this study is a Shakespeare steeped, if not also deep, in time.

While “autobiographical elements” guide Zender and Charney, Gordon McMullan resists biographical narratives in his *Shakespeare and the Idea of Late Writing: Authorship in the Proximity of Death*, although his cavalcade of joking, intimate, and energetic acknowledgments serves to establish that he is in his prime and to preempt the mythos of aging, autobiography, and summation around which his masterful study circles. This monograph moves with intellectual vigor and grace through philosophies of late style, critical histories, the Jacobean context, and the cultural work of modern performances. Mullan also engages ideas about “old-age style,” with and without actual old age, “late writing” as imagined by Theodor Adorno, Henry James, and Edward Said, all with a

refreshing reflexivity about scholarly investment in certain notions of creativity and value grouped under the term “a discourse of lateness” (p. 5). McMullan is concerned to offer a reception history rather than a reading of the plays and to unpick the metaphysics of late writing or late style, an association between the works and a narrative of the life that has been tenaciously independent both of explicitly biographical readings and of the actual plays themselves. McMullan’s range is extremely impressive: this is a long book stuffed with material from various disciplines and authorities, which takes Shakespeare as the nexus and prime exemplar of a particular aesthetic and mystified assumption about narratives of writing. The argument is bracing in refusing implicit aesthetic teleologies, revealing the systematic exclusion of women from post-Romantic notions of late style and of genius, and dismantling one of the most persistent of Victorian critical categories. Particular benefits of this scholarly iconoclasm occur in his discussion of *King Lear* in relation to the “post-tragic narrative” of the late plays (p. 295), in his comparison of attitudes to Shakespeare’s last plays with those of other contemporary playwrights, in his exemplary performance criticism on works by Peter Greenaway, Mark Rylance, and Yukio Ninagawa, and in the investment of aging classical actors in the figure of Prospero. In situating notions of lateness culturally and historically, McMullan contributes significantly to revisionist scholarly reflection on scholarship, and in his timely dissection of myths of patriarchal aging and power, he lays bare the hold the telos of biography retains on our readings.

Finally, *Old Age, Masculinity, and Early Modern Drama: Comic Elders on the Italian and Shakespearean Stage*, by Anthony Ellis, takes the topic of old age across cultures, with an eye to the “political, economic and social contexts” that inform the dramatic representation of “comic elders” (p. 4). The book focuses on a (somewhat eclectic) selection of Italian and English playwrights and plays: *King Lear*; *Calandra*; *The Merry Wives of Windsor*; “Florentine” plays by Machiavelli, Donato Giannotti, and Lorenzino de’ Medici; the *commedia dell’arte* and “Venetian” plays by Andrea Calmo; *The Alchemist*, *Old Fortunatus*, *The Tempest*, and *The Old Law*. The chapters are organized around certain thematic issues—including “the problem of generations” (p. 63), “the gerontocratic ideal” (p. 93), “the comic mutations of the pantalone mask” (p. 115), and “magic, mortality, and the debasement of (the Golden) Age” (p. 137). Ellis’s purpose is to expose the “cultural specificity” and “heterogeneity of the comic type” (p. 4) of the *senex*. The

book does open up—although it does not break up—the form, making productive connections between textual and contextual materials. It also historicizes the representation of old age usefully, bringing out the early modern period's correlation of old age with melancholy and its inattention to chronological age, for example. Although Ellis asserts that English playwrights “added Italian models to the rich trove of sources their predecessors had mined” (p. 4), he does not really map out these complex intertextual transactions but instead compartmentalizes and codifies the two traditions in terms of themes. Even so, the book complements Redmond's (discussed previously) as a good starting point for further study in this area.

### SHAKESPEARE FOR A NEW AGE

A few new studies have taken a disciplinary twist and used Shakespeare as a springboard for philosophical thinking. With very few references to current (or past) Shakespearean scholarship, with a two-page index, and with no bibliography, Paul A. Kottman's *Tragic Conditions in Shakespeare: Disinheriting the Globe* is more a meditation than it is a traditional monograph. But it is fascinating meditation, well worth reading, and reading again. The book takes a philosophical approach aligned with that of Stanley Cavell's *Disowning Knowledge: In Six Plays of Shakespeare* (1987). Using Hegel as a key theoretical base, Kottman focuses on four of what he calls (a bit curiously) “Shakespeare's mature dramatic works” (p. 3): *As You Like It*, *Hamlet*, *King Lear*, and *The Tempest*. “Shakespeare's dramas,” he argues, “compel us to regard the social bonds on which we depend for the meaning and worth of our lives together as being, in spite of that total dependence, fully dissolvable,” and, as a consequence, “throw into question the very inheritability, or transmissibility, of human sociality” (p. 4). The literary/critical integrity of Kottman's vision is somewhat compromised by his tendency to put words in Shakespeare's characters' mouths, literally and figuratively—to rewrite speeches using his own words and to declare exactly what characters are thinking. So, for example, he decides that Lear “wanted to strip himself of accommodation” from the start of the play in order to see if he “would be loved” “as a mere man” (pp. 92, 93). Kottman is similarly confident in explaining exactly “why Prospero breaks off his narration to Miranda” (p. 141). Yet page after page, this lively book asks fresh and intriguing questions. For starters, instead of assuming, with Aristotle, that spectators

