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## BOOK REVIEWS



*Psychoanalysis and Performance* edited by Patrick Campbell and Adrian Kear. London: Routledge, 2001. 242 pp. ISBN 0-415-21205-7. \$25.00.

As formerly separate disciplines have increasingly found common ground in the last few decades, the emergence of hybrid texts has multiplied. *Psychoanalysis and Performance* belongs to such an interdisciplinary tradition, drawing on a wide array of fields to pursue the laudable goal of greater integration between previously divergent realms of critical inquiry. However, the text is best appreciated by those readers thoroughly schooled in Freudian psychoanalytic theory, semiotics, phenomenology, and recently fashionable critical concepts such as "alterity," rather than by students interested in a broader and perhaps more superficial overview of the linkages between these two fields.

Campbell and Kear have brought together an eclectic array of essays by an impressive group of scholars including Herbert Blau, Anthony Kubiak, and Elin Diamond. The editors have included contributors who have developed essays from their own performance work or from a critically infused examination of their personal experiences in the daily performance of gender and sexuality. The diversity of voices also encompasses contributions from Great Britain and The United States, with eight contributors from each side of the Atlantic.

In "Rehearsing the Impossible: the Insane Root," Herbert Blau leads off the first section of the collection, "Thinking through theater," with a wide-ranging exploration of cultural performances from tight rope walking to professional football. He also ruminates on his own rehearsal processes and previous theoretical writings, seeking the limits of self-exposure and pain in rehearsal and performance to conclude that approaching the limits of performance can become a threatening, obsessional, but necessary form of neurosis. His consideration of "ordeal art" extends his personal reflections to wider explorations of contemporary examples of cruelty and theater in the extreme.

In one of the most skillfully written essays of the group, Anthony Kubiak lays out a clear argument for considering the links between consciousness theory and the "performative subtleties of psychoanalysis" (34). Kubiak examines Strindberg's *Miss Julie*, and Stanislavski's notions of emotion-memory, interweaving a discourse from Descartes, Lacan, and perceptions of a fragmentary consciousness recently offered by philosopher Daniel Dennett and neurologist Antonio Damasio.

The first section is completed by two essays that explore the psychic processes inherent in audience response to and artist creation of performances. Timothy Murray considers a digital dance performance by PPS Danse of Montreal and its mainstream reviewers' efforts to sublimate the erotic tension of a male-to-male dance into a de-sexualized ideal. Lisa Baraister and Simon Bayly reflect upon their own rehearsal process with the company PUR and, using psychoanalytic

clinician and theorist D.W. Winnicott's conception of psychoanalysis as a form of "playing," link their process to the processes of other avant-garde groups such as the Wooster Group

The second section of the collection, "Parallel Performances," begins with three essays that examine modes of performance and their corresponding social phenomena. Steven Connor considers ventriloquism and its relationship to violence. He develops his essay from a compelling irony: while voices are the products of bodies, they produce bodies as well. This reality, at the heart of the ventriloquist's performance, segues nicely into Rebecca Schneider's consideration of another form of production: cloning. Schneider links the public fear of cloning to several related phenomena: the fear that copy and original become conflated, Freud's examination of the regressive wish to return to a state before birth, the act of mimesis, and Derrida's reflections on the culture of the copy. Most compellingly, she argues that beneath the fear of cloning is a fear that such activity further disrupts the construction of heterosexual behavior (and reproduction) as normative. Ernst Fischer confronts heterosexual normalcy more directly, employing a wide range of theorists—Bhaba, Kristeva, Derrida, Barthes, and, of course, Freud—to examine his own history as a "budding homosexual" and his current performance work. While he offers a number of astute insights and draws on an impressive body of queer theory, the essay meanders between performance, personal reflection, and theory without sufficient focus or clear resolution.

Arguing for a realization of the limitations of psychoanalytic performance analysis, Joe Kelleher examines a 1997 production of Caryl Churchill's *Blue Heart* by Out of Joint and the Royal Court Theater. Considering the observational uncertainties inherent in analytic proxemics and the dilemma posed to objectivity by willful pattern recognition, Kelleher employs Freud's *Beyond the Pleasure Principle* and "Mourning and Melancholia" to struggle with the impossibility of finding a workable distance from which one can analyze and even embrace a theatrical effect, yet recognize the aspects of its performance that resist analytic certainties.

