

of early modern anti-Semitism, he argues that in fact *The Massacre at Paris* offers a more searching dissection of mass psychology and the ways in which it can be manipulated to sanction the kind of religious genocide that spawned the Holocaust (274). Less persuasive is his assertion that Dr. Faustus's anguish over selling his soul bespeaks Marlowe's regret over enlisting as a spy for Francis Walsingham. Espionage may be sexier than Reformation theology, but this seems a reductive reading of the play. After several chapters documenting how the playwright mines his material from the 'quarry of the self', Honan recognizes the shortcomings of this approach and reverses himself by proclaiming that Marlowe's 'art is essentially not autobiographical at all' (302). Consequently, *Edward II* is better understood less as a 'homosexual play' than as an incisive study of political power and a bleak denial of the possibility of 'redemptive change in human nature' (306). Honan is at his best in his eloquent celebrations of Marlowe's skepticism and moral ambiguity, positing that his greatness as a playwright stems from 'his trust in our ability to think for ourselves' (359). Given Honan's somewhat credulous acceptance of earlier scholarship and unsubstantiated speculations about Marlowe's personal and professional life, readers of this book would be well advised to exercise their own talents for skepticism.

TODD ANDREW BORLIK

Tony Howard. *Women as Hamlet: Performance and Interpretation in Theatre, Film and Fiction.* Cambridge: Cambridge University Press, 2007. Pp xi, 329.

Women as Hamlet is a history of actresses who have played Hamlet; of feminized Hamlets in visual culture; and of female Hamlet figures in novels, plays and films. It offers a study of cultural practice across art forms and audiences. From the book's opening pages, it is clear that the author will cover a huge range of the ways in which culture makes sense of *Hamlet*. Howard shifts deftly from Angela Winkler's personal testimony about playing Hamlet in Peter Zadek's *Hamlet 2000*, to that production's scenographic context in post-Berlin Wall Germany, to the moment of live performance as Gertrude tells a lit audience of Ophelia's death. Although his critical anchor is the production

of gender and the gendered production of Hamlet, his introduction, 'The drama of questions and the mystery of Hamlet', demonstrates the full range of his research. Here, his analysis touches upon Winkler's Hamlet; Delacroix's feminized Hamlet paintings, which Howard uses to suggest that 'the iconic Hamlet most of us have inherited from the Late Romantics was actually a woman' (14); the feminization of the Q2/F Hamlet in comparison with the figure who appears in Q1; and the projection of late nineteenth- through twentieth-century gender anxieties onto Shakespeare's play. Howard has written a history of Hamlet from the eighteenth century to the present that will engage anyone interested in Shakespeare's tragedy, in gender, and in history.

For those concerned with women's roles in performance and culture, *Women as Hamlet* portrays a wonderful range of feminine struggles through and with theatrical and narrative tradition, visual technologies, and patriarchal power. From the *travesti* Hamlets of the eighteenth, nineteenth, and early twentieth centuries explored in Part I, 'The Women in Black', to the ideologically conscious revisionings that emerge in Part III, 'Repression and Resurgence', Howard's analysis traces not only what women have done to Hamlet but how their engagement with the character reflects and inflects their political status in the theatre and the world. In his early examples, Howard offers a fascinating account of the ways in which playing Hamlet permitted women to challenge their assumed eroticized role within the theatre industry. Indeed, a recurring theme of this book — a fascinating one for theatre historians and cultural theorists alike — is the possible range of meanings produced and challenged by the spectator's gaze at the woman who plays a man. Amongst a rich tradition of early female Hamlets we find Sarah Siddons attempting 'to reinvent *travesti*, prioritising an androgyny not of the eroticised body but of the mind' (40); we are offered a fascinating analysis of Charlotte Cushman's prompt book and notes for her newly-restored long *Hamlet* text; and we trace the female Hamlet's place in women's emancipation through the performance readings of Frances Kemble, the 'extravagant populis[m]' of Charlotte Crampton, and the development of Bernhardt's startlingly modern moody youth on stage and in film. Misogyny haunts and is defied by these Hamlets. Howard both demonstrates the remarkable economic and cultural power of women at various points in theatre history and reminds us of the persistent prejudices against which they worked.