are necessarily moved by Shakespeare's tragic representations (comedies as well as tragedies here), Kottman scrutinizes whether and how we might be moved; the plays, he contends, "test both the conditions of their own possibility to move us dramatically and our capacity to be moved by them" (p. 5). Unveiling an "uneasy split between the protagonists' feelings and their activities" in *As You Like It*, he asks: "What forms of human attachment might survive the disappearance of all preexisting social, familiar, or political bonds?" (p. 33). Throughout the book, he disputes, and shows how Shakespeare's plays dispute, the security and stability of "a sociality that might be bequeathed to future generations" (p. 37). "Shakespeare's dramatic challenge," he writes, "is to find something for us to do—something that might matter for us—in the wake of the disappearance of any persuasive difference between the conditions of exile and those that furnish the inheritable conditions of a livable life" (p. 37).

As the description of torture (in *The Tempest*) as "waterboarding" makes clear, Kottman is committed to bringing the plays into the here and now, engaging us, as does his Shakespeare, in a "radical" and pressing thought "experiment" (p. 135). The book asks us to think seriously, through the lens of Shakespearean drama, about our own sociality—about the relation between action and consequence, the living and the dead, the natural and the social; between bodily life and social recognition, "the doing of harm and the provision of care" (p. 127); between torture and forgiveness. Intellectually riveting, Kottman's meditation is as powerful as it is passionate in its efforts to put Shakespeare to immediate use. If we leave the book skeptical of its Shakespeare, we will also leave skeptical of ourselves as a social body, and that is precisely its point.

Sharing an interest in ethical questions, though coming at them from a historically grounded, literary critical approach, is the collection *Reading Renaissance Ethics*, edited by Marshall Grossman. In the introduction, Grossman explains that, "following Kenneth Burke, we now ask: what sorts of 'equipment for living' do Renaissance texts represent?" (p. 3). The included essays are designed to "take seriously the question of what to read," "what we do when we read and when we write about our reading," and ultimately to suggest a "phenomenology of reading" geared toward early modern (primarily nondramatic) texts, from the early sixteenth century to the Restoration (p. 4). Together, the essays address "what sorts of events took place when Renaissance texts were read in various contexts" and "what sorts of events

take place when we read them—and teach them—now” (p. 4). Of special interest to scholars of drama might be Richard Strier’s essay, “Shakespeare against Morality,” along with two pieces (by Grossman and Victoria Kahn) on *Samson Agonistes*.

Richard Raatzsch also takes a distinctly philosophical approach in *The Apologetics of Evil: The Case of Iago*, which is translated from German by Ladislaus Löb. Embracing the work of Samuel Johnson, Bradley, and Harold Bloom as critical benchmarks, Raatzsch abstracts the character of Iago into a “certain concept” (p. 2), a “*paradigm* of evil” (p. 80), in order to consider what it means to imagine and defend “evil” as a pathological extension of the “normal” (p. 104). Though this is not a study that understands drama as drama, and characters as a culturally conditioned product of a performance script, its close analyses of Iago’s verbal disquisitions raise piercing philosophical questions. B. J. Sokol’s *Shakespeare and Tolerance* addresses the related issues of tolerance and intolerance from a more traditional literary/critical point of view. Sokol presents his study as a “counterpoise” to recent work that sees “intolerant traits and practices”—of “early modern patriarchy, racism, bigotry, exploitation, hegemonic relations, oppression of ‘outsiders’, and ‘containment’ of human difference”—“reflected” in Shakespeare (p. x). He sees in Shakespeare’s plays “the celebration of those who can transcend rancour arising from human differences, and the tragic disasters of those who are misguidedly or pathetically unable to do so” (p. xiv). Each chapter takes on a theme of “tolerance and”—jobs, gender, nationality, religion, or race (p. vii)—across a range of plays. The terms are set clearly, if a bit too rigidly, up front. For example, though Sokol acknowledges that “race” is a complex concept in the early modern period, quoting the OED he takes the term to mean “one of the great divisions of mankind, having certain physical peculiarities in common” (p. 113). What we lose here is a sense of the dramatic and historical specificity of the complicated lexicon through which the subject and the objects of “tolerance” take shape. In surveying a broad range of historical, critical, and theatrical materials, Sokol wants rather to locate and articulate “a Shakespearean stance” grounded on “universal” assumptions (p. 10) about what is “wholly human” (p. 22). That aim he humanely fulfills.

