Review

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BÜCHERSCHAU

Shakespeare und verschiedene Frauen

Fiona McNeill, *Poor Women in Shakespeare*. Cambridge: Cambridge University Press, 2011. 268 S. – ISBN 978-1-1074-0593-6 – £ 23.00 (pb.) – ISBN 978-0-5218-6886-0 – £ 67.00 (hb., 2007).

Patricia Pender, *Early Modern Women's Writing and the Rhetoric of Modesty*. Early Modern Literature in History. Basingstoke: Palgrave Macmillan, 2012. x, 218 S. – ISBN 978-0-230-36224-6 – £ 50.00 (hb.).

Gail Marshall, *Shakespeare and Victorian Women*. Cambridge: Cambridge University Press, 2012. 224 S. – ISBN 978-1-1074-0363-5 – £ 17.99 (pb.) – ISBN 978-0-5215-1523-8 – £ 59.00 (hb., 2009).

Für die Shakespeare-Forschung gehört die Beschäftigung mit Marginalisiertem mittlerweile zur Normalität. Fiona McNeill begibt sich in *Poor Women in Shakespeare* an die äußersten Ränder: Wer erinnert sich schon an Christopher Slys Bekanntschaft mit Marian und Cicely Hacket in *Taming of the Shrew* (Induction 2.20; 2.87)? Oder wer denkt bei dem Lied von Klöpplerinnen, das sich Orsino zur Unterhaltung wünscht (*Twelfth Night* 2.4.44–46), an die Funktionalisierung von Rhythmus für die Mechanisierung von Handarbeit? Die Studie geht den literarisch-kulturellen Repräsentationen von mittellosen Frauen außerhalb von Ehe und Haushalt nach und leistet dabei spannende philologische Detektivarbeit, denn trotz ihrer Bedeutung für frühkapitalistische Wirtschaftsformen werden Näherinnen, Wäscherinnen, Schankfrauen, Prostituierte, Diebinnen und Landstreicherinnen in zeitgenössischen Darstellungen und Terminologien kaum je sichtbar. McNeill folgt ihren Spuren von den Abbildungen arbeitender Frauen auf einem *Farthing* bis hin zu Schreiben der Londoner Virginia-Company zur Deportation 'herrenloser' Frauen. Dass neben solchen Dokumenten auch Dramen als historische Quellen verwendet werden, ist sicherlich methodisch problematisch. Gleichwohl fördert McNeills Fokus auf die Semantik einzelner Begriffe, auf Wortfelder und Figurationen interessante rechtliche und sozioökonomische Bezüge zu Tage. Primär widmet sich die Studie den *city comedies* und Autoren wie Thomas Dekker, John Fletcher und Nathan Field. (Shakespeares Dramen selbst bleiben eher am Rande, weshalb der verkaufsfördernde Titel dieser 'Shakespeare'-Studie, wie gegenwärtig der einiger anderer, irreführend ist.) *The Roaring Girl* wird als einziges Drama ausführlich interpretiert – und zwar im Kontext von Gerichtsakten, Bänkelliedern sowie Handzetteln der Sensationspresse. Literaturwissenschaftliche Fragen wie Gattungskonventionen und Handlungs- oder Figurengestaltung werden kaum berücksichtigt, obwohl sie die Semantiken wesentlich mitbestimmen. Dafür ist die Studie sozialhistorisch aufschlussreich: Machtmechanismen erscheinen hier nicht nur als harmlose poetisch-textuelle Repräsentationen, sondern werden in konkreten Formen als Beschuldigung, Unterdrückung und Bestrafung sichtbar, für die neben Geschlechter- vor allem Klassenzugehörigkeit maßgeblich ist – ein Forschungsfeld, in dem es (für die Frühe Neuzeit) noch einiges aufzuarbeiten gilt.

Die zweite Studie, *Early Modern Women's Writing and the Rhetoric of Modesty,* widmet sich schreibenden Frauen – und damit notwendigerweise einer höheren sozialen Schicht. Diese Frauen erscheinen bei Patricia Pender auch nicht so sehr als Objekte oder Opfer, sondern vielmehr als kluge und selbstbewusste Akteurinnen. Dies ist eine deutliche Akzentverschiebung gegenüber frühen feministischen (Re-)Konstruktionen weiblichen Schreibens in der Frühen Neuzeit: Dort galten Autorinnen primär als durch patriarchale Ge- und Verbote determiniert, ihre Texte wurden zumeist biographisch interpretiert und als transparente historische Zeugnisse gelesen. Pender dagegen nimmt die Texte ihrer sechs Autorinnen aus der Zeit zwischen 1545 und 1650 auch in formaler Hinsicht 'ernst'. Für ein Zeitalter, das textliche Konventionen schätzte, ist es angemessen, den kunstvoll-raffinierten Einsatz rhetorischer Strategien zu untersuchen – hier den in der Forschung zum Klischee geronnenen, vermeintlich weiblichen Bescheidenheitstopos. Pender geht zeitgenössischer Rhetorik sowie unterschiedlichen Publikationsformaten historisch sehr differenziert nach und reflektiert ihre eigenen Thesen hermeneutisch auf mögliche spätmoderne Projektionen hin. Die posthum erschienenen Verteidigungsreden der protestantischen Märtyrerin Anne Askew, von John Bale publiziert und mit Kommentierungen versehen, liest Pender als textliche Gemeinschaftsproduktion. Die englischsprachigen Gebete und Meditationen von Katherine Parr, die ihre Übersetzungen unter eigenem Namen über einen königlichen Drucker veröffentlichte, liefern einen weiteren Nachweis für die wichtige Rolle von Frauen in religiösen (und damit auch politischen) Debatten der Zeit. Im Fall von Mary Sidney Herbert, die das Projekt der Psalmenübersetzung ihres Bruders fortführte, zeigt Pender die Komplexität der einleitenden Gedichte auf. Deren Subtexte heben – gerade über die Bescheidenheitsrhetorik – die Kompetenzen Mary Sidneys hervor. Auch bei Aemilia Lanyers semi-professioneller Publikation von Gedichten und Anne Bradstreets vorgeblich als Raubdruck erschienener Gedichtsammlung analysiert sie das paratextuelle Instrumentarium, das mit großer Umsicht auch auf (rhetorische) Marketingstrategien hin gelesen wird. Diese klar strukturierte und vorbildlich recherchierte Monographie erweitert bisherige Konzepte von Autorschaft sowie Autorfunktionen für die Frühe Neuzeit und räumt mit schematischen Vorstellungen von monolithischen Machtstrukturen und kruden Binarismen wie 'dominant versus subversiv' gründlich auf.

Vergleichbares gilt für Gail Marshalls *Shakespeare and Victorian Women* leider nicht. Dieser Studie mangelt es an methodischer und konzeptioneller Reflexion. So verwendet Marshall Begriffe wie 'Aneignung', 'Re-Vision', 'Transfer' und 'kulturelle Übersetzung' synonym und verzichtet auf Erläuterungen von Termini wie 'Ideologie', 'Mythologisierung' oder 'Popularisierung' – und damit auf eine historische Kontextualisierung Shakespeares im viktorianischen Bildungsbürgertum. Stattdessen geht es vage um "the intimacy of the relationships struck up between women and Shakespeare" (S. 9), wobei Marshall konventionelle Konstruktionen Shakespeares als (erotisierter) Fetisch romanzenartig fortschreibt: So erklärt sie die Auseinandersetzung viktorianischer Schauspielerinnen mit Shakespeare als emotionale Hinwendung zu literarischer 'Authentizität' (vgl. S. 152) und damit als 'Befreiung' – eine Deutung, der eine unkritische Akzeptanz des Autorschaftsmythos nicht nur bei den Viktorianerinnen zugrunde liegt. Marshall nimmt pädagogische, literaturkritische, autobiographische und literarische Texte schlicht für bare Münze, statt sie als konventionalisierte Diskurse zu behandeln. Das zusammengetragene Material (z. B. Handbücher zur Mädchenerziehung, Theaterkritiken sowie Briefe,

Essays und Vorträge von Autorinnen und Schauspielerinnen) ist interessant, die Ausführungen hierzu sind jedoch disparat, oft anekdotisch sowie voller biographischer Spekulationen und Gemeinplätze der Forschung. Hinweise auf die Funktionen von viktorianischen Bühnenspektakeln, auf den Bedeutungsreichtum von Visualität und Performativität, sucht man vergebens. Ein profundes Wissen im Bereich der Shakespeare-Forschung ist ebenfalls nicht erkennbar: So ist etwa die Zuordnung des zur Formel verdichteten *Big-Time Shakespeare* zu Michael Bristol nicht möglich (vgl. S. 5 und S. 178, Fn. 7). Stutzig macht auch, dass Marshall, die sich bereits mit der Bedeutung von Shakespeare-Heldinnen für George Eliot sowie für Schauspielerinnen wie Helen Faucit und Ellen Terry beschäftigt hat, ihre frühere Studie, *Actresses on the Victorian Stage* (CUP 1998), an keiner Stelle erwähnt. Als Fazit bleibt festzuhalten, dass diese Monographie – im Gegensatz zu den beiden ersteren, ebenfalls frauenorientierten Studien – ein Beispiel dafür ist, wie 'frau' mit einer feministischen Agenda wissenschaftlich nicht verfahren sollte. Dafür dekonstruiert das Buch, das bei Cambridge University Press erschienen ist, zwar nicht Shakespeare, aber ein anderes Markenzeichen.

Doris Feldmann (Erlangen)

On Making the Wrong Kind of Noise

David Mann, *Shakespeare's Women: Performance and Conception*. Cambridge: Cambridge University Press, 2012. 293 pp. – ISBN 978-1-107-40592-9 – £ 23.00 (pb.) – ISBN 978-0-521-88213-2 – £ 64.00 (hb., 2008).

Anna Kamaralli, *Shakespeare and the Shrew: Performing the Defiant Female Voice*. Palgrave Shakespeare Studies. Basingstoke: Palgrave Macmillan, 2012. ix, 250 pp. – ISBN 978-0-230-34809-7 – £ 50.00 (hb.).

It is sad when the most prominent feature of a book is not its main argument or core thesis but its aggressive tone. Quite a few passages in David Mann's *Shakepeare's Women* hurl vitriolic criticism at "hostile feminist and then gay and homophilic critics" (p. 15). Of course it is possible to make a point by putting down colleagues who pursue a different agenda or favour an approach foreign to one's own interests. Perhaps such an approach even helps to carve out one's own little niche in the crowded world of Shakespeare Studies. Yet, pretending that only "radicals [...], gay critics [...] and others" (p. 20) *have* an agenda, while one occupies the neutral / objective position, just no longer convinces the way it used to. More importantly, it is questionable whether sentences dripping with a contempt that often borders on the personal are appropriate contributions to a professional debate. Disagreement? Yes. Controversy? By all means. Disproving an interpretation with reference to historical fact? Absolutely. But sneering?

For Mann the main bone of contention is the frequency with which other Shakespeare critics commit anachronism. Let's say that his basic message was accepted: namely that "incorporating contemporary assumptions from their [the critics'] own period into reconstructions of the past, and [...] providing definite answers to impossible questions simply because there is a

hunger for them" (p. 29) is not without risk. Let's, furthermore, pretend for a moment that doing "*preposterous history*" – as Mieke Bal has termed the move which puts "what came chronologically first [...] as an after effect" in a scholar's eye (*Quoting Caravaggio*, 1999, p. 7) – has never produced questions that merit asking or insights worth gaining. Given Mann's crackdown on anachronism, his own jumping from a Heywood-citation to a quote by de Beauvoir and back to Elizabethan plays within one paragraph (p. 8), or his leaping from de Sade to Elizabethan dramatists in one *sentence* (p. 206), raises an eyebrow.

Mann fashions himself as the 'voice of reason', the badly needed corrective force in a field infested by "solecism", "humourless judgment" (p. 19), "a number of common misapprehensions" (p. 48) and "the homophilic argument" (p. 63); where "wayward modern versions" (p. 73) win the day, although they are "in no sense [...] unbiased scholarship" (p. 77) but either based on "evidence that is in no sense objective or informed" (p. 63) or right-out "invent[ed] and project[ed]" (p. 72) upon the text by "gay polemicists" (p. 78); a field where "normally sagacious" (p. 98) critics, under the spell of new-fangled theories, unexpectedly "leap upon" (p. 98) pseudo-evidence, while only he, Mann, shows readers that "nothing could be further from the truth" (p. 86) than their biased interpretations. Politics aside, what is problematic about a statement like "the whole Shakespeare-as-feminist project is predicated on an autonomous creative process that never existed" (p. 24) is that this very sentence is *itself* predicated on the assumption that every scholar who suggests a feminist interpretation of one of Shakespeare's passages wishes to make a point about author intention.

If one succeeds in ignoring Mann's tone, it turns out that he has some information to offer. The appendix contains a list showing how many lines are actually spoken by female characters in 200-odd plays between 1550 and 1614. Apart from this, *Shakespeare's Women* makes a few points about late sixteenth and early seventeenth-century performance practice: 'boy actors' were older than generally assumed; their capabilities are widely underestimated today because their training and the long tradition from which they benefited are not appreciated; a performer's maleness must not be forgotten when thinking about the representation of gender on the early modern stage; "open admiration of male beauty and the expression of same-sex affection were consistent with a taboo on its physical, or at least penetrative expression" (p. 99); and the stage practice of stereotyping had productive as well as restrictive functions. Why these points need to be framed in the way which makes Mann's book, which was first published in 2008 and has now been republished as a paperback, the front-runner in any contest for 'most patronizing prose in a Shakespeare Study' is anyone's guess.

Anna Kamaralli's study of "vocal women" (p. 1), who have been described as 'shrews' because they speak – often truth to power – when or where they should not, is based on two decisions: to consider the printed text of the selected plays alongside their recent theatrical interpretations and to complement interpretations by scholars and theatre critics with statements by actresses and directors who have put on these productions. Both conceptual decisions are felicitous, as they guarantee that Shakespeare is being discussed as a part of living culture.

Kamaralli teaches readers how broad the spectrum of shrewish speech actually is. Its different types are discussed by grouping the unruly females who vocalise them in three genre-based chapters: histories (Constance, Kate Percy, Jeanne, Margaret), comedies (the "shrew-shaped cog in a larger machine" [p. 89] Adriana, Katherine, Beatrice) and post-comedies, subdivided

into tragedies (Goneril, Emilia) and not-quite tragedies (Isabella, Marina, Paulina). One of the general theses borne out by all examples is that 'the shrew' is a creature produced by a double-standard (p. 134). This goes hand in hand with another claim: that the plays / performances in which a shrew is given room are particularly good "barometers for the attitudes of the society mounting the production" (p. 125). The "cultural bias that renders people only capable of registering abuse when it is enacted against a man" (p. 134) is one of these attitudes. Another two, located on different levels, are the "lively intellectual contortions" (p. 153) performed by scholars who want to avoid censuring whom they admire (Shakespeare), or by "critics determined to find a way to avoid admiring" (p. 153) whom they dislike (Isabella).

Each of Kamaralli's three chapters offers a useful overview, but not equally well. In the first part, the eponymous shrew is drifting too far into the background while performances are being discussed. One valid point Kamaralli does convincingly make, however, is that the shrews in Shakespeare's plays suffer even more than other female characters from having their lines cut in the interest of an 'audience-friendly' length of the show. Chapter 2 offers some of Kamaralli's best arguments; especially her treatment of the many problems Katharina (who turns out to be a bit of a 'non-shrew') and her play ("originally written with sixteenth-century quotation marks included" [p. 102]) have posed for critics, actresses ("sent on a course in doublethink before being employed in this role" [p. 102]) and directors alike is complex, insightful and, moreover, a good read. Chapter 3, too, offers some gems: the discussion of how Emilia is produced as a shrew; the witty analysis of Isabella – unexpectedly "the veriest shrew of all" (p. 171) – as a "virtuoso female tongue" (p. 152), who actually succeeds in guiding other characters; and the presentation of Paulina as a figuration "of our hope that there will be someone who will step up and say what needs to be said" (p. 203) and, thus, as the ultimate embodiment of Shakespeare's shrew. Kamaralli's study brings to readers' attention that shrewish speech comes in many shapes: as protest, brawling, trouble-making or the venting of bad temper or frustration; as protection, bravery, healing, magic or temptation; as an appeal to justice, as the inconvenient voice of reason or as an expression of inner nobility. Contrary to Mann, she manages to do so in a style appropriate for and conducive to professional academic debate.

Sylvia Mieszkowski (Paris)

Shakespearean Materials

Jonathan Bate / Dora Thornton, *Shakespeare: Staging the World*. London: The British Museum, 2012. 304 pp. – ISBN 978-0-7141-2828-3 – £ 30.00 (hb.) – ISBN 978-0-7141-2824-5 – £ 25.00 (pb.).