Alan Read explores the placebo effect in an effort to link psychoanalysis and performance. In a series of loosely connected sections his essay charts various links between the act of psychoanalysis and the conventions of the theater, focusing on repetition as the root of both the theater's mimetic aspects and Freud's "talking cure." From early psychology's disquieting association with hypnotic performances to the staged space of Freud's study, Read examines the genesis of modern psychoanalysis as intrusively as he does the practice of theater, concluding that both come from a compulsion to repeat.

The third section, "History, Memory, Trauma," begins with Elin Diamond's essay connecting Freud, Futurism, and the exploits of suffragette "Polly Dick" (Mary Richardson) through the violation of bodily integrity in all three arenas.

Whether manifested in “transgressive drives,” “plasticity,” or “hysterics,” each movement relied upon a disassembling of the limits of the body to disrupt the old and create what Diamond labels a “modernist body” (170) closely related to Marinetti’s “mad body.” Diamond’s expert reading of the Futurist diatribes in relation to the psychological and political spheres of early twentieth century Europe make this one of the most useful and widely applicable essays in the collection.

Ann Pellegrini uses a moment of laughter in the 1998 Supreme Court Case of the *National Endowment for the Arts, et al. v. Finley, et al.* to frame an investigation of the power and limits of interpellation. For Pellegrini, this laughter, in the midst of a question posed by Associate Justice Kennedy, is a sign of the light touch of the state that is surrounded by so powerful an Ideological State Apparatus that it can seemingly disavow its own power. Combining Althusser’s famous essay on the ISA and Freud’s *Jokes and their Relation to the Unconscious*, she examines heterosexual gender as a kind of “triangulated theater” (179), similar to Freud’s consideration of tendentious jokes. Pellegrini moves from the NEA case to a consideration of Holly Hughes’ *Preaching to the Perverted*, turning from what she considers a perversion of justice toward enacted perversion by Hughes. Hughes’s humorous performance offers a liberating Freudian/Althusserian opportunity for perversion, one that turns the participant toward a place where “laughter re-turns us to the fresh work of renewing and remaking a social world” (189).

In separate essays, Adrian Kear and Greg Ulmer both take up the issue of communal responsibility, the former by examining a racially-infused trial in Britain and Forced Entertainment’s 1999 revival of *Speak Bitterness*, while the latter examines an electronic monument dubbed “The emerAgency.” Kear combines the theories of Fanon, Lacan, Benjamin, and Phelan to argue for an unnamed “whiteness” that creates a racially constituted subjectivity in contemporary Britain. Ulmer looks to Benjamin and to Lacan to shape his examination of monuments, remembrance, and the contemporary inability to connect disaster and loss to public and shared responsibility.

In the final piece, Diana Taylor examines an attempt by the Peruvian theater collective, Yuyachkani, to stage folktales and indigenous performance modes as an interactive experience for modern Peruvians. Through workshops and street theater this collective exposed a communal history of oppression and trauma and serves, Taylor argues, as an ongoing repository and conduit for a “broader understanding of historical trauma, communal memory, and collective subjectivity” (233).

Overall, this collection should serve as a valuable addition to the already rich interdisciplinary writings that unite schools of thought in psychology, performance studies, and literary/critical theory. When the selections are most closely related to broad movements of theater and psychology, they work best and will find the broadest application in classes, libraries, and subsequent citations.

This potential is clearly present in the selections by Kubiak and Diamond, but many of the others too often fail to provide the broad context for their contributions.

One provocative testament offered by the editors of this work is to the pervasive influence of Freud on even the most advanced scholarship in the field a century after his seminal writings. His conception of the human psyche is deeply felt in nearly every essay, while Jungian psychology and its derivatives are nearly absent from this mix, as are the counter-Freudian arguments of feminist scholars so influential to film theory.

In sum, *Psychoanalysis and Performance* offers a wide array of sophisticated arguments best suited for advanced undergraduates with a firm grasp of critical theory, graduate students, and those above the graduate level. Its greatest assets are its diversity of voices and range of interpretations of (primarily Freudian) psychoanalytic theory as applied to theatrical and communal performance.

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***On Drama: Boundaries of Genre, Borders of Self*** by Michael Goldman. Theater: Theory/Text/Performance Series. Ann Arbor, MI: University of Michigan Press, 2000. 134 pp. ISBN 0-472-11011-X. \$39.50 (hardback).

