

David B. Goldstein and Julia Reinhard Lupton (eds). *Shakespeare and Hospitality: Ethics, Politics, and Exchange*. London: Routledge, 2016. Pp 272. Hardback £110.00. ISBN: 9781138797161.

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Shakespeare and Hospitality: Ethics, Politics, and Exchange is a timely intervention in the growing field of early modern literary geographies, particularly in reference to the 'spatial turn' in early modern studies and to the current interest in the importance of domestic rituals and their place in the larger landscape of early modern social interactions and hierarchies. David B. Goldstein and Julia Reinhard Lupton open the collection with a reading of perhaps one of the most (in)famous stagings of the betrayal of hospitality — *Macbeth*. This reading introduces the complexities contained in ceremonies of hospitality, and the important messages that both adherence to and deviation from these conventions could send. This analysis raises an awareness of how alien some of the complex facets of early modern hospitality may appear to a modern audience/reader. Equally, this introductory example sets the stage for how the ceremonies and rituals of hospitality offered rich framing devices for playwrights staging interactions across the social landscape, from meagre domestic meals to the entertaining of royalty. This was a period when debates around hospitality, and the question of its decline, were rich and prolific. This book's analyses of theatrical interventions into this debate offer a fascinating window into the shifting sense of what early modern hospitality meant, how it should be conducted, and what the implications of its enactment and potential decline may be.

The introduction sets out the volume's exploration of hospitality as a '*vernacular phenomenology*: as a daily engagement, at once cognitive and embodied, into the conditions of human co-existence in a world of dearth and plenty as well as risk and trust' (3). Complementing this phenomenological underpinning of a quotidian, embodied relationship to space, many of the authors refer to Derrida's writings on hospitality, which insist on the traces of previous experiences that have bearing on the embodied self's interaction with its surroundings. The intertwining of these two related approaches offers a nuanced way to analyze the established, repetitious parameters of hospitality through their actual manifestations in different scenarios. Throughout the collection there is an admirable attempt to include complex and rigorous critical frameworks alongside historicist analysis. The theoretical breadth and density of the entries in the volume can, at times, be

intimidating, but the reward is that each of these essays offers a challenging and novel insight into the subject matter at hand.

The collection is split into four sections, with the third and fourth sections feeling more cohesive as sub-groups than the first two, although that is no reflection on the standard of the individual essays. Part 1, 'Oikos and Polis', focuses on 'the status of the *oikos* as a scene of immanent politics' (6). The essays contained in this section tackle, in various ways, the intertwining of the domestic and political spatially, linguistically, and ideologically. Andrew Hiscock's essay uses classical Roman precedents and examples to situate hospitality, interrogating the writings of Seneca and Cicero alongside early modern writings on hospitality. Hiscock also focuses on war and hostility, and their recognition and reflection in disordered hospitable relations, with *Troilus and Cressida* providing an example of the disordered household mirroring the ongoing war outside its walls. Jessica Rosenberg tackles the relationship between hospitality and husbandry manuals, and looks at manifestations of their interaction in *Hamlet*. Rosenberg sees a conflict emerge between moral duties of thrift and hospitality, in which the two can come to seem incompatible. In a particularly interesting reading, Rosenberg shows that when Hamlet uses this dichotomy as an allegorical as well as literal insult to his mother Gertrude, it takes on a gendered significance that reveals the difficulties inherent in the requirement for women to give just the right amount of themselves away in hospitable situations. In the final essay of Part 1, Thomas P. Anderson looks at the politics of friendship in *Coriolanus* and the ways hospitality could challenge contemporary philosophies of friendship, asking what this may show us about the limits of and paradoxes contained in the conventions of hospitality.

Part 2, 'Economy and Ecology', considers hospitality as a site of exchange both economically and ecologically, in terms of hospitality's inherent role in the 'management of and interaction with mixed populations of plants, animals, humans, and things that coexist in complex terrains and climates' (8). James Kearney, in his essay on *The Winter's Tale*, looks at the centrality of the gift paradox to hospitality, arguing for hospitality as a temporally based social, political, and economic exchange that can never truly be a gift unless located in an impossible, idealized stasis. In his analysis of *Antony and Cleopatra*, Sean Lawrence contemplates the notion that hospitality is perhaps always doomed to failure owing to the unshakable suspicion that acts of hospitality will always be motivated by self-serving aims, especially in politically charged situations, meaning that stable relationship cannot form.

Part 3, 'Script', turns to a more direct relationship between theatre and hospitality, with the essays addressing the idea of hospitality as performance. David

Hillman uses the similarities between hospitality and drama to situate them as two kinds of performance based around similar gestures, particularly the gestures surrounding entrances and exits, and uses *Othello* as a rich sounding board for these ideas. James Kuzner turns to the concept of the uninvited guest, and asks how this scenario strains the conventions of hospitality, and what the implications are for the agency and power of the two parties involved when one, nominally in the position of power by dint of inhabiting their own home/space, is forced to accede to the demands of an outsider. In one of the most thought-provoking essays in the collection, Thomas J. Moretti addresses the temporal nature of hospitality, and the idea that theatre is a hospitable event reliant on timing. Moretti sees the pleasant passing of time as a crucial aspect of successful hospitality, but asks how delay and pause can be utilized, particularly in the theatre, to create an environment '(in)hospitable enough for insight, depth, and awareness' (176).

The final section of the collection, 'Scripture', examines 'the role of Scriptural motifs in shaping the scripts of Shakespearean dramas of hospitality' (10). Opening the section, Sheiba Kian Kaufman investigates the similarities between Shakespeare's Venetian plays and *The Travels of the Three English Brothers*. In particular she looks at the way these plays interrogate England's increasing participation in international relations through their staging of the possibilities of both offering and rescinding hospitality to strangers. Joan Pong Linton investigates the biblical subtexts of *Twelfth Night*, showing how they can shed light on the blurring between self and other, host and guest, and familiar and unfamiliar, in displays of hospitality (and inhospitality). Linton's analysis of the interactions between Olivia and Viola is particularly illuminating in this respect, as she draws out the development of both characters that is facilitated by the recognition of 'otherness' they provoke in one another. In the final essay of the collection, Michael Noschka, like Linton, looks at the 'deep scriptural archive underwriting' *Timon of Athens* (243). In this insightful essay Noschka explores hospitality as stewardship, as based on altruistic Christian principles of 'loving thy neighbour' rather than exclusively as a practice of material exchange.

There is great potential to extend some of the ideas and critical frameworks set out in this collection to other genres and writers of the period, and to build on some of the work done, by Linton and Rosenberg in particular, on the gendered nature of hospitable interactions. Equally, there is scope to use this work in exploring the function of hospitality in locations outside of England's homes and theatres, following the lead of Sheiba Kian Kaufman. As a collection, *Shakespeare and Hospitality* covers a lot of ground both theoretically and textually in its attention to the function of hospitality in Shakespeare's plays, and will provide

valuable insights not only for students and scholars of Shakespeare, but also for those concerned with the interaction between the domestic and political rituals of early modern England.