Julian Bowsher, *Shakespeare's London Theatreland: Archaeology, History and Drama*. London: Museum of London Archaeology, 2012. 256 pp. – ISBN 978-1-907586-09-5 – £ 20.00 (pb.).

Neil MacGregor, *Shakespeare's Restless World*. London: Allen Lane, 2012. xvi, 320 pp. – ISBN 978-1-846-14675-6 – £ 25.00 (hb.) – London: Penguin, 2013. ISBN 978-1-846-14830-9 – £ 12.99 (pb.).

These three books seem to demand to be reviewed together. All three are lavishly illustrated, all reach out to the general public and all are companion volumes to projects that are not book-bound. The book by Neil MacGregor, the current director of the British Museum, is the edited print version of a 2012 BBC Radio 4 series, in which Jonathan Bate, Dora Thornton and Julian Bowsher all appeared. Bate and Thornton, the latter MacGregor's colleague at the British Museum, both receive special mention in his acknowledgements (p. 310). The book's 2013 paperback version has the subtitle *An Unexpected History in Twenty Objects*, which links it to MacGregor's 2011 bestseller *A History of the World in 100 Objects*, which in turn resulted from a Radio 4 programme of 2010. MacGregor's book, like his *100 Objects*, has been hugely popular in terms of downloads; both radio series were accessible for a long time via the BBC Radio 4 website and are available as audiobooks on CD. Bate's and Thornton's book, which comes with a foreword by MacGregor, complements the exhibition *Shakespeare: Staging the World* held at the British Museum in 2012 as a contribution to the Cultural Olympiad, organized in partnership with stage designers of the RSC and sponsored by BP. Julian Bowsher works for Museum of London Archaeology; since the mid-1980s he has focused on early modern archaeology, particularly on the excavations of theatres in London. He describes his book as "a timely overview for a more general audience [...] a guide to the 'entertainment' world of London in the late 16th and early 17th centuries" (p. 11). From not so very different points of view, then, all three books cater to the interest in material aspects of early modern culture, materializing the publishers' hopes on Shakespeare as a British cultural icon of 2012, the year of the London Olympics, the Queen's diamond jubilee and Charles Dickens's 200th birthday.

Via the objects he rhetorically showcases (originally in radio broadcasts), MacGregor offers twenty "journeys, through the charisma of things, to a past world" (p. viii), seeking "to share the experiences of Shakespeare's public" (p. ix). The framing narrative of this necessarily episodic book is that Shakespeare's audiences "had to confront a world radically unlike that of their parents, a world recently expanded in size, yet collapsed in many of its central assumptions" (p. xvi); arousing intellectual curiosity and creating productive alienation are certainly among its aims. The objects, many of which are not in the British Museum, are well-chosen for their capacity to make us wonder, beginning with a medal celebrating Sir Francis Drake's circumnavigation of the world, an object MacGregor brings into dialogue with Puck's claim "I'll put a girdle round the earth / In forty minutes". Many objects blur the boundaries between the stage and the streets outside the theatres, such as the rapier and the dagger lost on the foreshore of the Thames, objects that would be present both as theatre props, for instance in the sword-fighting scenes of *Romeo and Juliet*, and as masculinity props just outside the theatres, where young gentlemen were tempted to put their fetishized fashion accessories to use.

MacGregor's arguments in the individual chapters skip from topic to sub-topic and back, in a refreshing manner. For final instance, the last chapter, "Shakespeare Goes Global", starts with a quote from Marcel Reich-Ranicki's *Bundestag* speech in 2012, in which he spoke about marrying his fiancée in the Warsaw ghetto in 1942 to save her from being deported – and quoted from *Richard III* while coming to his decision: "Was ever woman in this humour wooed?" The object that crystallizes MacGregor's globalising train of thought here is (sidelining the First Folio) the Robben Island 'Bible', the volume of Shakespeare's works Sonny Venkatrathnam asked for when he was a political prisoner on the South African island during the apartheid-

driven 1970s. Venkatrathnam disguised the book "by sticking Hindu cards sent to him for Diwali over the covers" (p. 281) and asked each of his co-prisoners to mark and sign a passage in Shakespeare's works. Nelson Mandela chose Caesar's speech "Cowards die many times before their deaths". From here, it is just another short synaptic jump home for MacGregor, in order to illustrate Shakespeare's going global, to look at the BBC building of 1932, i.e. at the Eric Gill sculpture of Prospero and Ariel over its door. Melting a modern Shakespeare into thin air includes the process of turning him into a continual global presence, via radio waves and digital bits of electrified information.

Bates and Thornton stress that their beautifully designed book not only serves as a catalogue to an exhibition but stands as "a substantial body of research in its own right" (p. 10). Their project is more ambitious than MacGregor's when they claim to "create a dialogue between Shakespeare's imaginary worlds and the material objects of the real world of the late sixteenth and early seventeenth centuries" (p. 10). Attempting to describe the many detailed descriptions and reflections of this substantial effort would be futile; here is the suggestive and informative list of chapter titles: "London, circa 2012: World City"; "'Now am I in Arden': Country, County and Custom"; "'Cry "God for Harry, England and Saint George!"': Kingship and the English Nation"; "'Beware the Ides of March': The Legacy of Rome"; "'A fair city ... populated with many people': Venice Viewed from London"; "The Noble Moor"; "'For rebellion is as the sin of witchcraft': The Scottish Play"; "The Matter of Britain: Past, Present and Future"; "'O brave new world that has such people in't'"; "Legacy". The Shakespeare quotes in the chapter titles reiterate a link which might get lost among the full-colour *copia* of early modern objects that threatens to overwhelm twenty-first-century subjects. With much larger pages to fill than MacGregor (and with a smaller font), Bate and Thornton tell detailed and extensive stories about a multitude of objects, including most of the objects discussed by MacGregor, and although they do not wear their learning quite as lightly as he does, their stories also manage to fascinate. Bate and Thornton are, though, not as successful as MacGregor when it comes to steering clear of clichés in a book aiming at a large target group – particularly at chapter endings: "[Shakespeare's] plays continue to live, and to give life, four centuries on, all the way across the great theatre of the world" (p. 269).

For Bowsher, Shakespeare's London theatreland is still there to be experienced. In its last section before the bibliography, his book includes eight minutely described walks, with good maps and other visual aids (as are provided in the book throughout). Those equipped with GPS technology will find the National Grid reference figures provided helpful. But, as Bowsher cautions his readers, the walks also demand sustained mental activity: "at most 'sites' there is little or nothing to see and your own imagination, helped by our text, is required" (p. 197). Bowsher competently sums up what is known about the theatre scene of early modern London, with a special view to the impressive archaeological findings he has helped to make. Many aspects on the introductory pages will be familiar to informed Shakespeareans. Bowsher's accumulated archaeological expertise, though, provides for most rewarding reading matter. Since 1989, when the ground structures of the Rose Theatre were found, six early modern theatrical venues have been excavated: the Boar's Head, the Curtain, the Globe, the Hope, the Rose and the Theatre (remains of the Whitefriars Theatre had already been found in the 1920s). The archaeologists have also recently investigated two animal-baiting arenas on the Bankside, also with

remarkable results. Yet another captivating early modern London emerges from Bowsher's careful and cogent prose. While he is uncompromising as to the hard evidence that has been gathered, Bowsher also admits that it is in some cases necessary to guess intelligently in order to develop a better understanding of the conditions on the ground, for instance in the case of the second Blackfriars: "In the absence of any definitive evidence for the layout of the theatre, that reconstructed at Staunton, Virginia, by the American Shakespeare Center is the most plausible" (p. 120).

The three books are closely interlinked through the questions they ask, the readerships they address and the academic scene on which their authors meet and collaborate. All three make for good reading indeed, and all offer stimulating visual material to boot. With a view to their sensible pricing, they are good buys for everybody interested in Shakespeare. Non-specialist readers get lively introductions to early modern culture and, to some extent, even to Shakespeare's works, while Shakespeare specialists can enjoy the vivid prose and the visual splendour – and keep learning about Shakespearean materials.

Joachim Frenk (Saarbrücken)

By the Sweet Power of Music

Christopher Marsh, *Music and Society in Early Modern England*. Cambridge: Cambridge University Press, 2013. xii, 609 pp. – ISBN 978-1-107-61024-8 – £ 24.99 (pb.).

Erin Minear, *Reverberating Song in Shakespeare and Milton: Language, Memory, and Musical Representation*. Farnham: Ashgate, 2011. 287 pp. – ISBN 978-1-4094-3545-7 – £ 60.00 (hb.).

Music looms large in recent studies of early modern culture. Whereas previously music tended to be specialists' terrain reserved for musicologists, nowadays researchers from widely different academic backgrounds, such as literary studies or social history, pay tribute to the relevance of music in early modern society. The studies reviewed are representative for this shift in academic sensibilities: Christopher Marsh is a historian and professor of early modern cultural history, indebted to the tradition of social history. Erin Minear is a literary scholar well-equipped with the discipline's close-reading skills. Whereas Marsh's study attempts to reconstruct musical practice in everyday early modern life in order to recover the "sheer vibrancy of [...] musical culture" (p. 1), Minear's book focuses on a more comprehensive soundscape as represented in the works of William Shakespeare and John Milton and sets out to explore the relation between music and language implied in the works considered.

Marsh deplores the neglect of music in historical research and diagnoses an imbalance between the relevance of music in early modern life and the fact that "[m]ost scholars have [...] tended to contemplate the past with their ears partially plugged" (p. 25). He reckons that the reason for this neglect is to be traced back to the primacy of the visual in our own culture. Marsh's revision of cultural history implies a challenge to literary scholars, since it addresses the balance between cultural media in early modern culture. Most literary scholars assume that literary media (including theatre) occupy a – or even the – central position in early modern

culture. Seen from a social historian's vantage point, however, musical practice in its various guises was probably more relevant to most people's daily lives, since the access to literary media depended considerably on reading abilities and – in the case of drama – on actual access to the theatre.

Marsh not only reaches beyond the average scope of social history and literary studies but he also produces a cultural history of music in early modern England beyond the reach of musicology and its strong focus on musical works and eminent composers (the index is quite revealing: there are only three entries for John Dowland as opposed to 17 entries on drums and drummers). Thanks to many hours spent in archives, he manages to paint a broad and lively picture of everyday musical practice in early modern England. But Marsh not only presents new material and sources, he also propounds a strong argument: So far most studies have assumed strict social distinctions with regard to music, neatly distinguishing between learned and popular culture. This notion dates back to the work of Peter Burke and is described by Marsh as the "two-tier model for early modern European culture" (p. 15). Marsh's own research challenges this distinction by breaking down the binary opposition, stressing instead "music's multifacetedness" (p. 30) and thus highlighting transformational processes and negotiations between (supposedly) high and low culture, which he describes in modern terminology as "crossover" and "fusion" (p. 390). He convincingly analyzes the migration of repertoires (e.g. from country to court and vice versa, from sacred to profane and vice versa etc.) or the social context of various instruments, most of them displaying a high degree of social flexibility (for example, the violin was used in different social contexts, and it is futile to ponder whether the introduction and dissemination of the violin in England should be described as a "top-down or court-to-country process" [p. 165]).

Marsh covers a wide range of subjects in the course of his study, always focusing on "the musical lives of the demographic majority" (p. 30), ranging from concepts of music (e.g. the power of music, its relation to ethics), professional and vocational practitioners of music, the culture of the ballad, dancing and finally music in the sacred realm, such as congregational hymn-singing and bell-ringing. Whereas the individual chapters are organized synchronically, Marsh adds a diachronic perspective at the end of his study, exploring the changing musical milieu towards the end of the seventeenth century and its "deepening distinctions between [...] amateurs and professionals" (p. 512), which announced the emergence of new social categories.

What is particularly striking about Marsh's study is not only the wealth of material and sources displayed but also his keen awareness of social determinants, which generates refreshing revaluations of commonplaces, for example the social perception of occupational musicians: most research so far has taken their bad reputation for granted. Marsh, however, maintains that the occupational musicians' position has to be understood as dual, since they did in fact also enjoy respectability and popularity and frequently had privileged access to the higher echelons of society as musicians and music teachers. Particularly inspiring are Marsh's explorations of potential social tensions between occupational musicians and recreational musicians, or ballads and their audience, which were often sung by common people and collected by the gentry. Marsh is not only learned but also very entertaining, with a sharp eye for peculiar practices, such as the particularly masculine pastime of bell-ringing, which he describes in terms of early modern rock'n'roll. The study is complemented with a number of recordings, which can be accessed via

the publisher's website. Whereas there are countless recordings of 'high-brow' early modern music on the market, these recordings fill a gap, since they attempt to recreate ordinary, day-to-day musical traditions which did not make it into the concert repertoire. The performers involved in the project follow Marsh's line of inquiry presenting the listener with, for example, recordings of ballads or the rough music of a charivari. One of the highlights is the reconstruction of congregational psalm singing, which sounds beer-induced rather than inspired by piety. Marsh's seminal study can – and should – be read by all scholars and those interested in cultural history regardless of academic affiliations. Wherever Marsh enters more technical terrain, such as the development of the modern tonal system (i.e. the decline of modality and the rise of tonality), he manages to present the matter very accessibly while at the same time retaining the complexity of the issue. One hopes for a sequel, which might even include the return of the 'great' composers and study their professionalization against the backdrop of the material covered in this study.

Having appreciated this book, I would also like – with due humbleness – to point out its limitations, which become apparent when one considers Marsh's use of literary source material. Marsh tries to accommodate literary studies and theory, but his use of for instance Shakespeare's plays is more illustrative than hermeneutical (e.g. p. 240). For the reader familiar with the subtle readings presented by literary scholars, this is somewhat disappointing. He reads, for example, Ophelia's singing of ballads in *Hamlet* as merely "suggest[ing]" madness (p. 271). Compared to what Minear makes of this moment in the play, this reading remains very close to the textual surface.

Erin Minear's study is primarily interested in the relation between language and music – and its philosophical implications – as depicted in the works of William Shakespeare and John Milton. Minear argues that "Shakespeare and Milton reproduce not the specific formal or sonic properties of music, but its effects" (p. 2), and she describes these effects as paradoxical in as much as music could either represent the "ordering principle of the world" (p. 2) or the "chaotic force undermining meaning" (p. 2). However, both authors, Shakespeare and Milton, differ in their perception of music's qualities. Whereas "Shakespeare exploits these contradictions" (p. 2) and presents music as a mode of expression combining the "transcendent" and the "uncanny" (p. 2) and maintains the belief in the ultimately positive power of music, Milton was more sceptical with regards to the powers of music. His major works are characterized by distrust and worry about a potential loss of control "over the meaning and moral purpose of the work" (p. 3) implied in the use of a language which mimics music's effects by following associative rather than logical progressions and connections between things. While Shakespeare raises the reader's awareness that it is ultimately very difficult to make a distinction between spoken language and music, Milton – for the sake of logic – seeks to maintain this distinction.

In her readings of various Shakespeare plays Minear manages to generate new insights into possible meanings and thus to extend our understanding of the function of music in Shakespeare's works. In her reading of *Hamlet*, for example, she shows that music ceases to be the symbol of divine harmony and is instead closely connected to the ghostly realm. Characters are trying to make sense of strange and otherworldly noises, fragments of old songs are frequently collapsing into mere sound (as for instance Ophelia's singing), testifying to the necessity to transcend the limitations of ordinary, logical discourse.

Shakespeare's exploration of different types of utterances is finally challenged by John Milton, whom the author reads as rejecting "Shakespeare's particular form of musical poetics" (p. 1). In *Paradise Lost* Milton admits that any poem aspiring to represent paradise must endeavour to use "nonverbal music and the poetic reverberation of such music" (p. 16) while at the same time attempting to overcome its implied temptations.

Minear's book is not without drawbacks: It actually falls into two studies, and one is tempted to think that the study of one author would have been enough since it is not always clear what we gain by the comparison. Unfortunately, Minear tends to be rather apodictic when it comes to contextual material and does not display the sophistication of her close readings. Statements such as "[i]n the early modern era, music held a special power over the affections" (p. 125) are problematic, since they do not account for whom music held this special power, nor in which social or discursive contexts this claim could be made. Also, some of the chapters show a tendency to progress associatively rather than logically (thus emulating the book's thesis), which sometimes makes for tiresome reading (e.g. pp. 118–119).

Both studies have their particular merits as well as (slight) shortcomings owing to the methodological frameworks of the authors' academic backgrounds. Read next to each other, they make for stimulating reading extending and deepening our understanding of music's place in early modern English culture.

Susanne Rupp (Hamburg)

Cognitive Shakespeare

Brian Boyd, *Why Lyrics Last: Evolution, Cognition, and Shakespeare's Sonnets*. Cambridge, Mass.: Harvard University Press, 2012. x, 227 pp. – ISBN 978-0-6740-6564-2 – US $ 25.95 (hb.).