Despite Shakespeare’s continuing appeal to popular audiences as well as the ongoing efforts of early modern scholars to reach beyond the academy, there have been surprisingly few books (received by *SEL*) that actually address a general public.

Ben Crystal's *Shakespeare on Toast: Getting a Taste for the Bard* suggests that we may ourselves be toast, as far as the public is concerned. Offering a chatty yet purposeful introduction to Shakespeare's era, language, and texts from a populist's point of view, Crystal sets about to teach "the reader how to make Shakespeare their own" (p. 2). Like many books of this kind, it teaches with information rather than through interpretation and so, in a way, thwarts the very ownership it means to enable. More to the point, it makes its Shakespeare seem unusually easy by writing against the straw horse of a Shakespeare who is unusually hard—and made harder by "academic books," which are "full of incredibly complicated analyses of structures and themes that may (or may not be) in Shakespeare's plays" (p. 1). So much for us. More palatable is *Cooking with Shakespeare*, by Mark Morton and Andrew Coppelino. Based on culinary sourcebooks published in England between 1564 and 1616, this cookbook is designed to show "how people cooked and what people ate in William Shakespeare's England" (p. ix), before (and after) culinary tastes changed. The introduction outlines the material and ideological conditions surrounding the production and consumption of food in Shakespeare's time. Each of the 189 entries couples a recipe taken from an early modern source with a related reference in Shakespeare, a short discussion of important terms in the recipe or quotation, and a translation of the recipe into modern terms. One can learn here how to "boyle a capon" (p. 76), "make a stew after the guise of beyonde the sea" (p. 107), "dresse a peacocke with all his feathers" (p. 84), and so on, as well as what it means, practically at least, when Shakespeare's characters call up such images. Bon appétit.

### COMPANIONS

The market for introductory or synoptic guides to the field continues to expand. The Cambridge Companions series has transformed student reading lists, offering accessible and up-to-date surveys of authors and literary topics. The offerings in our field this year include Catherine M. S. Alexander's *The Cambridge Companion to Shakespeare's Last Plays*, Deborah Cartmell and Imelda Whelehan's *The Cambridge Companion to Literature on Screen*, and, relatedly, Warren Chernaik's *The Cambridge Introduction to Shakespeare's History Plays*.

Of these, the most refreshing is on the "Last Plays." Alexander's introduction discusses the different agendas of categories



such as “late” plays and “romances,” but it is McMullan’s essay (“What Is a Late Play?”, a miniature version of his monograph reviewed previously) that really grabs the issue. Proposing “last” as a strictly chronological, not thematic or generic, designation and using the chronology of the second edition of the *Oxford Shakespeare*, McMullan’s list includes *All’s Well that Ends Well*, *Pericles*, *Coriolanus*, *The Winter’s Tale*, *The Tragedy of King Lear* (F), *Cymbeline*, *The Tempest*, *Cardenio*, *Henry VIII*, and *Two Noble Kinsmen*, and thus decisively displaces old clichés about romance motifs or father-daughter relationships (*Coriolanus*?), about autobiography (*Two Noble Kinsmen*?), and about the myth of single, or singular authorship (the collaborative *Pericles*, the revised *King Lear*). Instead it is the notion of return that shapes this chronological group—the return of Perdita and Marina, the return to old plays in the reworking of *A Midsummer Night’s Dream* in *Two Noble Kinsmen*, the return to older writers such as John Gower and Geoffrey Chaucer, the return to the play script in revision and reworking, the return to the prose romances of the 1580s and 1590s. McMullan’s essay unfolds with consummate control and lucidity and is required reading, not just for students. Other stand-out essays in a useful collection particularly oriented toward performance and the notion of the “afterlife” include Karen Britland’s expert summary of Stuart political iconography in the plays, Russ McDonald’s redaction of his own *Shakespeare’s Late Style* (2006), and Suzanne Gossett’s assessment of the “last last” plays, the John Fletcher collaborations.