In this deceptively short book, Michael Goldman utilizes the concept of dramatic genre to initiate a complex exploration of self-identification as an ongoing process. Although Goldman expresses his hesitation in broaching the topic of genre because it often seems a pedantic exercise in defining boundaries, his intention is to use genre to examine “what drama as a special kind of social practice does for and with our lives” (5). By using wide-ranging examples from Euripides to Handke and Beckett, Goldman argues that the permeable boundaries of genre provide a model for the way we recognize and identify our selves in society.

Goldman begins his compelling treatise by focusing on Euripides’ *The Bacchae* and the concept of recognition, a term used by Aristotle in his analysis of tragedy. The primary function of genre, according to Goldman, is that it be recognized; yet despite the implication of a set of rules for recognition of any particular genre, these rules appear only when we recognize their violation. Derivations exist without an “original” from which they derive. Identification, in a similar fashion, is a continual process of identifying with others, of incorporating the other in whole or in part, that offers the illusion of bounded identity. The actor presents the process of self-identification to others in a way that highlights the tension between separation and incorporation, thereby providing the audience with an experience of the uncanny.

Goldman discusses the permeability of the boundaries of genre by offering examples of “crossgenre events,” where comedy is measured by the amount of seriousness it incorporates while continuing to retain its coherence (28). In a similar way, the fools in tragedy function to “widen the mortal seriousness” of the play (30). The inclusion of cross-genre events provides a threat, and the threat offers pleasure to the audience. Goldman unexpectedly includes an enlightening examination of Pedro Almodovar’s film *Kika* to illustrate his claim that “Genre in drama most effectively enlarges the area of pleasure by *imperfectly* defending the area” (47). Later, Goldman likens the seamless crossing of boundaries of genre to Victor Turner’s concept of flow through an illuminating examination of Peter Handke’s *Ride across Lake Constance*.

In the most exciting and original section of the book, Goldman uses the idea of subtext to refute the poststructural claim that everything is available to human understanding as “text” by insisting that theatrical performance cannot be reduced to a semiotic system of signs. The “text” of the script is the launching point of performance, but the actor feels free only when the lines have been learned and the text is discarded. Nor is it possible to write the subtext of performance in

a way that encompasses the experience of the performance as another, more inclusive “text.” Goldman claims that text and performance generate one another and offers a brilliant exploration of Samuel Beckett’s *Krapp’s Last Tape* to insist that the mark we make on texts as we enter them works like meaning. According to Goldman, Beckett’s characters are not trapped in meaningless absurdity; rather, they are “stuck in meaning” (56). In another brilliant assertion in this chapter, Goldman declares that drama is not a genre of literature; rather, literature is a specialization of drama.

In his final chapters, Goldman explores the relationship of intimacy, identity, and recognition in theatre’s appeal to the spectator as both private and communal experience. Here Goldman utilizes the face to focus on self-recognition and self-identification, and he claims that the primal experience of the emergent self occurs earlier than Lacan’s mirror stage at the time when the infant first reads a response in the face of the other. Taking this idea a step further, Goldman declares that drama, through the audience’s recognition of the illusion of appearance, can cross boundaries that writing cannot. In a lyrical final chapter, Goldman focuses on the appeal of theatre as a negotiation between the permeable boundaries of private and public experience.

This thought-provoking book has a depth and range that belies its short length. Goldman’s prose is accessible and remarkably free of jargon, and the examples he offers to illustrate his ideas are enlightening and often intriguing. The book will appeal particularly to those who study theory, but it deserves a wider readership.

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*The Cambridge History of American Theatre. Volume I. Beginnings to 1870.* Edited by Don B. Wilmeth and Christopher Bigsby. New York: Cambridge, 1998. 525 pp. ISBN 0-521-47204-0. \$74.95.

*The Cambridge History of American Theatre. Volume II. 1870-1945.* Edited by Don B. Wilmeth and Christopher Bigsby. New York: Cambridge, 1999. 640 pp. ISBN 0-521-65179-4. \$95.00.

*The Cambridge History of American Theatre. Volume III. Post-World War II to the 1990s.* Edited by Don B. Wilmeth and Christopher Bigsby. New York: Cambridge, 2000. 582 pp. ISBN 0-521-66959-6. \$79.95. Price of all three volumes together: \$225.00.

It would be difficult to imagine a more authoritative and comprehensive study of American theatre and drama than this titanic three-volume work, edited by two distinguished scholars, Don B. Wilmeth and Christopher Bigsby, with contributions from an array of major scholars. Each contributor provides a chapter illuminating some aspect of the remarkable story of the stage in the United States from its beginnings. *The Cambridge History of American Theatre* fills an enormous void for students of U.S. drama, theatre, and literature. Smaller, less comprehensive works have been available on and off over the nearly one hundred and eighty years, ever since William Dunlap published the first such history. No prior work has managed to provide the sheer coverage and, happily, the depth, erudition, and thoroughness that is the hallmark of these impressive Cambridge volumes.