Raphael Lyne, *Shakespeare, Rhetoric and Cognition*. Cambridge: Cambridge University Press, 2011. viii, 267 pp. – ISBN 978-1-10700-747-5 – £ 58.00 (hb.).

Ever since Raymond Tallis's caustic critique "The Neuroscience Delusion" (*TLS*, 9 April 2008) publications and research projects in the field of literary and cultural studies dealing with cognition have been careful in attending to the literariness of verbal art. That focus has resulted in a rediscovery of rhetoric and phenomenology, a focus that is also reflected in Brian Boyd's and Raphael Lyne's studies. Boyd writes against a focus on narrative in cognitive theories and highlights patterns found in lyric poetry, arguing that "[f]reedom from narrative allows thought to shape its own contexts and prompts" (p. 29). Lyne stresses Shakespeare's use of rhetorical tropes for presenting thought processes on stage, arguing that Shakespeare "represents his characters facing severe mental challenges" and that the characters' "approach to these challenges is poetic and rhetorical" (p. 2).

Boyd, who in *On the Origin of Stories* (2010) discussed cognitive play with narrative patterns, has turned to Shakespeare's sonnets to examine what kind of cognitive play is possible in the absence of narrative. The fundamental premise that "Shakespeare, having already achieved fame in drama and narrative verse, sought in his sonnets to explore the possibilities of verse

without stories" (p. 5) can be contested, of course, and even Boyd concedes that lyric poetry depends on "imagistic micronarratives" (p. 28). The frame Boyd resorts to in the (alleged) absence of narrative patterns is evolutionary theory, and for him "cognitive play with open-ended patterns" (p. 11) is at the heart of Shakespeare's sonnets. Boyd argues that verse evolved because humans have a predilection for pattern recognition, and he backs his claim with observations such as the fact that the iambic pentameter line takes roughly three seconds to speak and thus "holds the mind's ear" (p. 17) for exactly the time that we perceive as the auditory present.

For Boyd "[t]he switch of patterns, the momentary instability then recovered from by a different kind of pattern, *makes* the sonnet's magic" (p. 33). Despite this proclaimed interest in patterns, however, the book is more concerned with themes: love, status, immortality and art. Boyd's engagement with individual sonnets reads like a summary of the established body of criticism painted in an evolutionary and cognitive hue. Most of the connections drawn between evolutionary theory and the sonnets verge on the trivial: the procreation sonnets reflect "reproduction and survival as the fundamental goals of all organisms" (p. 87); matters of patronage and status are tied to "reciprocal altruism" (p. 125). Even if Boyd tries to qualify a simplistic biologism in the realm of art, the book does not probe deeply enough into contemporary research in the field of human evolution in order to go beyond a popular understanding of evolutionary theory. And Boyd does not address critically enough whether art is a straightforward extension of human desires and needs that follow evolutionary principles. In addition, Boyd's argument often lacks coherence and systematic clarity: he claims at the beginning that "human art refines our performance in our key perceptual and cognitive modes, in sight (the visual arts), sound (music), and social cognition (story). These three modes of art, I propose, are adaptations" (p. 11). There are many argumentative flaws in this key passage: are Boyd's three modes "perceptual and cognitive", are they "modes of art" or are they both? To call social cognition a perceptual cognitive mode is a tautology at best, and if we employ as broad a concept of adaptation as is suggested here, all cultural artefacts are based on adaptation. Ultimately, the evolutionary and cognitive frame serves little more than to "let [Shakespeare's] particulars resonate with our individual experience and both our intuitive and informed sense of common human nature" (p. 133).

Surprising are allusions to "the professions of egalitarianism of a Kim Jong Il or a Robert Mugabe" (p. 125), truly enjoyable are Boyd's comparisons of the sonnets with the poetry of Emily Dickinson, William Carlos Williams or Carol Ann Duffy. A general public may find this book entertaining as an unconventional introduction to Shakespeare's sonnets but readers with a background in Shakespeare scholarship, evolutionary theory or cognitive aesthetics will go away hungry or even annoyed.

Lyne's latest contribution is a much more thoughtful book that will also leave the reader hungry – but for all the right reasons. Lyne maps his field carefully and explores cognitive rhetoric as "a means of addressing the challenges of complex experiences" (p. 75). While he argues that the sonnets are an "ideal place" for investigating "thinking in a cognitive rhetoric" (p. 198), his focus is on Shakespeare's plays, with excellent extensive readings of *A Midsummer Night's Dream*, *Cymbeline* and *Othello*. Lyne begins by analyzing Macbeth's soliloquy in 1.7 in which Macbeth "work[s] himself into a position where he recognises the paucity of his motivation"

(p. 1). Lyne makes us revisit Macbeth's simile "pity, like a new-born babe", introducing the book's central argument that a closer examination of these tropes in the context of Renaissance rhetoric can shed light on the very construction of Shakespeare's characters on the early modern stage. Lyne's interest in how characters like Macbeth use cognitive rhetoric engages with the ongoing debate about the ontological status of characters on the Elizabethan and Jacobean stage. How can we construe characters that are not deformed by our notions of psychology and individuality? Lyne's approach, putting rhetoric and its cognitive extension at the centre, is a fascinating exploration of the 'inner world' of Shakespeare's characters that takes on board Simon Palfrey's and Tiffany Stern's notions of part-scripts as discussed in their *Shakespeare in Parts* (2007; see also the review in *ShJb* 2009, 252–254).

The first three chapters lay out the theoretical foundations. Lyne argues that the scholarly habit of stressing authorial intrusion as well as the conventions of asides and soliloquies has limited our understanding of Shakespeare's characters. Going against this trend, Lyne maintains that "[w]e still need to wonder why characters at their most intense and introverted should speak so creatively and flamboyantly" (p. 26). Explaining that "in Shakespeare's time, too, rhetoric could take a kind of cognitive turn" (p. 99), Lyne focuses on Peacham and Puttenham but also discusses Sherry's *A Treatise of Schemes and Tropes* and Fraunces's *The Arcadian Rhetorike*. He shows convincingly that these rhetoric manuals do not only teach *elocutio* but also reflect on cognitive operations, albeit often implicitly, when they attempt to distinguish between figures of thought and figures of speech. Metaphor, metonymy and synecdoche are the tropes that Lyne discusses in the plays, starting with Bottom's dream which he reads as "a kind of heuristic cognition" (p. 102), as an attempt "to solve cognitive problems through rhetorical tropes" (p. 131). The lucid investigation of the rhetoric employed by Imogen, who "can think her way across gaps with candour and enthusiasm" (p. 147), and the careful analysis of Iago's "manoeuvring round the issue of ocular proof" (p. 168) are inspiring, as are all the close readings in this book. When Lyne turns to the sonnets in the last chapter, readers have arrived at a good understanding of the cognitive-heuristic rhetoric, and they can enjoy the fruits of his labour. In the sonnets Lyne identifies minimal pairs such as 'you are' and 'I think' and scrutinizes the function of the quatrains and couplet for shaping thought. Lyne discusses Sonnets 23, 126–130, 82–87 (in that order) and addresses questions of ordering thought on the level of single poems as well as on the level of the sequence, investigating how Shakespeare moves rhetorically and cognitively from the 'Fair Youth' to the 'dark lady'. Here, as with the plays, Lyne is an excellent close reader, and it is a pity that his analysis of cognitive rhetoric is mostly confined to metaphor, metonymy and synecdoche while tropes such as aposiopesis or oxymoron hardly play a part. Thus, one can only agree when Lyne states in his final sentence that "the possibilities of bringing together rhetoric and cognition in literary criticism have not been exhausted" (p. 227).

Felix Sprang (Hamburg)

Einzelrezensionen

Achim Aurnhammer / Manfred Pfister eds, *Heroen und Heroisierungen in der Renaissance*. Wiesbaden: Harrassowitz, 2013. 340 S. – ISBN 978-3-447-06772-0 – € 88.00 (hb.).

Dass der vorliegende Sammelband die in der Literaturwissenschaft seit längerem verpönte Epochenbezeichnung 'Renaissance' im Titel führt, verdankt er seinem Status als Konferenzertrag der Jahrestagung des Wolfenbütteler Arbeitskreises für Renaissanceforschung, die 2010 dem wahrhaft umfänglichen Heldenthema oder, zeitgemäßer ausgedrückt, dem Heldendiskurs gewidmet war. Die Herausgeber sprechen erwartungsgemäß von einer "Pluralisierung des Heroischen" (S. 7) im Zeichen politischer Machtkämpfe und konfessioneller Spaltung, aber auch künstlerischer Blüte, humanistischer Gelehrsamkeit und Neuer Wissenschaft: "Heldentum ist eine funktionale Größe" (S. 147). Für die Konstruktion des Helden in solcher Umbruchszeit entwerfen sie, wiederum recht plausibel, eine Konfiguration, die nicht nur das heldische Subjekt / Objekt umfasst, sondern auch den Autor / Künstler, der den Heros adäquat in Szene setzt, ferner ein aufnahmebereites Publikum sowie Motivation und Medium der Heroisierung.

Manfred Pfisters Einführung betont die Unsicherheit der Epoche gegenüber dem Heldischen und die Deutungs- und Anpassungsbedürftigkeit des historischen Erbes und illustriert sie am vielfältigen Gebrauch der Herakles-Figur (die auch das Titelbild bestreitet: Gustav Adolf als protestantischer Keulenschwinger). Was ist dieser erneuerte Herakles nicht alles – Haudegen, moralische Kraftnatur, christianisierter Heros, sogar Schutzpatron humanistischer Geisteshelden wie Erasmus, die so kräftig an der Demontage des militärischen Heldentums arbeiten. Man könnte allerdings auch daran erinnern, dass schon der antike Mythos seine Ambivalenzen hatte.

Obgleich kein Autor der Ära Machiavellis die abgründigen Ironien des Heldischen tiefer ausgelotet hat als Shakespeare, nimmt er in diesem Band nicht den gebührenden *pride of place* ein. Wohl skizziert Pfister eingangs Shakespeares "Anatomie des Heroismus" (S. 23) auf knappstem Raum, und Janet Clare behandelt im Kontext des kurzlebigen Essex-Kultes das Bild des kriegerischen Helden in einigen Historien mit Ausblick auf *Troilus*. Aber Ute Berns' einseitig-ausführliche Lektüre des *Rape of Lucrece* als "im Modus mitfühlender, stummer Klage tradiertes Wissen um weibliches Leiden" (S. 230) steht, was den Shakespeareschen Fundus angeht, eher marginal zum Thema. Dazu ignoriert sie die Zweideutigkeit des erotischen Epyllion: den voyeuristischen männlichen Blick auf den weiblichen Körper im ersten Teil, der Lukretias späterer Selbstbespiegelung im Bildnis des "Sack of Troy" auf beunruhigende Weise die Waage hält.

Ein wenig zu pauschal fällt auch die eine Seite zu Shakespeare aus, mit der Ina Schaberts ansonsten gewichtiger Beitrag über die heroische Frau in der Imagination der Epoche eine fortschreitende Feminisierung des Heldentums in seinen Dramen belegt. Primär aber geht es ihr um die Heroine der Ritterepen Ariosts, Tassos und Spensers, also um die wehrhafte Heldin als androgyne Fiktionsfigur, der die Dichter gern eine dunkle Doppelgängerin gegenüberstellen, das Werkzeug fleischlicher Versuchung und diabolischer Ränke. Schaberts berechtigte Feststellung, "Die heroische Frau ist ein Mann ehrenhalber" (S. 33), verwischt freilich in ihrer Allgemeingültigkeit gewisse kategoriale Grenzen. Nicht zuletzt der erotische Reiz des *cross-dressing*

weist der androgynen Ritterin einen anderen Rang zu als den *exempla* heldenhafter Frauen der Antike (vgl. Plutarch über "Tugendhafte – oder auch mannhafte – Frauen" in den *Moralia*, Montaignes Essay II, xxxv oder Shakespeares Portia und Volumnia), den furchtbaren Heldinnen des Alten Testaments vom Schlage Judith und Jael oder den Märtyrerinnen neueren Datums, zu denen katholischerseits bald auch Maria Stuart gezählt wurde.

Dem Zusammenhang zwischen *gender* und Genre geht Klaus W. Hempfers Aufsatz über die (De)Konstruktion des Helden bei Ariost und einigen Vorläufern nach. Er findet das alte Modell einer Gattungsmischung von karolingischer und arturischer Materie im *Orlando Furioso* überholt und sieht im Proöm des Gedichts den Beleg für eine so selbstbewusste wie parodistische Verabschiedung des "essentialistische[n] Held[en]" (S. 69). Leider macht der Autor dem Leser mit über 20 Verweisen auf eigene Beiträge zum Thema die Einsicht in das Novum seiner These nicht ganz leicht.

Recht neuartig, ja paradox, ist dagegen Tobias Dörings Beitrag über die Helden des Ikonoklasmus und seine Beispielreihung dazu: ein Gruppenportrait mit dem Totenbett Heinrichs VIII. und seinem jugendlichen Nachfolger Edward VI., der dem Papst eine Bibel an den Kopf schleudert, während vor dem Fenster eine Marienstatue gestürzt wird; ferner Marlowes Welteroberer Tamburlaine und schließlich das Porträt des Umstürzlers Cromwell in Marvells "Horatian Ode". Solch memorable Tilgungsarbeit am kulturellen Gedächtnis hat freilich ihre Ambivalenzen, die Dörings Deutung gebührend hervorhebt. Der enthauptete König macht seinem Überwinder die Heldenrolle ebenso streitig wie Ruggiero dem Titelhelden Ariosts, das heroische Leiden seiner Opfer verdunkelt Tamburlaines Übermenschentum und die Schleifung einer Mariensäule erscheint wohl nicht nur den späteren Generationen als Sakrileg.

Einige der großen Themen, die von historischer, kunstgeschichtlicher und literaturkritischer Seite angeschnitten werden, lassen sich hier nur summarisch streifen: Thomas Kaufmanns Interpretation der reformatorischen Bildpolitik anhand von Lutherporträts, Hans W. Hubert über die sich wandelnde Konzeption des Heldischen in den Florentiner David-Statuen, Lothar Schmitt über Reuchlins Stilisierung als humanistischer Geistesheld bei Hutten und Erasmus, Achim Aurnhammers Präsentation Gustav Adolfs als "intermedialer Held" (S. 303) in poetischen und bildlichen Nachrufen und Ronald G. Aschs Vergleich der monarchischen Selbstdarstellung und Propaganda in Frankreich und England. Das Heldentum der Neuen Wissenschaft kommt mit einem Beitrag zu Giordano Bruno auf enttäuschend schmaler Textbasis kaum in den Blick (Hanna Klessinger über "Heldenhaftes Philosophieren", S. 71). Wenig bekanntes Terrain betritt Andreas Bihrer mit seiner Präsentation eines neulateinischen turkophilen Epos: "Der Feind als Held" (S. 165). Und der wichtige Bereich des gegenreformatorischen Heiligenkultes wird mit einer obskuren Preisepistel auf Ignatius von Loyola – gefolgt von ihrem 16-seitigen Abdruck samt Übersetzung – nur unzureichend bedient.

Anglisten, die gern über den Tellerrand ihres Faches hinausschauen, finden in dem hier besprochenen Band viel Anregung. Sein etwas kunterbunter Charakter ist das vertraute Ergebnis unseres vertrauten Konferenzbetriebs. Dass die beiden Hauptwurzeln der Renaissance, antike Kultur und christliche Überlieferung, eher marginalisiert erscheinen, ist das ebenfalls bekannte Phänomen unserer schrumpfenden Horizonte im Zeitalter der Spezialisierung.

Werner von Koppenfels (München)

Mark Thornton Burnett, *Shakespeare and World Cinema*. Cambridge: Cambridge University Press, 2012. xv, 272 pp. – ISBN 978-1-107-00331-6 – £ 60.00 (hb.).

Mark Thornton Burnett sets out to remedy a deficiency in the academic study of Shakespeare film. At a time when "the popularity of Shakespeare on film is imbricated in the dramatist's status as a global icon" (p. 1), he deplores the restriction of this field of research to Anglophone productions: "an international sense of Shakespeare's plays on film is lacking: the critical field has yet to take due account of world-wide depth and diversity" (p. 2).

His book provides such an account. Eschewing the tendency to "cite a small number of 'foreign' Shakespearean filmic instances" (p. 14), Burnett seeks to go beyond the kind of selective attention that treats directors like Kozintsev and Kurosawa as "surrogates for all cinematic representation" (p. 14). He commits himself to two structuring principles: the concept of the *auteur*, and "a terminology of adaptation" (p. 4) – a theoretical framework he believes will enable him to respond to the creativity of his chosen productions as global and local acts of translation.

The book divides into three parts. The first, *Auteurs*, discusses Malagasy-French adaptations of *Othello* and *Macbeth* by Alexander Abela, Hindi and Urdu adaptations of *Othello* and *Macbeth* by Vishal Bhardwaj, and Malayalam adaptations of *Othello* and *Antony and Cleopatra* by Keralese director Jayaraaj Rajasekharan Nair. The second, *Regional Configurations*, discusses Latin American versions of *Othello*, *Macbeth* and *The Merry Wives of Windsor* and Asian films of *Julius Caesar*, *Romeo and Juliet* and *Hamlet*. The third part, responding to the striking recurrence of particular plays in this international arena – Finnish, Russian, Serbian *Hamlets*; Balkan and Japanese *A Midsummer Night's Dreams* – homes in on *Macbeths* in Hyderbad, Yemen and the Arctic, and no less than twenty-eight *Romeo and Juliets* in a concluding chapter that argues that this play "repeatedly forms a partnership with societies on the cusp of transition" (p. 196).

As my summary alone demonstrates, the textual and cultural scope of this book is impressive. It triumphantly fulfils its own remit to extend this field of research and will undoubtedly enhance the status of film in global Shakespeare studies. Through significant original research (including personal interviews with the directors represented in Parts I and II), Burnett deepens both the range of questions we might use this material to ask and our attempts to answer them. I am less sure I found his account of the "distinctive vision" (p. 5) of these productions convincing. Not that one can doubt the creativity of the films themselves; it is rather that I did not often, or easily, experience that creativity through Burnett's writing. Fluent as it is, there is a tendency to make these films sound like conference papers: "As a group *The Banquet*, *Prince of Himalayas*, *Chicken Rice War* and *Gedebe* demonstrate the means whereby the inherited cultural capital of Shakespeare is enlisted in an interrogation of new Asian realities" (p. 128). Indeed, Burnett is generally more disposed to theoretical description than close reading. Paradoxically, it is perhaps because it works hard to push his readers out of their spectatorial comfort zones that his study is susceptible to this criticism: they are unlikely to have seen most of these films before they read it. That said, one of the main aims of the book is to "liberate arguments about what Shakespearean cinema is and yet might be" (pp. 13–14). If it helps create a new generation of viewers who can respond to its theoretical insights with more compelling readings of a wider range of films, it will have succeeded admirably.

Erica Sheen (York)

Béatrice Dumiche ed., *Shakespeare und kein Ende? Beiträge zur Shakespeare-Rezeption in Deutschland und Frankreich vom 18. bis 20. Jahrhundert*. Abhandlungen zur Sprache und Literatur 186. Bonn: Romanistischer Verlag, 2012. 276 S. – ISBN 978-3-86143-201-2 – € 24.00 (pb.).

Shakespeare ist – etwa neben Homer, Dante oder Cervantes – zweifellos einer der am meisten rezipierten Autoren der europäischen Literaturen. Natürlich liegen bereits zahlreiche Studien zu seiner vielfältigen Wirkungsgeschichte vor. Doch für den deutschen und den frankophonen Sprachraum sind noch lange nicht alle Aspekte von Shakespeares Rezeption erforscht, und so kann ganz grundsätzlich der vorliegende Band nur begrüßt werden. Besonders interessant ist dabei die komparatistische Perspektive. Während die Deutschen den Briten tendenziell als ihren eigenen Klassiker zu vereinnahmen versucht haben, ist in Frankreich bei der Rezeption sehr viel mehr die Konkurrenz zu den eigenen Dramatikern der frühen Neuzeit (Racine oder Molière) mit ihrer ganz anderen Ästhetik prägend.

Der Band hebt an mit einer ausführlichen Einleitung. Es folgt ein informativer Beitrag von Dieter Breuer über die frühe Shakespeare-Rezeption im deutschsprachigen Raum. Shakespeares Texte sind zu der Zeit kaum im Original bekannt, sondern werden in stark adaptierter Form von den englischen Wanderschauspielern in die breite Bevölkerung getragen. Günter Niggl und Richard Parisot zeichnen in ihren Aufsätzen kenntnisreich die enorme Bedeutung von Shakespeare für die beiden Sturm und Drang-Autoren Goethe und Lenz nach. Das britische Vorbild initiiert hier eine Kreativität, deren poetische Produkte sich allerdings bald weit von den Prätexten entfernen, beispielsweise hinsichtlich der Radikalität des Bruchs mit den klassischen Einheiten. Béatrice Dumiche stellt in den Mittelpunkt ihrer Studie die Korrektur einer solchen Stilisierung Shakespeares zum Sturm und Drang-Genie durch Tieck. Der Romantiker sieht Shakespeare ganz im Gegenteil als Begründer einer hochreflektierten, autoreferentiellen Literarizität. Diese These wird weitergeführt in der Untersuchung von Anne Baillot über die Rolle der Ironie in der Shakespeare-Rezeption Tiecks und Solgers. Camille Jenn widmet sich der Wirkungsgeschichte des englischen Dramatikers im Werk Kleists. Dieser nennt Shakespeare nicht selbst als literarisches Vorbild oder auch bloß als Inspirationsquelle, erweist sich aber – wie punktuell gezeigt wird – als durchaus geschult an dessen Schreibtechniken. Sehr detailliert und materialintensiv beschreibt Jürgen Egyptien die Auseinandersetzung mit dem Briten im George-Kreis. Besonders wichtig ist dabei Gundolfs Arbeit an einem möglichst wortgetreuen Transfer der englischen Texte ins Deutsche. Es folgen zwei Beiträge, welche die größeren Linien und Zusammenhänge in der Geschichte der Shakespeare-Übersetzungen in den Blick nehmen. Während Peter Wenzel eher annalistisch die wichtigsten Daten und Fakten referiert, beschäftigt sich Richard Baum mehr mit den theoretischen Grundlagen der Übersetzungsleistungen sowie mit der damit einhergehenden Eingemeindung des Briten in die deutsche Literatur.

Klaus-Dieter Ertler eröffnet die Serie an romanistischen Beiträgen. Er setzt sich mit verschiedenen Facetten der Shakespeare-Kritik in Frankreich auseinander, die von einer Ablehnung von voraufgeklärten Ideologemen in dessen Werk bis hin zum ungünstig ausfallenden Vergleich mit den Leistungen der eigenen Klassiker reichen. Einzelne interessante Stationen der Shakespeare-Rezeption in Frankreich nehmen die Studien von Catherine Treilhou-Balaudé (Guizot), Jean-Louis Haquette (Voltaire) und Angelika Ivens (Stendhal) in den Blick. Anschauliche Hin-

führungen zu zwei Klassikern der Shakespeare-Rezeption der zweiten Hälfte des 20. Jahrhunderts – Heiner Müllers *Die Hamletmaschine* und Ariane Mnouchkines Shakespeare-Zyklus auf dem *Théâtre du Soleil* – bieten Christian Tremmel und Anne Begenat-Neuschäfer mit ihren Aufsätzen. Das Buch schließt mit einem Beitrag von Frederik Zeugke über Bernard-Marie Koltès kritische dramatische Auseinandersetzung mit *Hamlet*.

Der Band enthält viele interessante und innovative Beiträge, ist aber auch geprägt von mancherlei ärgerlichen Redundanzen sowie einer gewissen Zufälligkeit und Beliebigkeit bei der Auswahl bestimmter Zeugnisse der Shakespeare-Rezeption. Er gibt der deutschsprachigen Rezeption deutlich mehr Raum als der frankophonen und überlässt die Arbeit des Vergleichs der stark differierenden Wirkungsgeschichten in den beiden Nationen weitestgehend dem Leser. Auch ein Personenregister fehlt leider, obwohl es sich um die Akten eines bereits im Jahre 2003 (!) veranstalteten Kolloquiums handelt.

Ralf Bogner (Saarbrücken)

Jennifer Feather, *Writing Combat and the Self in Early Modern English Literature: The Pen and the Sword*. Early Modern Cultural Studies. Basingstoke: Palgrave Macmillan, 2011. 272 pp. – ISBN 978-0-230-12041-9 – £ 58.00 (hb.).

The main concern of Feather's book is violence as a crucial element in determining both subjectivity and nationhood in the transition from premodern into early modern culture. There existed, she argues, two competing ideas of violence embodied in combat: the premodern one, in which combat is "mutually constitutive of both combatants", and the early modern one, where combat is "an agonistic struggle in which the victor gains agency at the expense of objectifying the vanquished" (p. 1). Crucial to Feather's argument is her challenge of the complaisant narrative, upheld by traditional historiography, according to which the humanist subject emerges as a new, regenerated, whole and spiritualized individual. The kind of transition Feather seems to favour is neither a break nor a gradual, but definitive, demise as in Huizinga's, Hauser's or Burkhardt's depictions; it is rather a change developing within a latent continuity, which more recent scholars have described as the obstinate persistence of models and their capacity of adapting to changing times and circumstances.

In Chapter 1, Feather examines Vesalius's *De humani corporis fabrica* (1543), interpreting dissection as a form of combat whose outcome is the heroic conquest of the corpse as adversary; the assimilation of anatomical practice to the practice of armed combat, Feather says, "restores to view notions of premodern selfhood that view combat as constructive, simultaneously revealing the agonistic roots of the modern self" (p. 26). In the same chapter, Feather discusses Shakespeare's *Titus Andronicus* and *Julius Caesar* as texts relying simultaneously on a kind of autonomous selfhood characteristic of the humanist subject and on premodern attitudes persistently indebted to medieval ideas of combat.

In Chapter 2, some forms of female (self-)violence are discussed, from that of Holinshed's Voadicea to those of Shakespeare's Cleopatra and Lucrece, seen as characters "alienated from classical models of selfhood and agency" (pp. 81–82). Chapters 3 and 4 are devoted to chivalric models of violence as they appear firstly in Malory's *Morte Darthur*, which is also read as a

text conjugating premodern and modern notions of violence and self, and secondly in Book 5 of *The Faerie Queene*, which is seen as a text that, in spite of its acknowledged adherence to humanist models, reveals at least a negotiation between humanist and medieval notions of violence and selfhood.

The basic assumptions of the book are bold and innovative, and the analyses of single texts show shrewd critical insight. Much less convincing – and often entirely absent – are the historical motivations of the cultural categories called into play. The very definition of "premodern" as "*that moment* before modernity becomes fully established" (p. 195, my emphasis) appears hazy and vague; certain generalizations imply the existence of uniform and consistent cultural formations such as "early modern medical models" (p. 60) or the idea that there was an early modern conception of suicide (again as "a form of combat" [p. 94]) which elided suicide as desecration, as a sin against creation, or even as a gesture with legal and social consequences; the simplistic idea that there existed in Shakespeare *one* vision of combat (pp. 52–53); the idea that there existed a certain notion of self "in contemporary texts about statecraft" (p. 50, but which texts?). These and other simplifications underscore a one-sided idea of cultural formations and give the impression that the demands of theory and of a preconceived interpretative model have been superimposed on texts and events to the detriment of historical rigour. Furthermore, the dense theoretical jargon and syntactic convolutions tend to obscure – and even hide – the author's meaning.

Paola Pugliatti (Bologna)

Ewan Fernie, *The Demonic: Literature and Experience*. London: Routledge, 2013. xxiii, 312 pp. – ISBN 978-0-415-69024-9 – £ 85.00 (hb.) – ISBN 978-0-415-69025-6 – £ 24.99 (pb.).

Evil is a perennially relevant and compelling topic which has, at least since Georges Bataille's *La Littérature et le Mal* of 1957, found a loving home in literary studies. The last decades saw a surge in academic interest in this field with Peter-André Alt's *Ästhetik des Bösen* and Terry Eagleton's *On Evil* (both 2010) standing out as only two prominent publications. Ewan Fernie's book is part of this renewed interest, but with its focus on the demonic it moves beyond current notions of evil: "The demonic *is* evil, for sure, in its violent hostility to being. And yet, it involves a potential of creativity over against what merely is, which is something other than evil" (p. 10). The demonic is evil in full grandeur, as something intriguing, scintillating, as something strangely and paradoxically fertile, the area where "darkness and light merge" as Jonathan Dollimore succinctly puts it in his introduction (p. xiv). Fernie is therefore highly critical of theories of evil like those of Hannah Arendt and Terry Eagleton which dismiss evil by disregarding its creative vitality. Irresistibly appealing and richly disturbing, the demonic is also importantly "an irreducibly personal thing, an experience and form of being, if not an identity" (p. 187). Fernie's remarkable book is itself all of these: rich, disturbing and personal – it may, indeed, be more than a little tinged with the demonic.

The field of literature dealing with the demonic is vast and varied, and Fernie's wide-ranging exploration does not shrink back from the extent of its material. It starts with Luther, Marlowe,

Shakespeare, Milton, Hogg and Dostoevsky and, in part two, moves on to Kierkegaard, Nietzsche, Thomas Mann and William Blake, to return, in part three, to early modern literature: John Donne, Shakespeare, but also J. M. Coetzee and a concluding chapter on the classic psychiatric test-case Daniel Paul Schreber – to list only the highlights. The trajectory of Fernie's argument is eclectic in the best possible way where every transition is motivated and matters. The book is overwhelming, though not because of its staggering scope, but because of the originality of its argument and the sheer boldness of Fernie's readings.

One of these bold and disturbing readings is presented in chapter 4 on *Macbeth*. Since the demonic "is active within 'ordinary' moral life and agency" (p. 52), Macbeth's regicide also assumes a disturbing ordinariness in that it turns out to be directed not against a noble king, but against a loathsome and wholly unmajestic person: "Duncan has to be slain as a miserable, tainted, unholy thing, an affront to the sanctity of life" (p. 58). This interpretation upsets most established readings of the play, but as one follows Fernie's carefully laid-out argument, it becomes plausible and highly compelling. While the readings on offer here are not all quite as unexpected as Duncan's repellent nature, others may serve as further instances of the book's sustained capacity to surprise and inspire: the perception that *Paradise Lost* juxtaposes Satan's incestuous sexuality with Raphael's "angelic impotence" (p. 78) or the notion that Edgar in *King Lear* is morally and intellectually a simpleton who becomes possessed as he turns himself into Poor Tom (chapter 23).

In keeping with its subject matter, the book is very personal. Chapter 16 on *Measure for Measure* interprets Angelo as an ambivalent character who, unlike the arrogant cynic Duke Vincentio, commands deep sympathy. This chapter, which even probes the dreams of its author (p. 195), is personal to the point of being agonized, but this is part of the irresistible appeal of this book which is often colloquial, at times very funny indeed and everywhere extreme in its intellectual and personal depth, honesty and boldness. It is a challenge in the best possible sense, and it is an immensely gratifying read.

Stephan Laqué (München)

Andrew Hadfield, *Edmund Spenser: A Life*. Oxford: Oxford University Press, 2012. xxii, 638 pp. – ISBN 978-0-19-959102-2 – £ 25.00 (hb.).

Hadfield's *A Life* is as widely praised as reviewed: magisterial, deeply researched, massively documented; expertly contextualised, clearly written, interesting and revealing – this has been said well and there is no point in rehashing. But the book is more than all that – as a biography of Spenser, as a book on Irish and English Renaissance times, cultures and letters, as an introduction to the life of scholarship. In short: feast on it alone and with friends and feed it to your students. The 'more' is the justice and reliability of the book, where 'just' and 'reliable' are not dull, faint terms but loud, bright praise.

That Hadfield is master of his sources, that he has searched very far and very wide, that he has found sources where none were suspected – on this all agree. But to know the significance of sources once found, to apply them once mastered requires a lifetime's absorption in the subject.

A detail in Hadfield's account of the *Mutabilitie Cantos* illustrates: the great debate takes place on Arlo Hill or Galtymore, "the highest peak in the Galty Mountains near [Spenser's] house and visible for miles around" (p. 375). Hadfield adds: "It is inconceivable that he would have climbed the peak, which would have been an extremely dangerous undertaking in a hostile land, a waste of time and resources, and not a leisure pursuit that Elizabethans enjoyed" (p. 375). It is this *deployment* of knowledge that shows that Hadfield is no index-grubber, that he knows what he is talking about and will not mislead us. The deployment of classical and mediaeval letters is also learned; on the modern possibility of biography and poetry as source (pp. 1–15, esp. p. 10), his discussion is reasonable, the few sources the key sources. I read the notes; wherever I could judge, coverage was acute: omissions look like decisions; god's plenty is offered.