That the Companion to the last plays is so attentive to theater is testament to the critical and pedagogical popularity of the plays as performance. The contributors to *Literature on Screen* develop a methodology of cinematic adaptation, including essays on favorite genres such as gospel narratives, children’s literature, and Jane Austen, and theoretical arguments about the nature of the translation from one medium to another. Douglas Lanier’s contribution is “William Shakespeare, Filmmaker,” which surveys a century of attempts by directors “somehow to appropriate Shakespeare’s accrued cultural capital for the institution of the cinema” (p. 62), and takes in an overview of critical responses to this cinematic incursion. Lanier identifies advantages and potential risks to the increasing role of film Shakespeare in the classroom, warning that in obscuring the ideological work of adaptation, teaching with and via films may re-essentialize Shakespeare by proposing his works as “freely commutable from medium to medium” (p. 67). Chernaik’s introduction to the history plays (there are

cousin volumes introducing the comedies and tragedies by Penny Gay [2008] and Janette Dillon [2007, respectively]) is also attentive to performance in theater and on film, particularly in his discussion of attitudes to Henry and to the French war in productions of *Henry V*. Chernaik's tone is modest, unpatronizing, and assured as he covers a large amount of important ground on Shakespeare's sources, early modern attitudes to history, the political context, critical reception, and afterlives, ending with an epilogue in which *Henry VIII* is seen to embody the ambivalence to royal authority and interpretive variety intrinsic to the central plays of the genre.

Almost perversely, *Macbeth* has become the focus of a number of introductions to Shakespeare. *Macbeth: New Critical Essays*, edited by Nicholas Moschovakis, is a particularly effective model, tailored, it seems, to undergraduate readers. The collection means "to offer useful guidance to existing debates" about *Macbeth* "while at times proposing to open new avenues of inquiry" (p. 4). It also aims "to supply more, more deliberate, and, in some cases, more controversial examples of close reading—as well as fuller and rather more up-to-date bibliographical resources—than are ordinarily found in brief critical guides, handbooks, and the like" (p. 4). Moschovakis's well-written and carefully structured collection easily fulfills these goals, and more. Together the essays cover new and familiar thematic terrain, as they look at how the play represents such topics as sovereignty and treason, conscience and identity, the union of England and Scotland, as well as the impact of "monetary charisma" (p. 177), peers and peerlessness, and science and supernaturalism on rule. A few essays also address theatrical, cinematic, and digital productions of the play, prompting readers to think seriously about the medium as much as the message. An essay by Michael David Fox, for example, on "nonrepresentational performance" offers an exciting challenge to the idea, "engrained" in theatrical and critical practices, that "empathic response" depends on the integrity of the "representational illusion" (p. 208). Shakespeare disrupts that assumption and that illusion, Fox argues, by "remind[ing] the audience of the presence of the performing actor *at precisely those points ... when audience response to the fictional character's fate must be at its height*" (p. 208). Methodology here is as well conceived as subject. Throughout the collection the essays (which are unusually consistent in their components) contextualize their topics historically as well as critically, providing just enough detail and a notably substantial bibliography. The contributors connect

these contexts clearly to very close readings of *Macbeth*, framing their interpretations in bold and easily accessible ways. In most cases, the essays center only on a select part of the play—in some, a major or minor character, a passage, or scene; in others a parallel between characters or moments; and in yet others, a pattern, politics, or mode of representation that applies across the play. Ultimately, then, the collection offers students a range of models as well as questions for thinking and writing about Shakespeare.

*Power in William Shakespeare's "Macbeth,"* edited by Vernon Elso Johnson, seems to target a less-advanced student audience. The collection is divided into three sections: "Background on William Shakespeare," "*Macbeth* and Power," and "Contemporary Perspectives on the Drive for Power." Its short pieces, all previously published, include excerpts from criticism extending from Bradley onward as well as meditations (some which do not refer to *Macbeth* at all) on such topics as "the growing power of the American presidency" (p. 134) and "the power of American dynasties at the expense of democracy" (p. 139). A list of questions at the end points its readers to the relevant essays and issues, asking students to consider "how the politics of Shakespeare's time reflect on the issue of power in *Macbeth*," how "literary references, images, and symbols reinforce the evil of powermongering," whether *Macbeth* is "responsible for his acts," "psychologically out of control," or "manipulated by the witches and Lady Macbeth," and whether he "evoke[s] your sympathy" "despite his murderous actions" (p. 157). These directions culminate in an assignment: "Write an essay on the relevance of Macbeth's pursuit of power and status to current world affairs and politics" (p. 157). The collection seems to be driven less by scrutiny of W. Shakespeare than by scrutiny of that other "W," George Bush, and, from the perspective of many, that is not necessarily a bad thing.