Editors Wilmeth and Bigsby have wisely devoted as much space to American theatre prior to Eugene O'Neill's emergence around World War I as they do to those years since O'Neill brought American drama to a level of seriousness and international significance. Scholars of American drama have tended to relegate the pre-O'Neill American stage to the background, describing it as an era of much quaintness and activity, but of little lasting value or importance. Volume I of *The Cambridge History of American Theatre*, as well as much of Volume II, goes some distance in correcting this imbalance, offering much fascinating analysis of an undervalued era. Volume I's contributors, Bruce McConachie ("American Theatre in Context"), Douglas McDermott ("Structure and Management"), Peter A. Davis ("Plays and Playwrights to 1800"), Gary A. Richardson ("Plays and Playwrights: 1800-1865"), Simon Williams ("European Actors and the Star System in the American Theatre, 1752-1870"), Joseph Roach ("The Emergence of the American Actor"), Mary C. Henderson ("Scenography, Stagecraft, and Architecture in the American Theatre"), and Peter G. Buckley ("Paratheatricals and Popular Stage Entertainment"), focus their attention on aspects of U.S. theatre from its beginnings to 1870. The segments by Davis and Richardson on plays and

playwrights, Henderson's discussion of design and technical developments, and Williams's survey of foreign actors and the star system stand out in the detail and thoroughness of their investigation. Editors Wilmeth and Bigsby offer a crisp introduction, and Wilmeth, assisted by Jonathan Chumley, provide a ninety-page timeline that students and scholars will find a particularly valuable resource. All manage to bring to full and rich life the diversity and vitality of this rough and tumble theatrical era. It is especially pleasing to discover a work of encyclopedic detail that manages to be so thoroughly readable.

The two subsequent volumes follow the same formula with equal success. Volume II covers the period from immediately after the Civil War through the end of World War II, a seventyfive year era during which the American theatre evolved from a bustling potpourri of popular entertainments to an age of great dramatists, beginning with O'Neill and his contemporaries and continuing to the earliest works of Tennessee Williams and Arthur Miller. Again, Wilmeth and Bigsby provide a lucid introduction, with Wilmeth and Curley compiling another detailed timeline, in this case over eighty pages in length. Another group of first-rate scholars offer chapters on assorted facets of this period, including Thomas Postlewait ("The Hieroglyphic Stage: American Theatre and Society"), John Frick ("A Changing Theatre: New York and Beyond"), Tice L. Miller ("Plays and Playwrights: Civil War to 1896"), Ronald Wainscott ("Plays and Playwrights: 1896-1915"), Brenda Murphy ("Plays and Playwrights: 1915-1945"), Mark Fearnow ("Theatre Groups and Their Playwrights"), Brooks McNamara ("Popular Entertainment"), Thomas Riis ("Musical Theatre"), Daniel J. Watermeier ("Actors and Acting"), Mary C. Henderson ("Scenography, Stagecraft, and Architecture"), and Warren Kliever ("Directors and Direction"). Miller, Wainscott, and Murphy efficiently introduce and explore the important dramas and their writers, while Fearnow offers a particularly impressive accounting of groups including The New Theatre, The Neighborhood Playhouse, The Washington Square Players, The Theatre Guild, and The Group Theatre (with some emphasis on their playwright, Clifford Odets). McNamara's impressive expertise in American popular entertainments is in full evidence in his essay on everything from musical theatre and vaudeville to Chautauqua, medicine shows, Wild West extravaganzas, and minstrels. Kliever contributes a lucid accounting of the rise of the director, while Henderson again illuminates aspects of theatre architecture, design, and technology.

