

efficacy is even less convincing. What was the “moving play of the Passion of Our Lord,” staged as part of a 1420 royal entry into war-torn Paris, which left no spectator “whose heart was not moved in pity” if not a clear instance of the sort of “politics of pity” (27) that Carlson suggests uniquely characterizes postmodern pain spectacles? This problematic structure of perplexing examples leading to questionable conclusions repeats in every chapter. It undercuts the validity of Carlson’s broader extrapolations, without which it is hard to appreciate the value of the transhistorical inquiry in the book. While analyzing each object well, Carlson fails either to articulate or to show what is to be gained from the joint consideration of past and present spectacles of pain.

Carlson’s highly engaged reading of the 2005 reperformance of *Lips of Thomas* invites an analogy. Perhaps *Performing Bodies in Pain* should be appreciated much as the postmodern artworks it surveys. It is a deep and serious attempt to engage with the heritage of the Middle Ages, in which Carlson—like an artist—skillfully spins a host of fascinating associative threads, but leaves the task of weaving them together to the reader. Future scholars taking on this task would greatly benefit from the valuable research and insight she has laid out in this book.

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Theatre & Sexuality. By Jill Dolan. Theatre&. New York: Palgrave Macmillan, 2010; pp. xi + 107. \$9.00 paper.

Theatre & Feeling. By Erin Hurley. Theatre&. New York: Palgrave Macmillan, 2010; pp. xv + 88. \$9.00 paper.

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Reviewed by Lisa Sloan, University of California, Los Angeles

Jill Dolan’s *Theatre & Sexuality* and Erin Hurley’s *Theatre & Feeling* are two recent titles from Palgrave Macmillan’s Theatre& series. Edited by Jen Harvie and Dan Rebellato, the Theatre& series examines theatre’s intersections with other fields. These slim volumes are designed for a general readership; consequently, they offer an introductory tour of their respective topics and supply straightforward definitions of key terms. Each book also features a foreword from a prominent practitioner: Anne Bogart opens *Theatre & Feeling* with a discussion of how she approaches feeling in her work, and Tim Miller primes the reader for *Theatre & Sexuality* by highlighting connections between theatre and desire. For the reader whose appetite has been whetted by these guidebooks, a list of additional resources is included. However, there is one glaring inconsistency between the Theatre& series’ mission and Dolan’s and Hurley’s respective volumes: though Harvie and Rebellato rightly assert in their preface that people working in theatre studies must expand their focus beyond the Western canon, Dolan and Hurley explicitly limit their content to Western theatre—likely for reasons of space and expertise. That aside, Hurley and Dolan prove to be skilled guides.

Dolan is especially adept at conducting the reader through complex ideas with facility. Focused on Western theory and practice from the twentieth century onward, her *Theatre & Sexuality* provides a rich introduction to the ways in which theatre and performance are permeated by sexuality. Dolan makes clear that the intersection of theatre and sexuality encompasses both a critical lens and an effort to highlight works by or about LGBTQ subjects. She acquaints her reader with the ways in which sexuality is manifest in Western performance and supplies an explanation of what it means to queer a performance. In accord with the mission of the Theatre& series, Dolan takes care to make these ideas legible to a general audience without sacrificing their complexity.

Dolan begins with a historical overview of the theory and practice of theatre as it relates to sexuality. Starting with the early twentieth century, she contrasts the historically open secret of queer sexuality among theatre practitioners with the fact that many plays reinforced the sexually conservative norms of the time. Dolan samples the history of censorship and pathologizing representations of LGBTQ subjects before turning toward the struggle for LGBTQ rights in the United States and the United Kingdom, respectively, and correlates these movements with changing theatrical representations of LGBTQ subjects. Relating practice to theory, she offers the LGBTQ performance–protests of the 1980s and 1990s as one of the factors that prompted academics to examine the relationship between sexuality and performance more closely.

Moving into a performance theory study guide, Dolan provides an overview of social constructionist thought. Included is a succinct introduction to Foucault's and Butler's respective contributions to feminist and queer theory. Dolan also addresses sexuality studies' shifting emphases with regard to theatre studies, from judging the value of representations of LGBTQ subjects to considering the ways in which form resists or reinforces dominant cultural norms. Rehearsing the arguments of Sue-Ellen Case, Lynda Hart, and of her own work, Dolan contrasts the dangers of realism for LGBTQ subjects with the deconstructive potential of Brechtian techniques, deployed by groups such as Split Britches. *Theatre & Sexuality* also contains brief commentaries on the specific struggles of genderqueer people, trans people, and queer people of color. Dolan then furnishes a catalog of various "landmark" people, places, and productions in American LGBTQ theatre (with a few English and Canadian interlopers), from commercial successes like *The Boys in the Band* to the avant-garde stylings of the WOW Café Theatre; from Harvey Fierstein to the NEA Four; and from Tony Kushner to Pomo Afro Homos. Along the way, Dolan dispenses many helpful definitions, including of the concept of queering as a critical reading practice. She demonstrates this practice by closing out *Theatre & Sexuality* with a nimble reading of Split Britches and Bloodlip's *Belle Reprise*, a queer revisiting of Tennessee Williams's *A Streetcar Named Desire*.

Consistent with the larger aim of the Theatre& series, Dolan succeeds in creating a firm foundation for the novice reader. The reading of *Belle Reprise* that concludes *Theatre & Sexuality* is especially useful in that it demonstrates how the terms and ideas explained earlier in the book apply to performance and critical practice. Dolan negotiates the limited space available to her by working within the parameters she sets out in the opening pages of her book. Dolan also

points the reader toward ample resources for further study: in addition to the suggestions for further reading at the end of the book, her extensive catalog of people, places, and productions is sure to satisfy the eager novice.