The interest in the ghoulish surfaces also in *Gothic Shakespeares*, edited by John Drakakis and Dale Townshend, a set of essays imagined as a module for undergraduate courses and "a platform for the work of the liveliest younger scholars and teachers at their most outspoken and provocative" (p. xv). The collection explores both what it means for us to think of Shakespeare as "Gothic" and what it has meant for Gothic writers (such as Ann Radcliffe and Horace Walpole) to cite Shakespeare. In so doing, it historicizes Shakespeare in a wonderfully lurid way, calling attention to his "investment in the resources of the supernatural, his predilection for specters, graveyards, the paraphernalia of death,

moving statues, magical transformations and the emphasis upon the 'non-rational' as a category of human experience" (p. 1). It also uses Shakespeare to unsettle set impressions of the Gothic and Gothic appropriations to unsettle set impressions of Shakespeare, emphasizing these terms ("Shakespeare" and "the Gothic") as mutually constitutive. The essays range in topic from the ghost in *Hamlet* to contemporary horror films. Ultimately they provide an excellent base for an innovative course on Shakespeare, one that looks historically and transhistorically at a range of exciting texts.

In addition to these self-professed introductions and collections, two monographs target student audiences, and their status as introductions raises the question of what works best as a guide for beginning Shakespeareans. *Shakespeare's Politics: A Contextual Introduction*, by Robin Headlam Wells, is a slightly revised and updated version of *Shakespeare, Politics, and the State*, which was published in 1986. Including (as before) "a series of extracts from Shakespeare's plays alongside contemporary documents"—"chronicles, political treatises, pamphlets, essays and church homilies"—as well as a postscript on past and current criticism, the volume steers away from any "definitive reading of a play" (p. viii). Instead it means to "outline the key topics for political debate at the time Shakespeare was writing for the theatre" and then to "show how the plays engage with these issues" (p. viii). What emerges in the selection of topics and the discussion of the plays is necessarily a single view of Shakespeare and his era—something avoided by books or editions (such as the Bedford) which collect contextual materials, rather than embed them in an argument. Still, students may find more comfort in the model here, which does the work of linking contexts explicitly to the play texts.

Paul A. Olson's *Beyond a Common Joy: An Introduction to Shakespearean Comedy* takes a notably different, overtly polemical, track. "This book arises," Olson writes, "from my uneasiness with the many performances and readings of Shakespeare's comedies that are merely frivolous" (p. ix). Determined to give the comedies their due weight, he is also determined to shield them from contemporary (especially "feminist and Marxist") interpretations that call up terms and "message[s]" not "easily available in the universe of discourse of Shakespeare's time" (p. x). The book, then, attempts to "set students on the path of inquiry" by pointing out the connections between Shakespearean comedy and epic and tragedy, classical and biblical sources, and matters of empire and conquest. Once again, the danger is that, instead of learning

to think beyond the bounds of the book, student readers, beginning graduates as well as advanced undergraduates (the target here), will be constrained not only by its argument but also by its selection of materials. Olson insists that “it is our business as modern readers and producers to decide whether we want a Shakespeare *that gives us his culture’s vision and his vision within his culture’s* or one that reflects our vision and our imprisonment in the assumptions of the present” (p. 4). But in treating Shakespeare’s culture and cultural vision as already clearly given, he puts serious limits on what “modern readers and producers” can “decide” and discover.

New reference books complement these offerings. Gary Logan’s *The Eloquent Shakespeare: A Pronouncing Dictionary for the Complete Dramatic Works with Notes to Untie the Modern Tongue*, offers itself as a handbook for theater practitioners and other public speakers or performers. Its pronunciations are based on the Standard American Stage Dialect, not, alas, on early modern language practices, though for that reason teachers and students might find it of use. More useful to students might be *Shakespeare’s Political and Economic Language: A Dictionary*, by Vivian Thomas, who attempts to recover the language, especially of the marketplace, current in Shakespeare’s era and often less current in our own. Each entry offers pertinent denotations along with connotations of the selected word, followed by detailed “examples of the ways in which the word is used” and “suggested reading relating to the word, concept or application in one or more of the texts drawn on in [that] entry” (p. xv). Helpfully, Thomas calls attention to modern definitions which do not apply or are not the most prominent in the early modern period; (he notes, for example, that “invest” “is not used in the modern financial sense” [p. 158]). His examples of each word’s appearance in Shakespeare, his discussions of its use, as well as his citation of relevant scholarship make this volume a more attractive and user-friendly resource for students than is the sometimes overwhelming OED.