Hadfield's treatment of the poetry has been criticised: he treats it over-literally, forgets that it is poetry and not a state paper. He flirts with the dangers; but 'possibly' is kept separate from 'probably' and 'so it was'. He habitually sets out alternatives and reasons, assesses their strengths and plumbs for one – all this in full view of the reader (see, e.g., pp. 385–386 on where Spenser was when Kilcolman burnt). In the passage on Chrysogone and Machabyas (p. 264) there is no actual claim, but a perfectly sensible query followed by a perfectly just "we can never be sure, of course": "Is the poem telling us what happened to Machabyas Spenser?" The words are carefully chosen: Hadfield is not suggesting any naive reading from poem to life; "the poem telling" does not mean Spenser whispering secrets nor the critic spinning fabrications. Instead, it means that it is possible, in a context of the dangers of childbirth and Spenser's evident sensitivity to the sufferings of women and his repeated references to rape, pregnancy and childbirth, that the poem is indexing a sensitivity in Spenser. This sensitivity is possibly brought about by something in his own immediate experience, which may or may not have been the death of his own wife in childbirth – a distressingly common occurrence and source of fear for woman and man alike. And this passage, too, shows just how thoroughly Hadfield has absorbed his sources: no one who had not mastered the subject for himself could have written this short passage, so dense, so sensitive, so just and supple in its assessment of Spenser's attitudes, so resolutely historical, so serviceable to *The Faerie Queene* (and believe it or not, moving). Hadfield is acute and humane in his judgements. His readings of *The Faerie Queene* (*passim*, here pp. 255–264) I largely dissent from. But faced with real insight, new light on old passages, the *aperçu* which changes everything – "The garden of Adonis is a fantasy [...] a place where [...] sexuality is suspended" (p. 263) – agreement or disagreement is not the point. Hadfield constantly historicizes the lives he is dealing with: Red-Cross's story "raises a cluster of interrelated issues crucial for any one reader living in the British Isles in 1590" (p. 257), issues of holiness and sex are not just abstracts for allegorizing, but worked out from and back into the living of life in their time, as with the dangers of adult sex and of childbearing and the social and personal impact of the disappearance of a celibate clergy. Hadfield reads sometimes as if he has been addressed by the poem; he uncovers something dangerous in *The Faerie Queene*.

It is not a suspicious biography, not larded with pseudo-psychological speculation on Spenser's sexuality, nor dismissive of its subject, nor does it worship him. It is neither ignorant nor callow nor fashionable nor shallow nor shrill: it is scholarly, not in that it has several hundred pages of

notes, but in that it is obviously the product of a lifetime's honest, direct acquaintance with the subject and with its secondary ramifications from Homer to Frank Ankersmit. *Laudate*.

J. B. Lethbridge (Tübingen)

Mariko Ichikawa, *The Shakespearean Stage Space*. Cambridge: Cambridge University Press, 2013. 236 S. – ISBN 978-1-107-02035-1 – £ 55.00 (hb.).

"Die ganze Welt ist eine Bühne" heißt es bekanntermaßen bei Shakespeare, nur wie bespielte man in der Zeit der Renaissance wirkungsvoll mit wenigen, oftmals primitiven Mitteln eine leere Bühne, um die sich tausende von Menschen tummelten? Seit der Wiedereröffnung der Rekonstruktion des Globe Theaters in London können Regisseure und Schauspieler vielerlei Möglichkeiten ausprobieren und das bisher vorhandene Wissen aus der Theorie (u.a. B. Beckermann, D. Bevington, A. C. Dessen, A. Gurr, R. Hosley, D. S. Kastan, P. Stallybrass, T. Stern, J. L. Styan, L. Thomson) in die Praxis umsetzen.

In ihrem Buch *The Shakespearean Stage Space* überprüft, ergänzt und vertieft Mariko Ichikawa dieses theoretische Wissen über die Spielkonventionen und die Nutzung einzelner Bühnenelemente in den ersten öffentlichen und privaten Spielstätten der Renaissance. Untersucht werden als problematisch angesehene Szenen sowie direkte und im Text implizierte Bühnenanweisungen in den Dramen Shakespeares und seiner Zeitgenossen. Dadurch ergibt sich ein neues Bild über die Vielfältigkeit der Nutzung der Bühne sowie die Verwendung architektonischer Elemente wie Türen, Säulen, Falltüren und Galerien.

Nach einer Einführung zu der Struktur und Nutzung der Theater in der Renaissance im Allgemeinen geht Ichikawa im zweiten Kapitel der Frage nach der Nutzung des Bühnenhauses nach. Wo spielten beispielsweise die Szenen, in denen es in der Bühnenanweisung heißt: "within", und wie wichtig war es in diesen Szenen die Spieler hören und *in persona* sehen zu können? In einem weiteren Kapitel wird nach der Wirksamkeit der Platzierung der Musiker entweder im Bühnenhaus hinter der *frons scenae* oder aber auf der Galerie oberhalb der Bühne gefragt. Auch hier spielte die Sicht- und Hörbarkeit der Musiker offenbar eine Rolle. Bereits vorhandene wissenschaftliche Theorien hierzu werden zum Teil widerlegt oder aber bestätigt. Auch der Unterschied zum Spiel der Musiker in den öffentlichen Theatern (u.a. Globe) und im privaten Theater Blackfriars wird herausgestellt.

Einen Schwerpunkt der Untersuchungen bildet die Frage nach der Nutzung der drei Bühnentüren. Analysiert werden die unterschiedlichen Bedeutungen, die sich für die Szenen ergeben, wenn diese geöffnet oder geschlossen sind. Auch hier spielt offensichtlich das Gesehen- oder Nichtgesehenwerden beim Auftritt eine Rolle. Auch den Fragen, ob die Türen nach innen oder außen geöffnet wurden und welche Wirkungen durch die jeweils unterschiedlichen Möglichkeiten für die Auf- und Abtritte der Charaktere erzielt wurden, wird nachgegangen. Daneben werden die diversen Nutzungsmöglichkeiten der mittleren Öffnung (*discovery space*) untersucht. Grundsätzlich unterscheidet Ichikawa zwischen fiktionalem und realem Gebrauch der Türen im Spiel. Beeindruckend ist die Fülle von Zitaten aus einer Vielzahl von Dramentexten; dieser Detailreichtum in den Ausführungen führt allerdings mitunter zu verwirrenden

Wiederholungen, und es fehlt eine eindeutige Schlussfolgerung, was jedoch andererseits die Vielfältigkeit der Deutungsmöglichkeiten unterstreicht. Die vielseitig zu interpretierende Nutzung der leeren Bühne wird in einem weiteren Kapitel behandelt.

In Kapitel 5 untersucht die Autorin die unterschiedlichen Möglichkeiten, einen Garten auf der Bühne zu etablieren. Ihrer Zählung nach spielen allein in Shakespeares Werk 19 Szenen im Garten. Ausgehend von einer bestimmten Vorstellung von Gärten bei den zeitgenössischen Autoren und Zuschauern werden die Bedeutungen der einzelnen Gärten untersucht, vom Garten in *Romeo und Julia* bis hin zu weiteren Gärten, in denen Liebende sich verstecken oder belauscht werden. Ichikawa nimmt an, dass neben den vielen verbalen Referenzen zu einem Garten vereinzelt auch einen Garten symbolisierende Requisiten zum Einsatz kamen.

Im letzten Kapitel geht die Autorin der pragmatischen Frage nach, wie eine Leiche von der Bühne gebracht wird, davon ausgehend, dass ein 'Toter' nicht einfach aufstehen und die Bühne verlassen konnte. Auch hier werden wiederum die vielseitigen Nutzungsmöglichkeiten der architektonischen Gegebenheiten der Bühne deutlich. Abschließend wird noch die Wirksamkeit von Epilogen am Ende der Stücke analysiert.

Ichikawa hat bereits zwei Publikationen zum Thema des vorliegenden Buches veröffentlicht: *Staging in Shakespeare's Theatres* (mit A. Gurr; 2000) und *Shakespearean Entrances* (2002). Auch wenn das vorliegende Buch eine Ergänzung zu diesen bildet, ist es auffällig, dass die Kapitel vereinzelt nebeneinander stehen und sich in ihrem Aufbau sehr unterscheiden. Es wird deutlich, dass einzelne Kapitel bereits für andere Publikationen geschrieben und hier überarbeitet neu zusammengestellt wurden. Dabei kommt es zu unnötigen Wiederholungen, und auch die stilistische Einheitlichkeit leidet.

Das Buch zeigt aber dennoch insgesamt überzeugend und anhand einer beeindruckenden Vielzahl von Beispielen, wie Autoren und Schauspieler der Renaissance die architektonischen Herausforderungen der frühen Theatergebäude theaterwirksam zu nutzen wussten. Nach der Lektüre von Ichikawas Studie können vielfach diskutierte Textstellen neu interpretiert und die im Text vorhandenen Regieanweisungen sowie die Texte selbst besser verstanden werden. Das Buch richtet sich damit nicht nur an Regisseure und Dramaturgen, sondern auch an interessierte Theaterfreunde im Allgemeinen.

Vanessa Schormann (München)

David Landreth, *The Face of Mammon: The Matter of Money in English Renaissance Literature*. Oxford: Oxford University Press, 2012. 348 pp. – ISBN 978-0-19-977329-9 – £ 32.99 (hb.).

Money has held a deep fascination for writers and audiences throughout the centuries. The notion that a simple piece of metal, albeit precious, or a scrap of paper has the power to determine social interactions and rule over nations has provided a constant source for ethical, political and religious deliberations, exhortations and rejections. Money is present in most situations of our lives. Religious or secular communities who try to oppose the universal dominance of money are labelled eccentric or holy, in either case not of this world. However, they serve to exonerate our worldly desire for excessive spending or hoarding. From Jago's "put money in

thy purse" to Cindy Lauper's "money changes everything", the possession or lack of money has been a well-trodden theme, but money has also made its presence felt through a whole world of metaphors, with words like 'currency' or 'economics' emerging in contexts apparently untouched by the claws of Mammon.

David Landreth's impressive study on money in Renaissance literature acknowledges this metaphorical usage by referring to the personification of Mammon, but its main focus, and this is the point which makes this book a highly captivating read, lies on the material reality of Renaissance coins. Landreth follows a strictly cultural materialist approach. Wary of the universalism of the New Economic Criticism, he returns to the thinginess of money in its ontological dimension and questions the usage of the term 'economy' for financial transactions in Renaissance England. In a short introduction to the significance of the materiality of money, he demonstrates the twofold nature of coins: although their value corresponded to the value of their weight in precious metal, it also had to be ascertained by the royal stamp. This practice led to all sorts of misuse and has been seen as one of the causes of what is known as 'the price revolution'.

Landreth follows the ethical and political implications of the use of coins in illuminating readings of the second and fifth books of Edmund Spenser's *The Faerie Queene*, Christopher Marlowe's *Jew of Malta*, William Shakespeare's *King John*, *Measure for Measure* and *The Merchant of Venice*, and finally Thomas Nashe's preface to *Pierce Penniless* and John Donne's elegies "The Bracelet" and "Love's Progress". In all of these texts, money is a central point of reference, and this selection allows Landreth to show the merits of his approach when he connects the use and misuse of the minting practice to the performativity of the king's power in *King John* and *Measure for Measure* or when he discusses the way in which the disavowal of money is contested by the ubiquitous material presence of coins in *Merchant*.

However, Landreth's strong focus on England and English money sometimes leads to an unnecessary curbing of his perspective. The phenomenon of the price revolution in the sixteenth century has spawned a number of interpretations. One explanation which Landreth fails to take into account lies in the fact that all of Europe saw a drop in the value of precious metals after the excessive exploitation of gold and silver mines in Mexico. This colonial aspect would have added a more political angle and allowed Landreth to comment on the texts' uneasy relation to instances of alterity which, as his interpretations show, a reading focussing of the discourse of money must not reduce to the denigration of the Jew in a Christian context. Similarly, Landreth's frequent quotations of Marx could have led to a closer look at class relations. These are, of course, minor details which should not keep readers from engaging with Landreth's intricate approach and his compelling and wide-ranging readings.

Cordula Lemke (Berlin)

Erika T. Lin, *Shakespeare and the Materiality of Performance*. New York: Palgrave Macmillan, 2012. xv, 238 pp. – ISBN 978-1-137-00106-1 – £ 55.00 (hb.).

The second page of Erika Lin's book includes a striking image from Helkiah Crooke's *Mikrokosmographia* (1615). Depicting eyeballs in a variety of states, it is a vivid and discon-

certing illustration of her opening discussion of Gloucester's blinding, and a potent indication of the richness of the discussion which follows. Lin is interested in contexts (legal and theological, as well as social, cultural, and literary) and, especially, in performance. Her four substantive chapters are organized around episodes from *Love's Labour's Lost*, *The Spanish Tragedy*, *Doctor Faustus*, *Macbeth*, *Titus Andronicus*, and *Cymbeline*; many other plays are also discussed. While Lin's close-readings of the plays are often penetrating, the book is more about materiality and performance than it is about Shakespeare: no bad thing, but the title (the publisher's?) is a little disingenuous.

Lin's introduction includes an admirably clear account of the relationships between publication and performance, readership and audience figures; accessibly bringing together a variety of sources, it is a digest of the economics of theatre that will strike able students with the force of revelation. It is essential context for what follows and indicative of the care with which she sets out her underlying principles, both theoretical and methodological. Lin does not overstate the claims she makes; she is cautious with numbers in particular. She is precise with her examples, although she does on occasion flatten out differences of time (and distance): the theatre of the early 1590s was very different to that of the 1620s and 1630s, and she draws some of her most striking examples from medieval and Continental theatre. It is problematic to use evidence from Spanish religious drama in relation to a discussion of dismembered bodies in *Titus Andronicus* and *Cymbeline*, and while Lin does not gloss over this difficulty, it does unbalance the discussion a little, partly because the details of the Spanish props are so beguiling. The point that she makes almost in passing – "where actors would suffice, there was no need to spend money on props" (p. 145) – must be the salient one when considering the staging of Cloten's headless trunk, for example: actors did not need to be stored and maintained, either. In the same chapter, however, it is good to see the discussion of *Titus Andronicus* extended far beyond Lavinia, although the tropes of judicial punishment, animal cruelty and martyrdom explored here are familiar ones (football less so); the consideration of Faustus's wooden leg is a reminder of how and why an early modern audience might find such theatrical dismemberments comic.

Critics privileging the wordiness of *Love's Labour's Lost* can underplay other aspects of its sophisticated dramaturgy: Lin here uses the lords' eavesdropping scene to develop her earlier discussion of Robert Weimann's influential delineation of *locus* and *platea*, specifically in relation to the London amphitheatres, which she does in part by demonstrating how hard it is to get out of the habit of thinking in implicitly proscenium terms as regards both sightlines and 'soundlines'. (It is a slight shame that she did not make use of the 2009 Shakespeare's Globe production of *Love's Labour's Lost*, available on DVD.) There is no room here to note, other than in passing, the breadth of Lin's discussion: of dreams, ghosts, dance, allegory, Eucharistic theology, and how to be invisible on stage – the latter might be as 'simple' as hiding under a net. As she explores the difference, even strangeness, of early modern performance and experience, Lin's occasional invocation of Brecht is not at all unexpected: *Shakespeare and the Materiality of Performance* is also a reminder that Shakespeare and his contemporaries are not necessarily ours.

Hester Lees-Jeffries (Cambridge)

Tom MacFaul, *Problem Fathers in Shakespeare and Renaissance Drama*. Cambridge: Cambridge University Press, 2012. 264 pp. – ISBN 978-1-107-02894-4 – £ 60.00 (hb.).

Tom MacFaul's *Problem Fathers in Shakespeare and Renaissance Drama* is an impressively wide-ranging survey of the ways in which Elizabethan and Jacobean dramatists explored contemporary ideas about fatherhood. The book is founded upon an impressive list of plays from the drama of the period covered by MacFaul, a grounding which allows him to bring canonical plays into dialogue with neglected ones and to observe some of the broad trends which emerged at particular moments.

MacFaul organizes his study chronologically. Chapter 2 covers English drama from the 1560s to the early 1590s, charting the development of stage fathers from "merely notional exemplary figures" of calmness and rationality to "more complex objects (and subjects) of recognition" (p. 20). Chapter 3 examines the "excessive attention to paternity in 1590s history plays" (p. 119), the simultaneous development of weak and fallible father figures in comedies and the destructive filial piety of sons in revenge tragedies. Chapter 4 considers "the attempt to remove the authority of the father" in the plays of the early 1600s (p. 120), while Chapter 5 identifies "an increasing scepticism about masculine authority of all kinds" in drama after *The Tempest* (p. 173). By the second decade of the seventeenth century, MacFaul argues, paternity had become "something negotiable, something dependent on speech acts and socially founded systems of meaning" (p. 198).

MacFaul keeps a close eye on the political tensions and transitions which affected stage presentations of fatherhood. In the early chapters, the Reformation is invoked as a seismic event which, in its abandonment of intercessory saints, made fathers "the only source of connection to the divine" (p. 6). The book makes a convincing case that anxieties about the succession underlie the chaotic absence of paternal authority which characterizes much Elizabethan drama (pp. 34, 59, 81). MacFaul argues that the accession of James I "clearly refigured the idea of paternity" (p. 125). Though he notes that "we should not treat dynastic politics as a simple explanation for changing attitudes to patriarchy", he lists certain key events as having triggered growing disillusionment in James I's patriarchal image (p. 157).