Erin Hurley's *Theatre & Feeling* is also sure to encourage additional exploration for the budding theatre student. Hurley separates the "feeling" of her title into affect, emotion, and mood. She marshals classical thought on theatrical form and more recent forays into neuroscience to assert that feeling is theatre's lifeblood. To demonstrate further the immediacy of feeling to theatre, Hurley defines theatre in terms of feeling, as "a realm of active emotion" (4). Faithful to the mission of the Theatre& series, *Theatre & Feeling* caters to a general audience. To this end, Hurley processes the theories and terms she employs with the novice in mind.

She begins by differentiating quotidian emotions from theatrical emotions, identifying intensity as the distinguishing factor between the two, and asserting that theatrical affect and emotions are more heightened for actors and spectators alike. She emphasizes that spectators experience genuine affective and emotional responses to theatre's fictional representations. For Hurley, this "feeling labor"—that is, the intense feelings that theatre strategically or accidentally arouses in a paying audience—is what motivates people to go to the theatre. Additionally, Hurley highlights theatre's intersubjective quality, which imbues it with the capacity to change one's self-perception as well as one's perception of the larger world.

Hurley next guides the reader through the murky waters of affect, emotion, and mood, drawing on the work of Peta Tait, Sara Ahmed, and Brian Massumi. She reminds the reader that it is not just actors who perform feeling labor, but also the *mise-en-scène*, the components of which are specifically designed to shape a spectator's affective and emotional experience. Hurley then provides neuroscientific perspectives on why people do or see theatre. She follows this section with cultural debates on the purpose of theatre, stemming from Horace's distinction between theatre for education and theatre for amusement. Using Greek tragedy and nineteenth-century melodrama as her examples, Hurley illustrates the ways in which theatrical form governs feeling. In her reading of the seventeenth-century melodrama *Black Eye'd Susan*, Hurley highlights the influence of evolutionary theory on Western perceptions of feeling. She links this influence to the valuing of emotion over affect, which she then relates to sexism, racism, and a hierarchy of theatrical forms—chiefly, the valuing of tragedy over melodrama. Hurley then moves on to a discussion of how actors prepare to undertake feeling labor, focusing on the ways in which Stanislavsky's method mobilizes the actor's feeling body.

Hurley sets out a vast terrain to cover in *Theatre & Feeling*, drawing her examples from a theatrical *mélange* that includes (but is not limited to) classical drama and philosophy, Arthur Miller's *Death of a Salesman*, recent cognitive science experiments, and Cirque du Soleil. Though her ambition is admirable, this results in a volume that is less cohesive than Dolan's. Hurley, however, is conscientious in her distinctions among affect, sensation, emotion, and mood. Her writing is clear and direct, and well suited to the Theatre& audience.

Hurley's *Theatre & Feeling* urges us to consider carefully the role we wish cognitive science to play in the future of theatre studies. Though Hurley recognizes that cognitive science opens up new modes of inquiry for theatre studies, she

cautions scholars to be aware of its limits—namely, that it often downplays the influence of culture and the social world. In *Theatre & Sexuality*, Dolan's catalog raises the specter of a queer countercanon. Though an investigation of the politics of a countercanon is beyond its scope, Dolan's work indirectly invites the question of what it means to countercanonize works that purposefully intervene in the existing theatrical canon. That these books prompt these larger questions while addressing newcomers to the field is a testament to Dolan's and Hurley's expertise. Theatre students will surely find these books helpful.

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Shakespearean Neuroplay: Reinventing the Study of Dramatic Texts and Performance through Cognitive Science. By Amy Cook. Cognitive Studies in Literature and Performance. New York: Palgrave Macmillan, 2010; pp. 218 + 4 illustrations. \$79.00 cloth.

Cognition in the Globe: Attention and Memory in Shakespeare's Theatre. By Evelyn B. Tribble. Cognitive Studies in Literature and Performance. New York: Palgrave Macmillan, 2011; pp. 216. \$80.00 cloth.

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In recent years, scholars of theatre and performance have been drawn to the sciences, and particularly to the fields of neuroscience and cognitive science, which offer intriguing opportunities to expand our research inquiries. As with any new interdisciplinary venture, we must answer the questions of why and how we might stitch these disparate fields together. Amy Cook's *Shakespearean Neuroplay: Reinventing the Study of Dramatic Texts and Performance through Cognitive Science*, and Evelyn B. Tribble's *Cognition in the Globe: Attention and Memory in Shakespeare's Theatre* offer cogent, well-researched, and well-written answers to these questions.

Cook looks to cognitive linguistics, specifically conceptual blending theory (CBT), to examine the trope of the mirror that runs through Shakespeare's *Hamlet*. While much of what she says could be supported with more traditional critical methodologies, she successfully demonstrates the usefulness of adding cognitive linguistics to our scholarly toolbox. Tribble's project, on the other hand, demands a cognition-based approach, as she uses the distributed cognition model to investigate how early modern acting companies managed the mental labors required by their work. Both authors go beyond simply reporting and explaining relevant scientific research—an all-too-common flaw in such endeavors—and use this material actually to shape and inform their analyses.

In *Shakespearean Neuroplay*, Cook is as concerned with offering a methodology as she is with proving an argument; as she puts it in her opening chapter, she hopes “to provide the reader with a method of inquiry, rather than just the results of