Given recent efforts to shift the focus of the field away from Shakespeare, toward plays that have been neglected in our—but not necessarily their own—era, surprisingly few resources that feature non-Shakespearean drama have appeared this year. A new series on “Renaissance Dramatists,” edited by Sean McEvoy, markets itself as putting special emphasis on performance. Understandably, the books in this series focus on well-known dramatists, this year Jonson, Thomas Middleton, and Christopher Marlowe. In *Ben Jonson: Renaissance Dramatist*, McEvoy does

attempt to give life and meaning to Jonson's plays "as they are experienced in the theatre" (p. 1). The volume includes chapters on Jonson's "life and culture" (p. 3), his "early comedies" (p. 18), his "Roman tragedies" (p. 32), and his "late plays" (p. 151), as well as a chapter each on *Volpone*, *Epicoene*, *The Alchemist*, *Bartholomew Fair*, and *The Devil Is an Ass*. McEvoy presents an "avowedly moral" Jonson (p. 13), who "disguis[es] his moral project as drama to make it palatable to his audience" (p. 15). The transmission to audiences is key here. McEvoy's discussions of context give priority to literary and especially theatrical traditions, and throughout the book, his interpretations are not only illuminated but also cued by performances. While the attention to productions has the potential to open Jonson's plays up, in places the study closes them down, by attempting to identify "the single right way" the plays have been or should be performed (p. 2). Still students will find here useful accounts of a range of productions, right or wrong.

The other two volumes in the series take very different tracks. In *Thomas Middleton: Renaissance Dramatist*, Michelle O'Callaghan identifies issues central to Middleton's works and culture and organizes her discussions of particular plays in light of those issues. For example, though she singles out wit as the characterizing feature within Middleton's style, she interrogates the sociopolitical as well as theatrical implications of his use of certain genres (city comedy, tragicomedy, and revenge plays), and she raises questions about collaboration and authorship, in his case as in general. One chapter includes a sustained look at performances of *The Changeling*. But otherwise her discussions, which spotlight a single play or group of plays, consist of an intelligent interweaving of historical, critical, and literary materials. Students looking here will find much to build on—not just on the arts of drama and theater but also on gender, class, censorship, carnival, consumption, Protestantism, among other things, in the early modern period. In *Christopher Marlowe: Renaissance Dramatist*, Lisa Hopkins spreads her readings of each of Marlowe's plays (and, to a lesser degree, his poetry) across its chapters. After mapping out Marlowe's biography with crisp clarity in her first chapter and providing an interpretive overview of each of Marlowe's plays in her second, she includes three chapters ("Marlowe on Stage, 1587–2007: Theatrical Contexts and Dramaturgical Practice," "Marlowe as Scholar: Old and New Knowledges in the Plays," and "Marlowe the Horizon-Stretcher: Daring God out of Heaven and Conquering New Worlds"), each of which addresses



all the plays, one by one, with interesting new angles in mind. A final chapter surveys the criticism on Marlowe, before taking on (again in a play-by-play discussion) what she identifies as one of its common allegations, "that Marlowe cannot create female characters" (p. 155). The readings are consistently sound, and often surprise with a great observation (for example, that Faus-tus's world is "astoundingly star[k]" [p. 30]). Students will find a complex and interesting Marlowe here, though they themselves will have to make connections across the readings, to see, for example, how the Marlowe who routinely creates transgressive characters relates to the one who makes meaning through clas-sical allusions.

### EDITIONS

Only a few new editions of early modern plays have been produced since the last review. Scholars and teachers will welcome the appearance of Kermode's stately Revels Plays edition of *Three Renaissance Usury Plays*, which includes two plays that have already become important in our critical discourse (Robert Wilson's *Three Ladies of London* and William Haughton's *Englishmen for My Money*) as well as one play that may garner attention now (Robert Tailor's *The Hog Hath Lost His Pearl*). Though the volume is likely to prove too expensive for use as a course text, it will nonetheless provide an excellent, potentially ground-breaking, resource for scholars and students alike. The edition is thoughtfully annotated with accessible signposting of textual variants, and it includes a fine introduction, laying out the historical and literary contexts that shape early modern conceptions of usury. For students of Marlowe, Stephen J. Lynch has edited a "reader friendly" version of *The Jew of Malta* and, for more advanced readers, has included excerpts from three "related texts," Machiavelli's *The Prince*, Innocent Gentillet's treatise *Against Machiavel*, and Francis Bacon's *The Advancement of Learning* (p. vi).