As its title makes clear, this is a study which positions Shakespeare firmly at its centre. Numerous early dramas are constructed as foreshadowing or anticipating the plays of Shakespeare: in the works of John Lyly, for example, the "main generic lines of Shakespearean comedy are being drawn up" (p. 41). There is a strong sense that MacFaul considers *King Lear* in particular the climactic moment of early modern drama: Edricus in *Edmund Ironside* "anticipates Shakespeare's Edmund" (p. 49); the plot of *Look About You* "anticipates *King Lear*" (p. 81); Launcelot Gobbo's scene with his father in *The Merchant of Venice* "anticipates Edgar and Gloucester" (p. 94); Lord Momford's disguised encounter with his daughter in *The Blind Beggar of Bednall Green* is "in some ways an anticipation of Edgar and Gloucester's meeting in *King Lear*" (p. 99). After all this anticipation, it is something of a relief to get to the central discussion of *King Lear* in Chapter 4, which ties together many of the book's intellectual strands in a dazzling and thought-provoking analysis.

Following *King Lear*, generic distinction apparently becomes impossible: while Chapters 2, 3 and 4 are organised according to generic sub-headings ("Comedy", "Tragedy", etc.), this struc-

ture is abandoned in Chapter 5. "When all notions of essential identity have become contingent", MacFaul suggests, "plays must tend to the tragicomic" (p. 203). But this clear-cut generic shift belies MacFaul's much more nuanced understanding of genre throughout. For MacFaul, genre itself drives its own changes: "there is an intensely rewarding oscillation between the comic and the tragic" in the drama of the whole period (p. 17), in which "the generic system gradually erodes its own keystone" (p. 172).

Stephen Purcell (Warwick)

Irena Makaryk / Marissa McHugh eds, *Shakespeare and the Second World War: Memory, Culture, Identity*. Toronto: University of Toronto Press, 2012. xii, 338 pp. – ISBN 978-1-4426-4402-1 – US $ 65.00 (hb.).

"'Where memory is, theatre is'"; "'[w]here memory is, war is'" (p. 3) – these are the two main tenets of Irena Makaryk's and Marissa McHugh's collection of essays. The volume brings together fifteen essays focusing on the various, and indeed conflicting, cultural uses to which 'Shakespeare' was put during and, in some cases, after the Second World War. The contributions discuss Shakespearean plays and adaptations as well as Shakespeare as a resource of cultural capital in various ideological and cultural contexts such as Nazi Germany, colonial Palestine, fascist Italy, occupied Greece, Stalin's Soviet Union, wartime UK, Hawaiian US-army bases and the Sino-Japanese wars; they also consider the complex case of Shakespeare in (post-)war Poland; and they draw the readers' attention to post-war Canada where Shakespearean drama was used to negotiate specifically Canadian experiences of the war and where the only three performances of the unsettling *Shakespeare's Merchant of Venice in Auschwitz* were staged between 1977 and 1998.

Given the status of his long-standing global canonicity, it is no surprise that Shakespeare was staged, rewritten and acted out during the Second World War and its cultural aftermaths. Thus, it is the diversity of ideological Shakespeares analysed in this volume which makes the book an informative and, in parts, intriguing read. Three contributions focus on *The Merchant of Venice*. In his lucid analysis, Zeno Ackermann reads *Merchant* as a "'problem-play' for National Socialist cultural policy" (p. 38) which ascribes "profoundly ambivalent significations and functions" (p. 47) to the character of Shylock. Discussing conflicting Hebrew and Arab productions of the 1930s and 1940s, Mark Bayer identifies Shakespeare's play as an "important form of political signification in the Middle East" (p. 63) for both the Zionist and the Palestinian causes as well as for British (post)colonial policy. Tibor Egervari relates his own experience of adapting Shakespeare. Commenting in depth on his play *Shakespeare's Merchant of Venice in Auschwitz*, the Jewish director, born in Hungary in 1938, adds a personal and radically different perspective to the changing, multifold and, indeed, incompatible levels of signification ascribed to Shakespeare's play within the context of the Second World War. Next to *Merchant*, several other plays such as *Julius Caesar*, *Twelfth Night*, *Othello* and *Romeo and Juliet* are discussed in this volume, but it is *Hamlet* which most of the remaining chapters focus on. Aleksei Semenenko reads Pasternak through the lens of Shakespeare, arguing that *Hamlet*, "in the times of oppression and war, revealed [...] the essential motifs of Pasternak's own oeuvre" (p. 156). For

Alexander C. Y. Huang, Jiao Juyin's *Hamlet* production of 1942 signifies "China's Hamlet syndrome" (p. 187) as it negotiates Hamlet's procrastination as both a warning against Chinese inaction and a means of resistance against Japanese occupation. By contrast, the *Hamlet* production staged for US-troops based on Hawaii in 1944 characterizes the prince, as Anne Russell argues, as "a virtuous and soldierly character with whom the soldiers could identify" (p. 238). In her discussion of the 2008 adaptation *Hamlet '44* staged to commemorate the Warsaw Uprising of 1944, Katarzyna Kwapisz Williams comments on yet another cultural use which Shakespeare's play has been put to, i.e. that of "combin[ing] the theme of war with the feelings of responsibility, guilt, and helplessness in the face of its chaos" (p. 300).

The thematic scope of Makaryk's and McHugh's volume is rich and rewarding, but its structure is at points somewhat awkward. If one reads the book from cover to cover, one wonders why essays focusing on the same play are not grouped together. As is sometimes the case with essay collections emerging from a conference, some of the contributions seem to fit uneasily into the volume's overall critical focus. Yet, it is the very diversity of the essays gathered together here which substantiates the editors' claim that Shakespeare can serve as a "fascinating case study of the nexus of problems binding together concepts of collective remembrance, history, war, and national identity" (p. 4).

Lena Steveker (Saarbrücken)

David Margolies, *Shakespeare's Irrational Endings: The Problem Plays*. Basingstoke: Palgrave Macmillan, 2012. vii, 183 pp. – ISBN 978-0-230-27761-8 – £ 50.00 (hb.).

David Margolies sets out to redefine the concept of the problem play in Shakespeare's work and begins by presenting his choice of plays. They include *Troilus and Cressida*, *All's Well That Ends Well* and *Measure for Measure* (the traditional group) to which he adds *The Merchant of Venice* and *Much Ado about Nothing* (discussed by others in relation to problem plays); he decides against *Hamlet* (a frequent candidate) and opts for *Othello* (his own choice). Margolies argues that these dramas share a conflict between "content and form" that cannot be resolved and that creates "irrational" (p. 3) audience responses (why not 'contradictory' or even 'complex'?), especially to the plays' endings. They produce an "uneasiness" (p. 3) in today's spectators, which, Margolies holds, fits our *zeitgeist* of growing cynicism. He then enumerates what he considers the typical failures of contemporary Shakespeare criticism – naturalism fostered by television, a focus on character motive rather than authorial intention, on ideas rather than emotions and a hankering for obvious meanings. The culprits responsible for these crimes, whoever they may be, remain largely unnamed.

The author goes on to identify the problem play's prototype of an irresolvable conflict of form and content in an emotionally dubious marriage. He claims that marriage is a "happy form" whereas unhappiness in the experience of this marriage qualifies as "content" (p. 2). I consider this to be a misapplication of the term 'form' because in general genre descriptions tend to consist of both form-related and content-related criteria, and the fact that characters are prone to marry at the end of comedies or die at the end of tragedies belongs to the content-related conventions of these genres. What Margolies singles out as his prototypical case should be classified as

a conflict between official rhetoric (celebratory in the case of marriage) and the characters' adverse emotional experience, or between the emotions an audience of a specific genre will expect to experience and the actual dramatic development that contradicts these expectations. Thus, Margolies's prototype argument proves incapable of sharpening the vague notion of an irresolvable conflict of form and content into a category concise enough for a rewarding analysis.

Each of Margolies's close readings goes through the whole play, makes extensive reference to Shakespeare's sources and pays close attention to the manner in which the text guides audience emotions. Three chapters on *All's Well That Ends Well*, *Much Ado About Nothing* and *Measure for Measure* explore the ambivalence of marriage in these plays. Here Margolies attends to the shifts between character-types and individualization that shape audience reactions to Helena's marriage in *All's Well That Ends Well*, and he discusses the contrast between the two marriages in *Much Ado About Nothing* that guides the response to the problematic marriage of Hero and Claudio. The author praises the double perspective invited in *Measure for Measure* – on the Duke reintroducing a reign of law, and on Isabella's emotional experiences and marriage to the Duke. In *The Merchant of Venice* Margolies identifies a contrast between "comic form" ('form' from now on meaning 'genre') and the treatment of Shylock as a content "that does not fit" (p. 110). The problematic nature of *Troilus and Cressida* consists in its lack of generic clarity (comedy / tragedy) (p. 113) due to its shifting narrative focus (military / romance). In *Othello*, Othello's supposed "stupidity" (p. 158) in his downfall (content) conflicts with a tragic form demanding a sense of necessity.

Despite their lack of terminological clarity these readings offer a detailed appreciation of the plays, their language, and the manner in which they guide audience responses. References to other plays by Shakespeare occur frequently, references to other scholarship remain very modest indeed. An underlying narrative of Shakespeare's developing artistry gives rise to much judgemental language. This monograph offers a challenging mix of the interesting and the irritating.

Ute Berns (Hamburg)

Dieter Mehl, *Eine historische Episode: Die Wiedervereinigung der Deutschen Shakespeare-Gesellschaft. Persönliche Erinnerungen*. Studien zur englischen Literatur 26. Berlin: Lit, 2013. 256 S. – ISBN 978-3-643-12108-0 – € 24.90 (pb.).

Nach dreißig Jahren der politisch bedingten Trennung, der Entfremdung und des gegenseitigen Misstrauens schlossen sich 1993 die Shakespeare-Gesellschaft in Weimar und die Shakespeare-Gesellschaft West in Bochum wieder zusammen. Die Wiedervereinigung der beiden deutschen Staaten hatte dies möglich gemacht. Der Rezensent des vorliegenden Buches, als Schweizer sozusagen ein teilnehmender Beobachter, war bei diesem Vorgang dabei. Er war tief beeindruckt, mit welcher Würde die beiden Seiten aufeinander zu gingen – er hatte viel davon gehört, wie sich anderswo solche Vorgänge abspielten und hatte das Wort 'abwickeln' gelernt. Erleichtert wurde die Vereinigung in Würde, wie es hieß, dadurch, dass beide Gesellschaften etwas in sie einzubringen hatten: Weimar die Tradition seit 1864, Bochum etwas Geld. Vor allem aber war es ein Verdienst der beteiligten Persönlichkeiten; besonders hervorgehoben zu

werden verdient das diplomatische Geschick von Ulrich Suerbaum, der als Präsident der Gesellschaft West die undankbare Aufgabe hatte, die formelle Selbstauflösung seiner Gesellschaft zu leiten.

Es geschah in Würde, aber die Emotionen waren stark: Unvergesslich ist, wie in der entscheidenden Versammlung bestandene Männer, Vertreter der Weimarer Gesellschaft, sich die Tränen aus den Augen wischten – ein Beleg dafür, wie viel die Gesellschaft, nicht nur als Institution der Shakespeare-Pflege, für manche in der DDR bedeutet hatte.

Zwanzig Jahre später ist die Erinnerung an diese Ereignisse auch bei denen, die dabei waren, langsam am Verblassen, und eine neue Generation kennt sie nur mehr vom Hörensagen. Es ist Dieter Mehls Verdienst, die Erinnerung an diese "historische Episode", wie er sie nennt, wieder aufzufrischen. Der Bonner Anglist wurde in einer denkwürdigen Versammlung zum ersten Präsidenten der wiedervereinigten Gesellschaft gewählt und leitete sie neun Jahre lang souverän. Er war für dieses Amt prädestiniert: Er war während der ganzen Zeit der Trennung Mitglied bei beiden Gesellschaften geblieben und hatte an ihren Tagungen teilgenommen. Seine Offenheit machte es möglich, dass er als Mitglied des Bochumer Vorstands von Weimarer Seite vorgeschlagen wurde.

Die nun vorliegende Schrift hinterlässt allerdings einen zwiespältigen Eindruck: Anders als ihr Titel andeutet, beruht sie weder vor allem auf persönlichen Erinnerungen, noch steht die Wiedervereinigung der Gesellschaften in ihrem Zentrum. Zu Beginn schildert Mehl aus der Erinnerung seine ersten Begegnungen mit den Shakespeare-Gesellschaften, auf durchaus persönliche und anregende Weise (S. 13–26). Bei der Schilderung der Vereinigung (S. 26–46) aber werden Angaben aus Agenden und Programmen und Exzerpte aus Protokollen – auch von Sitzungen, bei denen der Autor selbst nicht anwesend war – immer wichtiger. Wir erfahren dabei neben viel Instruktivem auch Nebensächliches, etwa die damalige Dienstadresse des Weimarer Kulturdezernenten. Der weitaus umfangreichste Teil (S. 46–127) behandelt Mehls Präsidentschaft nach der Vereinigung und dokumentiert in narrativer Form oft auch Ereignisse, die mit der Wiedervereinigung der Gesellschaften nichts zu tun haben, etwa die von Mehl geleiteten Exkursionen der Gesellschaft nach Stratford. Persönliche Beobachtungen, stets präzise und wohlwollend formuliert, beschränken sich zunehmend auf einzelne Adjektive und Nebensätze.

Mehls Text nimmt die erste Hälfte der Publikation ein; die zweite ist eine nicht ganz fehlerfreie Dokumentation, die sich fast ausschließlich auf die Zeit nach der Vereinigung, auf die Zeit von Mehls Präsidentschaft eben, beschränkt. Da findet sich eine eindrückliche Liste der Vortragenden, die den wachsenden internationalen Ruf der Gesellschaft belegt. Da finden sich, in verkürzter Form, die Tagungsprogramme von 1993–2002, korrigiert – wer hätte das von Mehl, der im Jahr der Publikation achtzig wurde, erwartet? – "zugunsten einer sprachlichen Gleichbehandlung von Männern und Frauen" (S. 130). Interessant wäre es gewesen, auch einige Tagungsprogramme der beiden Gesellschaften vor der Vereinigung vergleichen zu können, im Hinblick auf ihr gegenseitiges Verhältnis. Ein Pressespiegel (S. 174–246) deckt anhand von Artikeln, soweit sie in der Geschäftsstelle der Gesellschaft vorhanden waren, die Jahre von 1990–2002 ab, und eine Auswahlbibliographie weiterführender Literatur schließt den Band ab. Das Buch enthält auch vierzehn Abbildungen, die Christa Jansohn beigesteuert hat. Sie haben allerdings nur am Rand mit dem Thema der Publikation zu tun; sie zeigen, durchaus dekorativ,

Shakespeare-Motive, die es in Weimar zu sehen gibt. Wie viel lieber hätte man – durchaus vorhandene – Bilder der Personen und Versammlungen gesehen, welche die im Titel genannte historische Episode prägten.

Der dokumentarische Duktus, sowohl in Mehls Text wie in seinen Anhängen, kann leicht dazu verleiten, die Schrift als abschließende Darstellung über die Vereinigung der beiden Shakespeare-Gesellschaften zu lesen. Das aber kann sie nicht sein und will es auch nicht, wie ihr Untertitel andeutet. Man muss sie vielmehr verstehen als eine Aufforderung an alle, die seinerzeit die Vereinigung der beiden Gesellschaften miterlebten und mitprägten: Sie sollten ihrerseits ihre Erinnerungen an die Ereignisse und ihre oft bewegenden Momente niederschreiben. Diese Texte sollten gesammelt werden, im Hinblick auf eine mögliche Publikation oder zumindest als Archivalien zuhanden der Geschichtsschreibung. Besonders Stimmen aus der Weimarer Gesellschaft wären dabei gefragt. Sie wären ein wichtiger Beitrag zu einer Aufarbeitung dessen, was Dieter Mehl allzu bescheiden eine historische Episode nennt. Er selbst hat sein Teil dazu geleistet, mehr als das: Seine Schrift bietet allen, die aufgerufen sind, vielfältige Anhaltspunkte, um ihre eigenen Erinnerungen aufzufrischen.

Balz Engler (Basel)

Kevin A. Quarmby, *The Disguised Ruler in Shakespeare and His Contemporaries*. Studies in Performance and Early Modern Drama. Farnham: Ashgate, 2012. xvi, 263 pp. – ISBN 978-1-4094-0159-9 – £ 60.00 (hb.).

