

certainly, