

process for students and academics: Wollman's often funny account covers diverse material, such as the development of the subway system on the shape of Broadway theatres, and unpicks definitions between vaudeville and legitimate theatre. The title is a slight misnomer, since Wollman ultimately focuses on Broadway: clearly there is a need for future studies which would consider the consequences of these industrial working processes to the form, perhaps in the interactions between different theatrical cultures and practices in, say, the relationship between different kinds of ethnic theatres in urban centres in the US.

The book demonstrates the need for intersections between critical race theory and musical theatre studies, specifically a serious grappling with work which considers Black performance practice as active resistance (in particular the work of Daphne Brooks and Stephanie Batiste). While Wollman draws on Camilla Forbes's work on Bert Williams and the way in which his performance subverts and resists racist caricatures, it does not contend with the consequences that such kinds of resistance might have meant in, say, *Show Boat*. There, Wollman notes the lyrics of 'Ol' Man River' 'move beyond the plight of American blacks to neatly encompass the human condition', rather than addressing, say, how Paul Robeson later subverted these lyrics into a powerful protest song (he changed 'tired of living, scared of dying' to 'I must keep fighting, until I'm dying'). The collection as a whole is a useful addition to the field, and is a fine addition to its series in providing clear companion guides for students, academics, and general readers.

SARAH WHITFIELD

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Claire Warden

**Migrating Modernist Performance:  
British Theatrical Travels through Russia**

London: Palgrave Macmillan, 2016. xi, 223 p. £72.  
ISBN: 978-1-137-38569-7.

Russian culture is a culture of the word, surely? Mikhail Bakhtin's reading of Fedor Dostoevskii as the progenitor of dialogism and the polyphonic novel may have invested the word with a sense of voice and social contingency, yet time and again, themes of transcendence and truthfulness, prophecy and citizenship, have come to define Russian literature's contribution to the world.

When it comes to the reception of Russian culture in Britain, it is often the word that has predominated. Writing in 1925, for instance, Virginia Woolf suggested that British readers had 'judged a whole literature stripped of style', and that translations offered little more than 'a crude and coarsened version' of the original. Much contemporary scholarship has probed the British mod-

ernists' fascination with Russian culture from the point of view of the word, weighing the impact of Dostoevskii and Tolstoi on the theory and practice of the novel, or tracing how Chekhov's nervily existential dialogue was recast as quaint country-house chit-chat.

It is Claire Warden's singular achievement to shift the focus away from this verbal, textual approach towards a lively and more comprehensively embodied sense of the Russian presence in early twentieth-century British culture. Rather than seeing translation and reception as processes that are fixed, finite, and unidirectional, she convincingly proposes something more fluid, polyvalent, and rooted in the moment, yet which can be recovered through a judicious juxtaposition of voices.

After a deft theoretical introduction, a first chapter moves from the 'choreographic internationalism' of the oft studied Ballets Russes to, *inter alia*, Basil Dean's engagement with Aleksandr Tairov. The second chapter makes an astute comparison between Soviet agitprop and British traditions of pageantry. This is followed by a chapter exploring the interaction between theatrical realism with elements of constructivism and the avant-garde, both within Soviet culture and British modernism. A concluding chapter probes the impact of cinematic innovations on stage practice and, as with the preceding chapters, depicts a fluid and multifocal field of interaction and engagement rather than a one-way model of influence.

Strikingly, Warden's discussion often reaches well into the 1940s, illustrating how the wartime alliance between Britain and the Soviet Union reignited practices redolent of an earlier phase of European modernism and, with its focus on actors, directors, and producers, *Migrating Modernist Performances* accords little space to that most infamously nebulous construction, 'the Russian soul'. Positioned at the intersection between performance studies, reception studies, and theatre history, this monograph represents a timely intervention in a number of fields and will be of interest to a wide range of scholars from diverse disciplinary backgrounds.

PHILIP ROSS BULLOCK

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Clare Finburgh

**Watching War on the Twenty-First Century  
Stage: Spectacles of Conflict**

London; New York: Bloomsbury, 2017. 355 p. £75.  
ISBN: 978-1-4725-9866-0.

Clare Finburgh's broad and often brilliant work on the spectatorship and spectacle of war on the contemporary stage draws on thinking she has evolved over several years of debate and