Quarmby's monograph is a diachronic study of the disguised ruler motif which reassesses the entrenched view that disguised ruler plays were a direct response to the accession of James I. *Pace* prevalent occasionalist readings, Quarmby analyzes the disguised ruler motif in plays from c. 1580 to 1640 as examples of a longstanding tradition adapted to different dramatic subgenres and historical contexts.

Chapter 1 surveys the motif in Elizabethan drama, focusing on two sub-genres of the history play: 'comical history' and 'Chronicle History'. Derived from medieval chronicles, Arthurian romance and Robin Hood folk tales, the comical history plays of the 1580s and 1590s feature rulers donning fool's motley to embark on romantic adventures. In the late 1590s, the romantic disguise plots of the comical histories were introduced into Chronicle History plays, which dramatized dynastic events from the Tudor chronicles. This conflation resulted in a darkening of the disguised ruler motif in e.g. *Henry V*, where disguise is motivated by "political voyeurism" (p. 45). In Chapter 2, Quarmby contests the notion that Marston's *The Malcontent* is the quintessential Jacobean disguised ruler play by comparing the two versions in which the play is extant. The first (QA, QB) was written and acted before James's accession by the Children of the Queen's Revels at Blackfriar's and is a satirical, cross-generic experiment modelled on Guarini's *Il pastor fido*. The second (QC) was performed by the King's Men after James's accession and was the product of a collaboration with John Webster, whose addition of topical references and anti-courtier satire turned the play into a city tragicomedy. In Chapter 3, Quarmby questions the Jacobean associations of *Measure for Measure* by demonstrating that many of the themes in Shakespeare's play, such as "disguised ruler subterfuge, sexual manipulation,

substitution and unsatisfactory marital unions" (p. 108), are prefigured in the little known *Fair Em* (c. 1589–1591). Quarmby also astutely unmasks the critical commonplace that the Duke is a caricature of King James as a creation of Whig historiographers. In Chapter 4, Quarmby claims that Middleton's *The Phoenix* predates *The Malcontent* and combines the didacticism of the medieval morality and Cycle plays with the topicality of early city comedies, traits of the Italian disguised ruler play and the advice-book. The play influenced Marston's Italianate comedy *Parasitaster, or The Fawn*, which not only satirizes legal disputations and draws on the medievalism exhibited by Middleton's *The Phoenix*, but also reprises earlier versions of the disguised ruler motif in comical histories. Chapter 5 traces the motif's change after the Gunpowder Plot. Edward Sharpham's *The Fleer* contains anti-Scottish satire and social commentary and recasts the disguised ruler as an amoral Catholic duke donning different disguises. Ben Jonson's *Bartholomew Fair* parodies the motif in Justice Overdo, a satirical portrait of the former Lord Mayor Sir Thomas Myddelton. The afterword surveys later examples of the motif and finally focuses on the anonymous MS, *The Wasp or Subject's Precedent* (c. 1636–1640).
Quarmby builds a strong argument by investigating repertory and genre history and offering engaging analyses of play texts and performances (e.g. the comparisons between the Quarto and Folio versions of *Henry V*, pp. 46–56). In order to establish alternative readings and a new timeline of disguised ruler plays, he draws on a staggering amount of textual and historical evidence. This reviewer especially enjoyed the author's savvy metacriticism, which demonstrates how quickly and uncritically the occasionalist theory was disseminated among literary critics. At times, however, Quarmby is so involved in matters of dating that the disguised ruler motif plays only a minor role in his readings (ch. 2). Such criticism aside, Quarmby's monograph is an important contribution to theatre and performance criticism which will hopefully lead to a reappreciation of the disguised ruler motif among Renaissance scholars.

Maik Goth (Bochum)

Gary A. Schmidt, *Renaissance Hybrids: Culture and Genre in Early Modern England*. Farnham: Ashgate, 2013. 254 pp. – ISBN 978-1-4094-5118-1 – £ 60.00 (hb.).

Cultural transfer is not a postmodern phenomenon. Lévi-Strauss argued that pure monocultures have never existed: all cultures are based, to some degree, on cultural borrowings. With this notion as a starting point, Gary Schmidt sets out to explore early modern literature and culture through the lens of hybridity. He largely follows Bakhtin's definition of hybridity as "an *encounter*, within the arena of an utterance, between two different linguistic consciousnesses" (p. 52). As Schmidt affirms, early modern English culture embraced its heterogeneity – in language, culture, and history – as it is reflected in the literature and iconography of the time. In his densely researched and insightful book he offers new readings of early modern 'hybridity' in cultural and political contexts. Cognizant of the anachronistic fallacy and the challenge of bridging postmodern and early modern eras, he presents the concept of hybridity as the missing link in the history of ideas and convincingly argues that it is "gravely needed [...] to reveal a new dimension in the relation of Renaissance studies to the concern of the present" (p. 20).

Following a succinct overview of key theories of hybridity, Schmidt presents various forms of hybridization, such as hybrid creatures (giants, satyrs and centaurs), national hybridity and generic hybrids, and explores their cultural and political functions. As his analysis of Ascham's *The Schoolmaster* reveals (ch. 1), the politics of hybridity are complex and nuanced. Exploring the perils of cross-cultural encounters, Ascham constructs Italy as "England's monstrous double" (p. 47), which transmogrified travellers, but also implied an inherent hybridity in the English, thus challenging the infectious quality of literal and intellectual voyages to Rome. Schmidt's analysis of (implicit) hybrid national identities continues with 'mixed' creatures in Spenser's *The Faerie Queene* (ch. 2) and his *Vewe of the Present State of Ireland* (ch. 3). The latter, considering Spenser's own hybrid identity as humanist and colonist, is read as reflecting the conflict between "obligatorily humanistic distance and civility" and "a severe and coercive policy toward the Irish" (p. 92).

Chapter 4 shifts the focus to generic hybridity and the versatile genre of satire, the key vehicle for transporting cultural and political concerns of hybridity. The power of hybrid genres is seen in their "ability to absorb the competing concerns of earlier genres and empty them of conflict, modeling the type of fusion that could obtain in the larger world outside the literary text" (p. 18). Since hybrid genres are characterized by their "*polyvocality*" (p. 120), drama offers the best of all possible stages. Schmidt therefore turns to Shakespeare's *Henry IV* plays, *Henry V* and *Troilus and Cressida* to explore the role of satire in informing political disputes of the late Tudor period. Shakespeare's 'mongrel' tragicomedies serve as springboards for exploring strategies of mediation between the hierarchies of Jacobean absolutism and their subversion through popular and Parliamentary concerns (cf. p. 182). These processes are analyzed in Chapter 5, where the satirical plays of Marston and the tragicomedies of Beaumont and Fletcher are offered as harbingers of political contestations about royal legitimacy. Schmidt concludes that "[w]hile satire was resistant to containment", pastoral tragicomedy was far more subtle, exhibiting a "political dialectic" (p. 223) which could strike a fine balance between conflicting political and social concerns.

Schmidt's afterword is less subtle when it moves forward to the twenty-first century, claiming that postmodern bioethical debates and early modern cultural hybridisation share some common ground in their mutual "fear of mixture [...] of lost identity or surrender of agency" (p. 226). As Schmidt underlines, "the 'experiment' of cultural mixture *cannot* be stopped" (p. 228). The experiment of re-reading early modern hybridization also cannot stop here, and Schmidt's book offers fresh perspectives for future studies in the field.

Sibylle Baumbach (Mainz)

Laurie Shannon, *The Accommodated Animal: Cosmopolity in Shakespearean Locales*. Chicago: University of Chicago Press, 2013. 312 pp. – ISBN 978-0-226-92416-8 – US $ 78.00 (hb.) – ISBN 978-0-226-92417-5 – US $ 26.00 (pb.).

Laurie Shannon's luminous study of Shakespearean animality unfolds against the backdrop of the 'modern constitution' posited by Bruno Latour in his ground-breaking study *We Have*

Never Been Modern – that Enlightenment-vintage division of knowledge into parallel regimes of scientific and politico-legal signification which even now continues to structure our intellectual encounters with the surrounding world. Shannon studies the conventions of thought preceded and displaced by the modern constitution, particularly as these conventions shaped the distinction between human beings and other animals. The plays of Shakespeare – supplemented by an appropriate range of contemporary works, from Montaigne's *Essays* to Descartes's *Discourse on Method* and beyond – provide the textual focus for her inquiry.

With training in both literary and legal studies, Shannon focuses upon the latter while delineating a pre-modern intellectual constitution grounded in the Pentateuch. There, amid the foundational structures of Mosaic law, one encounters "a constitutionalist sense of legitimated capacities, authorities, and rights that set[s] animals within the scope of justice and the span of political imagination" (p. 3). Indeed, Genesis presents animals as "parties in political relation" (p. 34) even prior to the creation of Adam and Eve, assigning each order of beast its own proper sphere of activity and its own sense of legitimate jurisdiction grounded in the legal principle of priority of tenure. This relation, then, undergoes a "historical passage from proper monarchy to endured tyranny" (pp. 39–40) as a consequence of original sin, with the result that on this logic, human dominion over animal estate attests less to the inferiority of beasts than to the corruption of humanity.

Nor is this pre-modern constitution a mere figure of speech (as one might view it today), lacking serious consequences in the realm of material action. On the contrary, Shannon's closing chapter reverts to the pre-modern constitution in a very concrete way via the medieval practice of indicting animals as defendants in both civil and criminal trials, trials which usually but not always ended in the conviction and punishment of the beasts in question. As Shannon demonstrates, these trials functioned as a juridical extension of the constitutionalist language of Genesis, recognizing animals "as entitled creatures" invested with "certain rights of existence and mobility that can contend with and even prevail over human property rights" (p. 235). In a closing flourish, Shannon then compares these judicial proceedings to the public vivisections practiced by the Royal Society and other proponents of the new science – trials of a very different kind that displaced the old animal prosecutions and, in so doing, signalled the animal world's removal from the regime of law into that of scientific investigation, concurrent with the establishment of Latour's modern constitution.

The opening and closing chapters of *The Accommodated Animal* carry the main weight of this thesis, and they strike me as the most compelling parts of the book. The intermediate chapters, in turn, trace parallel arguments, for instance by examining traditions of negative human exceptionalism in which humanity appears under-provisioned relative to other beasts with their fur and fangs and wings etc., or by exploring the insufficiency of human senses in a sub-optimal environment like that offered by the darkness of night. In the process, Shannon foregrounds Shakespeare through fine exemplary readings of *King Lear* (whose language of human negative exceptionalism "express[es] a zoographic critique of man" [p. 165]), *A Midsummer Night's Dream* (which focuses on the "sensory and cognitive disarray" of its human characters when subjected to the "night-rule" of fairies and elves [p. 212]) and such other plays as *The Merchant of Venice* and *As You Like It*.

Bruce Boehrer (Tallahassee)

Daniel Swift, *Shakespeare's Common Prayers:* The Book of Common Prayer *and the Elizabethan Age*. Oxford: Oxford University Press, 2012. 304 pp. – ISBN 978-0-19-983856-1 – £ 18.99 (hb.).

Recent editions of the *Book of Common Prayer* such as Brian Cummings's seminal work have inspired renewed scholarly attention to the eminent role of liturgy in Elizabethan culture. Whereas Cummings assumes that the *Book of Common Prayer* "has reached more listeners, via its daily offices, than the works of Shakespeare" (B. Cummings ed., The Book of Common Prayer*: The Texts of 1549, 1559, and 1662,* 2011, p. ix), Daniel Swift's monograph *Shakespeare's Common Prayers* seeks to "sketch out a sequence of collisions between the playwright and the prayer book" and to re-discover the *Book of Common Prayer* as Shakespeare's "great forgotten source" (p. 26).

The study, quite aptly, starts out by describing such a collision in December 1603 at the Hampton Court Conference. Ecclesiastical politics and the theatre intersected when the new King and the bishops of England gathered and engaged in theological debates to strengthen Anglican liturgy in the wake of growing Puritanism, and Shakespeare's King's Men were to perform before James I.

Shakespeare's dramatic engagement with liturgy, however, had its own history by then, and Daniel Swift aims to follow "Shakespeare's arc of study" (p. 27) from the early comedies up to *Macbeth* as Shakespeare's last reckoning with church rites. Swift's reading accordingly juxtaposes his analysis of passages from the *Book of Common Prayer* in Shakespeare's plays to the central liturgical parts of the *Book of Common Prayer* that structure Christian life through sacrament: Matrimony, Burial, Communion and Baptism.

Swift's study provides a concise account of the textual history of the *Book of Common Prayer*. It is based on an admirable range of historical documents and considers a large number of plays. In exploring the uses of the marriage rite in early plays such as *The Two Gentlemen of Verona* and *The Taming of the Shrew*, Swift detects a latent antagonism towards orthodox forms of marriage, whereas in *Romeo and Juliet* and *As You Like It*, the *Book of Common Prayer* gradually becomes more of an 'ally' to Shakespeare, who increasingly solemnizes the rite of marriage in these plays. When discussing instances in which the *Book of Common Prayer* can be traced in scenes of mourning and burial, above all in *Hamlet*, Swift offers new perspectives on the relation between communion and burial as a means of transcending death. The second half of the study is devoted to *Macbeth*, which, according to Swift, forms the culminating point in Shakespeare's engagement with liturgy, which becomes particularly evident in his configurations of the sacrament of baptism. Here Swift reflects on the idea of naming in *Macbeth* and focuses on the link between the rite of baptism and the healing powers of the royal touch.

In expounding his method, Swift repeatedly levels criticism against New Historicist approaches in resorting to a somewhat old historicist claim: "we seek to see Shakespeare in his time – as he was, not how we want him" (p. 63), or in "tracing what mattered, not by holding on to what appears relevant now" (p. 23). In this vein, accounts of Shakespeare's life emerge as a continual subtext in which Swift reflects about Shakespeare's own marriage or takes the fact that his daughter Susannah was reportedly missing out on communion on one occasion (p. 167) as a

parallel to Banquo missing at Macbeth's dinner table that he takes as a version of the Lord's Table.

Swift is a very fine writer. In some instances, however, the study resembles a Bruckner Symphony, which builds up a rich tapestry of sounds and patterns of association only to stop short of culminating in the flourish that the audience has been waiting for. One therefore wonders why some passages and texts are so conspicuous by their absence. When the study discusses the rites of marriage, its constancy and stability, and when it speaks about the issue of impediments in both the *Book of Common Prayer* (Cummings's edition, p. 158) and in *Othello* (Swift, p. 116), one would have liked to get Swift's take on the sonnets, for instance on the marriage of true minds in 116. Also, in the chapter on communion the study merely mentions that Titus Andronicus feeds her sons to Tamora, without any further analysis on how this act affects the overall notion of sacrament. Furthermore, while Swift argues that "The great innovation of *As You Like It* is to reconcile individual wishes with an orthodox structure of consent" (p. 91), one is left with a sense of doubt when these orthodox structures of consent are implemented by a priest by the name of 'Martext'. Finally, it is striking that this study does not include one of the most prominent parallels between the *Book of Common Prayer* and Shakespeare: when in *Richard III*, Richard stages himself to a gullible audience with a "prayer book in [his] hand" (*R3*, 3.7.47). Leaving such minor complaints aside, *Shakespeare's Common Prayers* provides original readings of Shakespeare's engagement with liturgy and can be highly recommended to both an academic and a general readership.

Claudia Olk (Berlin)

Alden T. Vaughan / Virginia Mason Vaughan, *Shakespeare in America*. Oxford Shakespeare Topics. Oxford: Oxford University Press, 2012. 240 pp. – ISBN 978-0-19-956638-9 – £ 50.00 (hb.) – ISBN 978-0-19-956637-2 – £ 16.99 (pb.).