Volume III traces developments on the American stage from the end of World War II into the 1990s. This is, of course, the trickiest era to deal with, as it is perhaps too close for even the most informed scholars to accurately identify which events, plays, and artists are likely to have lasting significance. It is, however, difficult to argue with what is included and an effective balance is achieved among the contributions of mainstream and experimental theatres, groups, and individual artists. Again, Wilmeth and Bigsby provide the required introductory essay, with

Wilmeth and Chumley collaborating on another useful sixty-five page timeline. Yet another group of important scholars and critics contribute essays, including Arnold Aronson ("American Theatre in Context: 1945-Present"), Laurence Maslon ("A Changing Theatre: Broadway to the Regions"), Mel Gussow ("Off- and Off-Off Broadway"), Martha Lomonaco ("Regional/Resident Theatre"), Marvin Carlson ("Alternative Theatre"), June Schlueter ("Plays and Playwrights: 1945-1970"), Matthew Roudané ("Plays and Playwrights Since 1970"), John Degan ("Musical Theatre Since World War II"), Samuel L. Leiter ("Directors and Direction"), Foster Hirsch ("Actors and Acting"), and Ronn Smith ("American Theatre Design Since 1945"). Aronson's uncommonly lucid overview of the post-World War II American stage is especially effective, as is Gussow's examination of Off and Off-Off Broadway theatres and plays. Carlson's important contribution on alternative theatres is similarly useful, as are Schlueter and Roudané's accounting of postwar drama and playwrights. Degan covers considerable ground in his examination of the musical theatre from Rodgers and Hammerstein to Sondheim, while Leiter's overview of directors, Hirsch's survey of acting techniques, and Smith's exploration of design and technology round out a full explication of American theatre to the end of the twentieth century.

The three volumes each feature thirty to forty black-and-white illustrations, are handsomely bound with identical dust covers, and without question provide the most thorough, accessible, well-researched, and vividly written history of the American stage presently available. Hopefully, Cambridge will take the next step and issue these volumes in an affordable paperback edition, thus making them widely available to scholars and students. Understandably expensive in hardback, these important volumes may only find their way to libraries and the shelves of the most serious scholars—in paperback, they will most certainly be used liberally in classrooms and as a valuable companion for all readers of American drama. Wilmeth, Bigsby, and their many collaborators have provided a masterwork likely to be of use to generations of scholars and students drawn to the richness and diversity of the U.S. stage.

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*The Commedia dell'Arte in Naples: A Bilingual Edition of the 176 Casamarciano Scenarios*. Two volumes (Vol. I: English; Vol. II: Italian). Translated and edited by Francesco Cotticelli, Anne Goodrich Heck, and Thomas F. Heck. Lanham, MD: Scarecrow Press, Inc., 2001. Vol. I: 561 pp.; Vol. II: 569 pp. ISBN 0-8108-4116-9. \$99.50.

The rise and fall of the elusive *commedia dell'arte* is perhaps the most fascinating tale in the long, rich history of world theatre. Fascinating because *commedia* created enduring plots and stage characters, significantly influenced the greatest of dramatists (Shakespeare and Molière among many others), inspired the birth or rebirth of theatre in many European countries (both western and eastern) between the fifteenth and the nineteenth centuries, and provided an imaginative model for theatrical practitioners, composers, painters, sculptors, and filmmakers into the twentieth century and undoubtedly beyond. Elusive because, as an inherently improvisatory form of theatre—perhaps the zenith of this most elusive of performance styles—*commedia* can only survive in the imagination of artists, fueled by drawings, paintings, and assorted surviving scenari, the outlines of plot action used by *commedia* actors as a foundation for their improvisations.

Those interested in *commedia* can move closer to a fuller understanding of it through analysis of surviving scenarios, many of which remain unavailable in English. Henry F. Salerno's notable English translation of Flaminio Scala's *Il teatro delle favole rappresentative*, published by New York University in 1967, offers approximately fifty scenarios often thought of as among the most important. This is so in part because these scenari were the basic repertoire of *I Gelosi*, the most celebrated of the late sixteenth-century *commedia* troupes. Salerno's translation is a model of scholarship that despite subsequent other translations and publication of *commedia* scholarship has never been bested.

That is until now. *The Commedia dell'Arte in Naples: A Bilingual Edition of the 176 Casamarciano Scenarios*, translated and edited by Francesco Cotticelli, Anne Goodrich Heck, and Thomas F. Heck, is to date the most exciting collection of *commedia* scenarios available in English (and, in the case of this edition, also in Italian). The Hecks and Cotticelli have created a resource of surpassing quality, even providing some representative facsimile pages, a table of concordances, useful introductions to both the English and Italian volumes, Anne Heck's English summaries of Cotticelli's preliminary essays in the Italian volume, and, most importantly, the 176 scenarios themselves, all, as Thomas F. Heck writes in his introduction, "bear witness to a vibrant *commedia dell'arte* tradition in that city [Naples] around 1650-1700."