Scholars and students of theatre will find in *Women as Hamlet* a huge store of source material for further analysis and an acute sense of the manner in which socio-political contexts, scenography and staging convention, theatre

spaces and technologies produce meaning in performance. Howard explores female Hamlets in the context of a pre-realist theatre where 'the right of the *performer* — male or female — to dictate the nature of the theatre event was uncontested' (36). He traces the dwindling of the tradition to something of an elitist exercise involving 'eminent older women increasingly isolated in a ghetto of matinee intellectualism' (129), then moves to twentieth-century political revisions in his Part II, 'Hamlet the actress and the political stage'. Particularly engaging here is his account of Polish actress Teresa Budzisz-Krzyzanowska's performance in Andrzej Wajda's *Hamlet* (Krakow, 1989), based upon his own post-performance notes. This production crammed its audience into the actress's dressing room while the actions of court and state were played out behind them on the stage proper. Howard offers it as an intensified version of the 'automatic alienation effect' produced by women Hamlets; the audience sees the actor becoming Hamlet and is simultaneously present to the artifice of the proceedings and the intimacy of the character's psychological journey. Howard's deft, lucid placement of Wajda's production in the context of Poland's political turmoil of 1989 (the First Player doubled as grave digger, like the protesting actors who boycotted the Polish mass media and had to make their living as labourers) epitomizes his ability to bring theatrical close reading into productive dialogue with political and cultural analysis. Part II also includes a chapter on Spanish, Turkish, and Irish women Hamlets. Scholars will find new and exciting work on international performances of *Hamlet* here and will want to offer it to their students as exemplary theatre history that challenges standard actorly accounts of Hamlet as the ultimate psychological character study.

Howard's work makes a potentially exciting contribution to interdisciplinary dialogues between performance history, literature, film, and the expanded field of performance studies. He brings theatrical Hamlets into conversation with women Hamlets in the novel and in film; we encounter the Hamlet-like heroine of Mary Braddon's melodramatic novel *Eleanor's Victory*; Asta Nielsen's 1921 film portrayal of Hamlet as a girl brought up as man (after the critic Vining, who believed this was Shakespeare's intention); and Marie Brassard as Lucie in Robert Lepage's *noir* whodunnit play *Polygraph* (1989; adapted for film in 1996) in which 'all [the] characters unwittingly re-enact Hamlet's ontological encounters' (310). This last woman Hamlet emerges in Part III, which deals with films and fictions of women who want to be or become Hamlet and with theatrical women Hamlets coincident with the rise of the New Right. The inclusion of non-theatrical iterations of Hamlet asks us to

consider the construction of Hamlets in a range of discourses and narrative traditions. The book interrogates what it is to perform Hamlet, to perform gender, to perform human.

In his introduction, Howard makes clear that his intention is not to develop a unified theory of female Hamlets; to do so would indeed be reductive. Shakespearean scholars might ask for further exploration of what these female Hamlets have to tell us about the play's early textual and theatrical productions; this field of enquiry is held out as something of a promise in chapter one's references to Q1's female characters but is not developed. Readers of a more theoretical turn might expect an engagement with psychoanalytic or performance theory. Very occasionally, Howard's determination not to theorize threatens to lead to the potentially reductive alternative of the universalizing flourish: 'Hamlet is a consciousness facing everyone's dilemmas — to try to confront the status quo or withdraw from it, to work with words or violence, to blame the world's malaise on others or face a sickness in oneself, to understand death — and these actresses add new layers of meaning to them all' (311). However, he deals with the theatrical, historical, and political contexts of these 'layers' so rigorously that his book will surely serve the performance historian, the Shakespearean scholar, and the performance theoretician equally well. The lively but never gratuitous anecdotal moments in Howard's histories and the sense that one is being offered access to a wealth of long-hidden Hamlets and neglected female creativity make for a consistently rewarding read. This is a fascinating, lucid, meticulously researched, and thoroughly enjoyable contribution to work on *Hamlet*.

BRIDGET ESCOLME

Robert A. Logan. *Shakespeare's Marlowe: The Influence of Christopher Marlowe on Shakespeare's Artistry*. Aldershot: Ashgate, 2007. Pp viii, 252.

Robert Logan's *Shakespeare's Marlowe* is obviously the product of a mature and extended reflection on the question of Marlowe's possible or probable influence on the works of Shakespeare. Logan's style is measured and circumspect, but his judiciousness does not limit the penetrating and illuminating