The other editions that have appeared are all reworkings of earlier publications, including two updated volumes in the New Cambridge Shakespeare. A. R. Braunmuller presents a new introduction to his updated *Macbeth*, ten years after its first publication, corrects an "egregious error" (p. x), and in particular stresses more recent performances. He discusses, for example, Vishal Bharadwaj's film *Maqbool*, and the translation of the witches into the "brilliantly comic" (p. 102) roles of two corrupt policeman, and also takes in Doran's 1999 production in Stratford with Antony

(not Anthony) Sher and Harriet Walter. Giorgio Melchiori's edition of *The Second Part of King Henry IV* opts for a different updating strategy with a new supplement to his introduction, by Adam Hansen on "Recent Stage, Film, and Critical Interpretations": Hansen deals with newer debates about national identity, sexuality, and performance and ends with an astute analysis of Gus Van Sant's film *My Own Private Idaho*.

The New Kittredge Shakespeare presents the text of *Hamlet* as prepared by George Lyman Kittredge in the 1930s, lightly reworked by editors James H. Lake and Bernice W. Kliman. The new editors have added some footnotes—suggesting, for example, that the word "entreated" (I.i.25) now needs glossing where it did not under Kittredge's editorship—but the strength of the edition is not the text itself. Nowhere, for example, does the edition say which of the early texts it is using (it is largely Q2, although, for example, Q1's stage direction showing the ghost returns "in his nightgown" is included in square brackets). If textual matters get little explicit attention, that editorial space is taken up with stimulating information about recent performance traditions. The editors discuss stage and screen productions directed by Michael Almereyda, John Caird, and Branagh, and add a layer of commentary to the text that stresses performance interpretations: "in [Kevin] Kline's production a smiling Ophelia is reading a letter; Laertes enters, takes the letter, and crumples it. She later manages to retrieve it" (I.iii.21). A useful list of topics for further study and discussion, and an introductory essay on "How to Read *Hamlet* as Performance" are well-aimed at a student and classroom readership, although the section on "The Play's Timeline"—"4.4— the same day or early the next day, on the way to the ship, Hamlet sees Fortinbras and speaks with a captain of Fortinbras's army" (p. 169)—may encourage an unhelpful sort of literalism in neophyte readers, as if the play were a realist novel.

#### CODA

A few collections honor distinguished colleagues, either as collections of their essays, or as festschriften, and perhaps the best place to end is with those. The collection *A Touch More Rare: Harry Berger, Jr., and the Arts of Interpretation*, edited by Nina Levine and David Lee Miller, derives from a 2006 conference acknowledging the extraordinary, multidimensional work of Harry Berger Jr., and consists of a lively set of celebratory contemplations (more talks than essays) on his scholarly career. One sec-

tion is devoted to drama, though there, as throughout the rest of the collection, the papers tend to address, and admire, Berger's critical practice generally. Two of the contributions, however, do use the occasion as an imaginative springboard for analysis of Shakespeare and take us, in Bergerian fashion, beyond the play text, to source, audience, and levels of production where important displacements and ambivalences lie. In "Sack Drama," Bradley Greenburg takes as his starting point Berger's insistence that Shakespeare's characters "'are the effects rather than the causes of their language and our interpretation'" (p. 45). Focusing on "the writer's discourse," on speeches where Shakespeare's reading intrudes, unwanted, Greenburg shows how the *Henriad* "is haunted by its source material" (p. 46): he finds the irrepressible specter of Oldcastle in places we are not accustomed to looking and offers a model of source study that positions reading against writing, the necessary "constriction" of dramatic material against an uncontainable source (p. 48). In "Redistributing Complicities in an Age of Digital Production: Michael Radford's Film Version of *The Merchant of Venice*," Thomas Cartelli argues that while Radford "seeks to compensate for, or at least contextualize, *The Merchant's* apparent anti-Semitism" (p. 67), the film is ultimately marked by a "normalizing momentum" (p. 72)—by its "confirmation of the naturalness and normality of the featured protagonists" (p. 71), and by its failure "to locate dissent against the play's 'happy ending'" (p. 71). If Cartelli builds less explicitly on Berger than do other contributors in the collection (indeed he starts with reference to Bloom), his paper reads against several grains to bring out "the complicities that get muted or redirected at the point where Hollywood genre conventions, global marketing strategies, and a play as deeply problematic as *The Merchant of Venice* meet" (p. 72).