The vibrance carries over into the elegant scholarship and attention to detail provided by the collaborators on these two hefty volumes. Cotticelli, a leading scholar of Italian Renaissance theatre and literature, is well-matched by Thomas F.

Heck, editor of the essential *Commedia dell'Arte: A Guide to the Primary and Secondary Literature*, to date the most valuable bibliographic resource for the study of *commedia* available in English. Many books have been available in English on the history of *commedia*, its subsequent influence on artists and writers, and its performance techniques, but Cotticelli and the Hecks have provided the most necessary element for a fuller appreciation of this unique theatrical tradition—well-translated scenarios. They have liberated *commedia* from its impressive status in theatrical iconography and made it, as much as is possible, tangible. The great *commedia* performers cannot be seen improvising on these scenarios (although, certainly, gifted contemporary actors may attempt a revival), but imagining the *commedia* in performance becomes much more possible thanks to this impressive collection.

Each of the 176 scenarios included is painstakingly translated, with notes illuminating any difficulties in reconstructing the scenario at hand. A valuable index of characters is included for scholars interested in locating the frequency of appearances for particular members of the family of *commedia* stock characters, such as Coviello, Isabella, Pulcinella, Tartaglia, Capitano, Pantalone, and many lesser figures. Cotticelli and the Hecks have done everything imaginable to provide clarity and accessibility. Their publisher, Scarecrow, is to be congratulated on their foresight in encouraging such an enormous and lavish project, even going so far as to include an excellent color plate of Gaspare van Wittel's painting, *Largo di palazzo*, which depicts the former Palazzo Reale, now the Biblioteca Nazionale, home of the Casamarciano scenario manuscripts. Each volume exceeds 560 pages—on any terms, this is a titanic contribution to the realm of *commedia dell'arte* scholarship.

The thoroughness of this one-of-a-kind project is breathtaking. Facsimile pages are well-reproduced and notes, annotations, and the overall care given to the scenarios in both languages is impressive. These two volumes will be an essential addition to any library attempting to provide a serious collection on theatre and drama, literature and culture, or language. For the theatre practitioner, Cotticelli and the Hecks offer a remarkable resource for improvisation. The gauntlet is thrown down for actors and directors to revive *commedia* by using these fascinating scenarios in performance, as well as to scholars to extend an understanding of and appreciation for what may well have been the pinnacle of theatrical artistry.

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*Performing America: Cultural Nationalism in American Theatre.* Edited by Jeffrey D. Mason and J. Ellen Gainor. Ann Arbor, MI: University of Michigan Press, 1999. 250 pp. ISBN 0-47208792-4. \$24.95.

Recognizing American national identity to be a vulnerable, fluid construct, imagined and reimagined at any given historical moment, this collection of essays sets out to explore the ways in which America is performed. Divided into two sections: "America Then" and "America Now," *Performing America* is full of intelligently written essays and should be a worthy supplementary text in any upper-level American theatre history or American studies course. As a whole, however, the collection's "then and now" binary opposition is left unresolved, pointing up a lack of editorial coherence.

The first essay lays the theoretical groundwork for the collection and reveals how theatre practice in America has been intimately tied to issues of national identity since the country's beginning as a European colony. Ginger Strand suggests the early-American stage served as a site where political tensions between Federalist and Republican ideologies were acted out and contested, and she focuses her study on a reading of John Daly Burk's 1797 *Bunker Hill, or The Death of General Warren*, a distinctly American, fundamentally Republican work of dramatic literature. While Federalist politics "believed theatrical representation, like political representatives, must select and refine utterance, harmonizing the fractured voices of the people in a unified vox populi" (20), the dramatic rhetoric of Republicanism disagreed, celebrating egalitarian reform and fervent, antimonarchical sentiment.

Conversely, Rosemarie K. Banks utilizes a broader definition of performance and the sites at which the theatrical comes into contact with social, political, and cultural forms of hegemony. Banks's reading of American museum exhibitions during the first half of the nineteenth century uncovers the ways in which modalities of seeing are controlled, categorized, and hierarchized through the display of "authentic" phenomena. Performance (particularly presentations of indigenous American culture) in such non-traditional spaces negotiated exchanges between social instruction, the production of knowledge, and the commerce of amusement.