Part of the Oxford Shakespeare Topics series, which aims to provide both the essence and overview of key aspects of Shakespeare studies, *Shakespeare in America* explores the role of the bard in American cultural life from the founding fathers to the present day. The Vaughans fulfil the series' brief admirably in their examination of elite and popular Shakespeare, not only in the theatre and at the movies but also in places as diverse as the Shakespeare clubs of the 1880s, comic books, prisons and the internet, among others. However, the book's argument is not simply that Shakespeare is now and always has been ubiquitous in American life. Among the distinctive characteristics of the absorption of Shakespeare in the New World is that his works were understood from the very beginning to exert a positive moral influence: in America Shakespeare is "good for you" (p. 193). More recently, it is less the case that the plays themselves are thought to be repositories of a positive moral code than that they are thought to help address social questions about power, race and gender, while the process of learning to perform them is believed to help both troubled youth and hardened criminals come to terms with their past and envision a more positive future. Another distinctive feature of Shakespeare in America is that entrepreneurship has been key both to the promulgation of the plays and to the nature and intensity of Shakespeare's cultural impact. Founders of the great American Shakespeare

collections, Horace Howard Furness, a lawyer who married into the immensely wealthy Rogers family who had made their money in iron, and Standard Oil executive, Henry Clay Folger, for example, used their fortunes to further Shakespeare's role in civic life, while Joseph Papp, who hailed from a family of Jewish immigrants and was convinced of Shakespeare's universal relevance, established New York's Shakespeare Festival and Shakespeare in the [Central] Park. Treatments of Shakespeare were not always sombre and reverential, however. The Vaughans argue that there is a long American tradition of Shakespeare and 'fun', which they see in the burlesques of the nineteenth century and in popularizations of Shakespeare such as the musicals *Kiss Me Kate,* based on *The Taming of the Shrew* with its famous songs by Cole Porter, and *West Side Story,* which is an adaptation of *Romeo and Juliet* by the collaborative team of Arthur Laurents, Leonard Bernstein and Stephen Sondheim. Perhaps the most significant characteristic of Shakespeare's role in American culture as opposed to his influence in England and other countries is that Shakespeare's works were promulgated in the absence of any real sense of cultural authority. The Vaughans point out that American theatre is on the whole decentralized and devoid of government funding and that there are neither "reigning universities like Oxford and Cambridge" (p. 3) nor any national school curriculum or similar structure that might provide a sense of uniformity in secondary education. This has led to an astonishing diversity in terms of Shakespeare's American reception and appropriation. While there has been resistance to Shakespeare as the embodiment of white Anglo-Saxon cultural hegemony on the part of minority groups, some of the most important contributions to 'American Shakespeare' have been those of racial minorities. In this respect, African-American actors who played Othello such as Ira Aldridge in the nineteenth century and Paul Robeson in the twentieth are merely the tip of the iceberg as the rich chapter on "Multicultural Shakespeare" amply demonstrates. Because Shakespeare has now "gone global", it has become harder to discern distinctive national Shakespeares, but the dream still remains "that all Americans, rich or poor, should have access to Shakespeare" (p. 3).

Dympna Callaghan (Syracuse)

Kai Wiegandt, *Crowd and Rumour in Shakespeare*. Studies in Performance and Early Modern Drama. Farnham: Ashgate, 2012. 228 pp. – ISBN 978-1-4094-3219-7 – £ 55.00 (hb.).

Kai Wiegandt's study on crowd and rumour in Shakespeare analyzes two distinct yet related topics that, despite their immediate relevance to political readings of the plays, have received little scholarly attention in recent years. Attending to Shakespeare's "fascination with collectivity" (p. 2), Wiegandt seeks to provide a counterpoint to received notions of Shakespearean drama as a drama of individuality. Importantly, and unlike earlier commentators, the author clearly distinguishes between the representation of collectives in the play and Shakespeare's personal stance towards such collectives. Rather than considering Shakespeare's positioning of himself *vis-à-vis* the people (an entity which Wiegandt, unlike others, does not automatically equate with the crowd), the author is interested in Shakespeare's investigations of group psychology, group dynamics and group communication, a wide and somewhat sprawling field

that he approaches by way of theories of the crowd on the one hand and theories of rumour on the other.

Despite initial claims about their "interdependence" (p. 2), the book is neatly separated into two halves, devoted, respectively, to 'body' (crowd) and 'voice' (rumour), a fact which goes somewhat against the grain of the study's stated premises. This is not the only case where the book's guiding assumptions appear to be left behind in the actual analysis. Rumour in particular emerges as a category with somewhat fuzzy boundaries. The opening chapter sometimes reads as if *anything* voiced or believed in by a crowd is a rumour ("the members of crowds are [...] held together by rumours providing shared beliefs" [p. 3] – surely one can think of crowds held together by things other than rumour, e.g. known facts?), and the family likenesses between rumour and curse outlined in the chapter on *Richard III* remain unconvincing at least to this reader – as does the suggestion that rumour can serve as a metaphor for fiction more generally. Also, while Wiegandt dutifully details theories of crowd psychology and the genesis of rumour, this is not always convincingly integrated into his readings of individual plays. Particularly in the crowd chapters, he sometimes cannot avoid giving the impression (although it is an impression he resolutely dismisses) that Shakespeare did indeed "content himself with dramatizing theory" (p. 41) – albeit theory with which he was necessarily unfamiliar. Similarly, many a literary scholar will cringe at a Shakespeare play – or any play, for that matter – being described as "a [...] contribution to research" (p. 171) on rumour.

That said, the book's close readings offer fresh insights into each of the six plays covered: *Henry VI*, *Julius Caesar*, *Coriolanus*, *Richard III*, *Henry IV* and *Othello*. To the latter, Wiegandt devotes what is arguably the study's strongest chapter. His argument is especially fascinating and genuinely innovative where it touches upon the metatheatrical aspects of Shakespearean crowds, as in his analyses of the two Roman plays, so much so that one finds oneself wishing that the author had pursued this topic further than he actually does. Even if the book does not quite manage to break what the author describes as the "epistemological stranglehold of models of Western individual subjectivity" (p. 2) on Shakespeare (the chapters on *Coriolanus*, *Richard III* and *Othello* are firmly focused on the eponymous protagonists), its efforts at counterbalancing this approach are laudable and they indeed fill a gap in the existing literature. Collectivity in the Shakespeare canon is a topic that has too long been neglected; *Crowd and Rumour in Shakespeare* returns it to the critical agenda.

Bettina Boecker (München)

Martin Wiggins, *Drama and the Transfer of Power in Renaissance England*. Oxford: Oxford University Press, 2012. xi, 151 pp. – ISBN 978-0-19-965059-0 –£ 62.00 (hb.).

Early modern drama was not always performed on stage, nor was it always acted out by thespians. Martin Wiggins's *Drama and the Transfer of Power in Renaissance England* argues that drama was at the centre of Tudor and Stuart politics, functioning, both off-stage and on-stage, as an instrument of royal authority. Wiggins specifically looks at those moments when power was passed on from one monarch to another, analyzing how performances such as masques, processions or pageants were used to assert a newly crowned sovereign's supremacy.

One of the most original features of *Drama and the Transfer of Power* is its discussion of several performances usually considered lost. Wiggins reconstructs these by drawing on a variety of sources, including courtiers' letters, inventories of costumes and props, theatre-related bills and financial accounts of the court. In so doing, Wiggins is able to envisage the performances in often startlingly minute detail, focusing not merely on their content but also on their materiality. The result is a fresh and often highly original discussion of the interrelationship between early modern politics and drama which excites through its analysis of little known pieces and performances.

The reconstruction of Henry VIII's visit of a nocturnal religious show in June 1535 is a case in point. Wiggins not only deduces that the performance must have been an enactment of the Apocalypse, Chapter 19; he also persuasively argues that Henry's visit was a performance in itself. The king made the thirty mile trip to the show partly on foot, despite the ulcer on his leg. His journey was a demonstration of physical prowess, flaunting a monarch who was known for valuing bodily vigour. The theatrical performance thus also comprised Henry's journey to the event, which illustrates how drama, in the wider sense, was used to display royal authority. The same is true for the anti-Catholic masque that was performed at Elizabeth I's first royal Christmas celebrations in 1599. With bishops dressed as asses, Wiggins interprets the masque as an assertion of Protestantism and, in extension, as a theatrical symbol of Elizabeth's ensuing reign.

It is Wiggins's eclectic use of non-canonical sources that makes his study so original. Yet, in the eyes of this reader, his reconstructions of lost performances at times go too far. He spends more than twenty pages to imagine the presumed details of Charles I's inaugural procession which, however, never took place. While it is true that the lack of a royal procession may portend the strained relations between the king and the public in the later Caroline age, Wiggins could have made the same point without conjecturing in detail "the kind of event it would have been" (p. 67) had Charles not cancelled the procession.

The book ends with a somewhat surprising chapter on the closure of the theatres in 1642. The closedown of the theatres at the beginning of the Civil War is interpreted almost in contradiction to the previous chapters, which argued for the symbolic value of all courtly actions related to drama. Wiggins argues that it was a coming together of several coincidental events – including the resignation of the Master of Revels Sir Henry Herbert in 1642 and the sermon of William Carter on 31 August 1642 – that allowed the Puritan faction to gain the upper hand in September 1642. According to Wiggins, the closure of the theatres should therefore not be read as part of a larger political scheme but as a twist of fate that "almost never happened at all" (p. 113). Although this argument sits awkwardly with the remainder of the book, *Drama and the Transfer of Power* is a genuine contribution to our understanding of how theatrical performances were used as platforms for and instruments of early modern politics. Whether or not one agrees with Wiggins's reading of the closure of the theatres in 1642, the book is a timely reminder of how deeply drama and monarchy were intertwined in the early modern period.

Kirsten Sandrock (Göttingen)

Anzeigen

Sonja Fielitz / Uwe Meyer eds, *Shakespeare. Satire. Academia: Essays in Honour of Wolfgang Weiss*. Heidelberg: Winter, 2012. xix, 242 pp.– ISBN 978-3-8253-5939-1 – € 44.00 (hb.).

Wolfgang Weiss is a distinguished retired professor of English and one of the most learned and respected experts of English literature of his generation. On the happy occasion of his 80th birthday in 2012, many of his former students, friends and colleagues felt that a written celebration of the life and achievement of this extraordinary scholar, who is also a former director of the Shakespeare research library in Munich, was in order. There was only one problem: Wolfgang Weiss had made it clear for a long time that he did not want a Festschrift. Respecting his wish, Sonja Fielitz and Uwe Meyer found a way to honour Weiss with this essay collection, which is explicitly not a Festschrift by title while it is exactly that by content. The essays, in English and German, deal with a multitude of aspects, mostly of early modern literature and culture. To give a few examples, Stanley Wells and Paul Edmondson focus on the recently discovered Cobbe portrait of, perhaps, Shakespeare; Andreas Höfele discusses gluttony in *Titus Andronicus* and *Timon of Athens*; Barbara Ravelhofer looks at the astonishing analogy between equestrian ballet and early modern political thought; Ingeborg Boltz offers a fictitious Shakespeare biography from a dog's perspective; Dieter Fuchs elaborates pleasantly on the Earl of Surrey's Geraldine-sonnet. The editors group the essays under diverse headings, and the sum is a heterogeneous, affectionate tribute to a highly esteemed man and scholar. The editorial team of the *Shakespeare Jahrbuch* join the well-wishers of this volume in congratulating Wolfgang Weiss, a former editor of the *Jahrbuch*, on the impressive scholarly achievements of a life lived for the study of British and Irish literature and culture.

Redaktion der Bücherschau

Joachim Frenk, *Textualised Objects: Material Culture in Early Modern English Literature*. Winter: Heidelberg, 2012. 281 pp. – ISBN 978-3-8252-59998-0 - € 36.00 (hb.).

Traditionally, literary studies are concerned with words, with concepts, and with abstractions. It was only with the advent of 'cultural studies' in the 1980s that scholars of literature began to look beyond the realm of the immaterial. This late interest is all the more surprising in the field of early modern literature as it is lavishly rich in material objects. In *Textualised Objects*, Joachim Frenk takes the pervasive presence of material objects seriously as a rich hunting ground for interpretations which are interested in the history of ideas and in the great discourses which dominated the age. The three main chapters not only address distinct corpora of early modern texts, but also pursue different approaches. Exploring the relationship between literature and material culture, chapter one focuses on a specific object, chapter two on a literary genre and chapter three on one particular aspect of early modern literature. The range of material, then, is broad. It starts with the Royal Exchange, which showcased the wealth of

material objects for consumption and which acted as the prominent intersection of many discourses. Chapter two looks at the genre of the sonnet and analyzes two sonnet sequences: Philip Sidney's *Astrophil and Stella* and Michael Drayton's *Idea*. While the former establishes a subtle correlation between sexual desire and the materiality of writing, the latter allows the world of material culture to enter only in the course of its numerous revisions. The final chapter looks at Shakespeare's figure of Falstaff, a character with exceptionally close affinities to the material world in all its different forms from the culinary to the sartorial. While the histories show Falstaff as a voracious consumer commanding everything material, in *The Merry Wives of Windsor*, he is subjected to material objects which are foisted upon him. Both in its methodology and in its readings, *Textualised Objects* is an important contribution to our understanding of the cultural significance of the many material objects we find in early modern literature.

Stephan Laqué, Redaktion der Bücherschau

J. R. Mulryne ed., *The Guild and Guild Buildings of Shakespeare's Stratford: Society, Religion, School and Stage*. Farnham: Ashgate, 2012. xiv, 270 pp. – ISBN 978-1-4094-1766-8 – £ 65.00 (hb.).

Stratford-upon-Avon, apart from being the epicentre of the Shakespeare industry, harbours a number of architectural treasures that contribute substantially to the town's success as a premium British tourist destination. One of these treasures is a group of largely unchanged late medieval buildings close to the town centre: the Guild buildings. They consist of four individual buildings: the central, so-called Pedagogue's House, the Almshouses, whose façade fronting Church Street provides for one of the most frequently photographed street views of Stratford, the Guildhall and the Guild Chapel. The buildings are still used for civic purposes, e.g. education, as they have been for centuries. In all probability, Shakespeare was educated in the classroom inside the fifteenth-century Guildhall at King Edward VI School. The contributors to the present volume bring different fields of expertise to bear on their analyses and interpretations of diverse aspects of the Guild buildings. Privileging the time span from pre- to post-Reformation, they look at the buildings from varied perspectives to get fresh insights on their archaeology and architecture, their legal, social and administrative histories and their functions in early modern forms of entertainment, most prominently theatrical performances. The aspects covered in the meticulously researched papers range from a historical sketch of the history of the Guild of the Holy Cross, the early teaching syllabus of the Guild School and the Stratford Court of Record 1553–1601 to the latest archaeological findings and the professional troupes that came to stay and play their repertoires, in the Guildhall and elsewhere. In the age of a perhaps deceptively familiar globalized Shakespeare, this essay collection is a reminder that in the early modern age the global had to start with the local, and that knowledge about local specificities enriches our understanding both of Shakespeare and the age that is, sometimes without critical reflection, claimed to be his.

Orson Welles, *Falstaff – Glocken um Mitternacht*. Zweitausendeins Edition 312. Frankfurt a. M.: Zweitausendeins, 2013. 112 Min. DVD. € 9.99.

Orson Welles' 1965 gedrehte Falstaff-Collage *Chimes at Midnight* ist in die cineastisch herausragende Zweitausendeins Edition aufgenommen worden. Damit ist diese legendäre Shakespeare-Verfilmung endlich in Deutschland als DVD mit englischer und deutscher Tonspur erhältlich. Seit 2012 gibt es freilich auch eine (ausschließlich englischsprachige) "Definitive Restored Version". Im Jahr 1966 stellte Welles den Film, zunächst unter dem Titel *Falstaff*, auf den Filmfestspielen in Cannes vor, wo er zwei Preise gewann. Ungeachtet der negativen Kritiken in den ersten Jahren hielt Welles *Chimes at Midnight* für seine beste Arbeit, und inzwischen schließt sich die Filmkritik, *Citizen Kane* ausnehmend, weitgehend seinem Urteil an. Welles führte nicht nur Regie, er spielte Shakespeares dicken Ritter auch in unvergesslicher Manier. Dabei war er umgeben von einem Ensemble, dessen schauspielerische Qualität, zusammen mit der brillanten Kameraarbeit, das niedrige Produktionsbudget des Films mehr als wettmachte: Keith Baxter, John Gielgud, Jeanne Moreau, Fernando Rey und Margaret Rutherford konturierten Welles' massive Präsenz. Falstaff, für Welles der beste und reinste Mensch in Shakespeares Dramen, ist eine nicht nur körperlich ungeheure Erscheinung, sowohl in den hochadligen Haupt- und Staatsaktionen als auch im halbkriminellen Milieu von Eastcheap, wo er in der Boar's Head Tavern dem Hof seine andere Welt entgegensetzt. Er ist auch in seiner subversiven Sprache wie in seinen Lieben und Trieben gleichsam überlebensgroß marginalisiert. Die Verstoßung Falstaffs durch den neu gekrönten Heinrich V. inszeniert Welles als Verrat des Königs an der Menschlichkeit selbst, im albtraumhaft-kalten Sujet eines Lanzen- und Schilderwalls, umgeben von den hohen, sich neigenden Mauern gotischer Überwältigungsarchitektur. Dem gebrochenen Falstaff bleibt am Ende nichts als der aufrechte Gang aus dem Licht eines allen Widrigkeiten zum Trotz ausgekosteten Lebens in eine unausweichliche und unaufhebbare Dunkelheit. Gedreht in akzentuierendem Schwarz-Weiß ist *Falstaff – Glocken um Mitternacht* einer der Filme, den auch die überzeugtesten Verfechter eines Theater-Shakespeare sehen sollten.

Redaktion der Bücherschau