Finally, two collections offer up the "greatest hits" of individual notable authors: Karen Newman and Marjorie Garber. In *Essaying Shakespeare*, Newman gathers together work she has written over the past twenty-five years, all but three short pieces published before. Her hope—indeed her accomplishment—is, through it, to document a "trajectory of recent Shakespeare criticism" that illuminates important "changes in approaches to reading and teaching his work" not only in her own scholarship but in Shakespearean scholarship more generally (p. xi). The "anchors" of the collection are two very well-known and influential essays: "Renaissance Family Politics and Shakespeare's *The Taming of the Shrew*" and "'And Wash the Ethiop White': Femininity and the Monstrous

in *Othello*" (p. xiii). They, together with the surrounding pieces, show especially how questions of gender put critical pressure on the practice of historicism and how the practice of historicism puts critical pressure on the practice of feminism. In the new work, we can see Newman offering new takes on old histories, bringing the poor into the discourse on early modern clothing and England's Anglo-French past into the discourse of globalization. Along the way, too, she offers a historically oriented critique of Bloom's *Shakespeare: The Invention of the Human* (1998) and its ahistorical conception of character, propelled by what she sees as the book's danger, its "diminishment of Shakespeare's dramatic achievement to a selfish individualism" (p. 122) and its embrace "by a reactionary, anti-intellectual, middle-brow cultural establishment in the United States" (p. 112). In *Profiling Shakespeare*, instead of tracing a critical trajectory, Marjorie Garber attempts to trace the "profile" "of a Shakespeare rather different from the man sought so earnestly and eagerly by biographers from his time to our own" (p. 1). Adopting a method she describes as "the obverse of biographical investigation," she looks at a panoply of "cues and clues" "out of which Shakespeare's admirers, fans and dedicated scholars have pieced together a vision of the playwright" (p. 1). The collection culls from Garber's extensive, ever-imaginative body of writings such essays as "Shakespeare's Ghost Writers," "Hamlet: Giving Up the Ghost," "Macbeth: The Male Medusa," "Shakespeare's Dogs," "Shakespeare's Laundry List," and "Shakespeare's Faces." All of the inclusions, save one, have been published before, in a variety of venues; but grouped here for the first time, together they chart a fascinating cultural history, a contemporary birth of the author. And they do it with a style, an endlessly provocative wordplay, which has become a hallmark of Garber's work.

At this point, the genre of the review essay ordinarily turns to reflective generalizations about the state of the profession. Reviewers tend to reassure us that there is no crisis in scholarly publishing, adducing the large number of books received for review, although they humorously acknowledge that there is something absurd and punitive about trying to read all of them. Publishers are praised for new series and exhorted to produce more books in affordable soft cover. Certain foci—of late historicism and almost always Shakespeare—are acknowledged as dominant, and a respectable challenger is usually identified (sometimes performance, sometimes Marxism, sometimes ecocriticism). Ultimately, with its catalog of books most of us, however diligent, will never

be able to read, the review essay form itself attempts to reassure us that all is well. We would not want unduly to ruffle that picture. Indeed, we have read lots of wonderful and stimulating books in 2009 (and maybe more people would have read them too had they cost less). And we ourselves have started by identifying dominant subjects, and Shakespeare's dominance, within a varied field of scholarship. But it is also true that a summary of the year's work may obscure some potential anxieties about our discipline and our self-imposed institutions. Perhaps it is a good thing that no one of these books, however exciting (and there are numerous contenders), will be a real "must-read," something to unite scholars in the field with a shared basis for discussion and development. But the risk is that books can therefore intervene only in local, rather than broader, debates. The risk is, that is, that instead of contributing to an inclusive scholarly discourse we are each talking, and talking all at once, on an open mike. The amount of published material proves beyond doubt that everyone is writing—and, in many cases, with highly provocative and instructive results. But (what) is everyone reading?

## BOOKS RECEIVED

Alexander, Catherine M. S., ed. *The Cambridge Companion to Shakespeare's Last Plays*. Cambridge Companions to Literature. Cambridge and New York: Cambridge Univ. Press, 2009. Pp. xviii + 230. \$29.99 paper. ISBN 978-0-521-70819-7.

Bamford, Karen, and Ric Knowles, eds. *Shakespeare's Comedies of Love: Essays in Honour of Alexander Leggatt*. Toronto, Buffalo, and London: Univ. of Toronto Press, 2008. Pp. xxv + 316. \$65.00. ISBN 978-0-8020-3953-8.

Bate, Jonathan. *The Genius of Shakespeare*. Oxford and New York: Oxford Univ. Press, 2007. Pp. xii + 402. \$24.95 paper. ISBN 978-0-19-537299-1.

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