Two essays look at the iconicity of the "star" and the historical connections between nation and the growing cult of celebrity in America. Relying on imaginative historiographical interpolation, Kim Marra's reading of gender politics and late-nineteenth-century theatre practice is easily the most entertaining essay in the collection. Utilizing the career of producer, director, and playwright Augustin Daly, Marra conflates big business, urban growth, industrial expansionism, and the patriarchal categorical with American imperialism as represented on the New York stage through directorial strategies that transformed the bodies of Daly's female

stars into romanticized territories to be tamed, exploited, and possessed. No matter how diligently Daly attempted to stage his female actors as easily contained objects of desire, Marra argues the women's stage personas provided much resistance. For example, the overwhelming popularity of Ada Rehan offered up a commodifiable iconicity—a “look” to be marketed and consumed by female audience members. Marra writes that for “Daly personally, consuming women threatened to destabilize his autocracy by appropriating Rehan's image as their own and enacting it outside the representational frame he controlled” (63).

Similarly, Leigh Woods's study of vaudeville practices at the turn of the twentieth century examines the way foreign performers like Sarah Bernhardt, Maurice Barrymore, and Alla Nazimova traded on their status as international stars—emptied of legitimacy—and allowed themselves to be appropriated and recontextualized to serve the burgeoning demands of American cultural imperialism. These headlining performers were a “conspicuous minority among vaudeville's staple acts” (75); nevertheless, their willingness to be bought and sold by the likes of Edward F. Albee and B. F. Keith signaled, in effect, a new global paradigm still heavily practiced by the entertainment industry today.

The three remaining essays in “American Then” seek to explore those ideological discourses embedded in localized theatre practices. Charlotte Canning's work on the national influence of the Chautauqua circuit (1870s through the 1920s) situates this highly popular form of “mass entertainment before the technology of mass entertainment” as a homogenizing force informed by Henry Ford's assembly line and shaped by middle-class morality and a muscular, market-driven, Christian ideal (91). Although Canning neglects to point out the ironies surrounding the word itself (*chautauqua* is a Senecan Indian word meaning where the fish are taken out), her reading of the role Chautauquas played in America is thoughtful and well researched. Douglas Krasner discusses the pageantry movement, another popular, early-twentieth-century, community-based theatrical practice that sought to reenact significant historical events to celebrate American patriotism and civic pride. Krasner's study focuses on black nationalist W.E.B. Du Bois and his appropriation of the pageantry form to depict the African diaspora for New York audiences in 1913. Entitled *The Star of Ethiopia*, Du Bois's pageant played to nearly 30,000. Subsequent productions in Washington DC, Philadelphia, and Los Angeles also enjoyed high attendance but were not financially successful. Ultimately, Krasner suggests Du Bois's effort to stage Ethiopianism, providing an alternative form of civic pride and cultural diversity, was compromised by the production's reliance upon a Eurocentric dramatic form noted for its “creed of jingoism and expansionist ideology” (119). Finally, Ann Larabee's definition of community theatre as a site that “articulates and enacts community identity, usually posing as a model of resistance against hegemonic cultural forces” may confuse many contemporary readers who actively support their local, amateur theatre troupe

(123); nevertheless, her discussion of the early-twentieth-century Little Theatre movement in America (most specifically, New York City's Neighborhood Playhouse) is a thoughtful critique of an upper-middle-class progressivism seeking to subsume "the fragmented memories of old-world cultures" into homogenized and essentialized "new-world identities" (135).

The second section, "America Now," is no less interesting but far more problematic when read against the previous contributions. In the first two essays, Josephine Lee and Tiffany Ana López investigate the complexities involved in performing the cultural assimilation of Asian and Chicana/o minorities in America without sacrificing individual and community agency. Both women are drawn to artists who search for anti-essentialist representations of the "hyphenated identity" that actively engage complex issues of race, sexuality, and class. The central struggle for writers and performers like Li Ling-Ai, Diana Son, and Cherríe Moraga is to recuperate representations of masculinity without neutralizing and depoliticizing feminist and/or queer identities and bodies. Such a process requires the rejection of traditionalist paradigms of power and sexuality in favor of a more plural mode of sexual and community expression for women, but it also requires rewriting the codes of masculinity. For Lee and López, it is not simply a matter of returning to the male what is "rightfully" theirs, but redefining what it means to be male, allowing Asian and Chicano-American masculinity to maintain its status as a potent cultural signifier alongside women, gay, and lesbian voices of resistance.

A third essay in this section is also interested in the performance of masculinity. Here, Robert Vorlicky discusses how contemporary male autoperformance has transformed the universal, patriarchal "I" into a self-reflexive personalization that openly acknowledges the performer's individualized male voice as well as its connection to a greater cultural diversity and "the range of subjectivities that constitute what it means to be a man" (204).

Harry Elam and Alice Rayner contribute one of the collection's strongest selections, examining Suzan-Lori Parks's poststructural engagement of history, myth, and absence in her 1994 work *The American Play*. For Parks, participating in the myth of history requires revisioning theatrical metaphors through dramaturgical and rhetorical innovation as well as recontextualizing a central American dramatic narrative: the preoccupation with dying, dead, and/or absent fathers. Elam and Rayner visualize Parks's America as a hyperreal entity, a place where signifiers fail to signify, yet in *The American Play*, the playwright works to recuperate meaning, uncovering the differences between the real and the representation. Elam and Rayner provide an excellent analysis of a tricky, wholly original work of art, arguing the success of the play is its ability to imagine an America where black "agency is restored even while history is being questioned" (183).



In the concluding essay, David Savran situates Tony Kushner's *Angels in America* as a cultural product with the transformative power to make radical social change. For Savran, Kushner's play makes possible the formation of a new queer nation—an attempt to “produce a counterhegemonic patriotism that militates for a redefinition of the nation and simultaneously for the recognition of the always already queer status of American culture” (216). Savran's work here is boldly optimistic, yet its function as the collection's coda points out the inherent contradictions at work in *Performing America*. Although editor Jeffrey D. Mason argues contemporary American theatre brings the “national narrative to life” (4); the second half of the collection contradicts this perspective and convincingly suggests contemporary theatre practice no longer genuinely reflects the politics of identity in America. As the technologies of mass entertainment have usurped the theatre function in the latter half of the twentieth century, the practice of live theatre seems no less marginalized than the playwrights and performers explored in this section. The work of Li, Son, Moraga, Dan Kwong, and even Spalding Gray and Pulitzer Prize winning playwrights Parks and Kushner, primarily speak to a group of privileged, well-educated consumers who actively seek out experimental and provocative works of theatre. This particular American minority—containing black and white, yellow and brown, queer and straight, rich and poor—represents a very small component of a much larger, complex society. One can argue that American nationalism is inscribed, not in alternative theatres or university classrooms, but in those spaces occupied by a larger cross-section of the American populace: shopping malls, mega-churches, theme parks, street rallies, state fairs, and professional sporting events. The editors' unwillingness to engage such performative spaces is problematic and worthy of further examination.

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*Shakespeare and the Book* by David Scott Kastan. New York: Cambridge University Press, 2001. ISBN 0-52178-139-6. \$55.00 (hardback).

David Scott Kastan's *Shakespeare and the Book* is based on a series of lectures delivered at University College, London, and on the face of it, one might expect the book to be a relatively dry study of the print history of the plays. Certainly, it is true that it covers that topic well. Indeed, Kastan, a professor at Columbia University, provides a concise and convincing examination of the plays' transformations from scripts to be acted to books to be read.

He begins by arguing persuasively that the so-called "bad quartos" printed during Shakespeare's lifetime are not the product of conscious piracy, as they are often regarded, but fall within the generally accepted publishing rules of the day. Next he discusses the first folio's presentation of the plays less as theatrical than as literary works and then follows their contradictory fortunes through the eighteenth century, a period when actors were staging radically altered adaptations of Shakespeare, while editors were seeking to establish "pure" and definitive texts.

However, in the course of tracing the changing attitudes toward the plays, Kastan does more: he also traces the changing attitudes toward their author. He offers us Shakespeare as a man of the theater with no interest in publication, a man comfortably collaborating with his company as his scripts evolved in production. In fact, he asserts that our contemporary image of Shakespeare as a writer of fixed and inviolable texts at the core of a literary canon is a later invention of the print culture of publishers and editors and at heart misrepresents both the man and the plays themselves.

In his final and most speculative chapter, Kastan provocatively relates this thesis to the problems and possibilities of our current shift to digitized texts on a computer screen. Contending that the apparent fixity of the works in book form was misleading from the start, he points to the appropriateness of their less concrete and more fluid electronic presentation, relating it to their original instability as they were constantly modified during performance.

In essence, Kastan's book makes a compelling case for how a working playwright was—through no desire of his own—posthumously transformed into "the divine Shakespeare," the centerpiece of the Western literary tradition. Despite a number of typographical errors, it is a graceful and eminently readable contribution to the field and should be of significant interest to those concerned with Shakespeare studies and the future of the book.

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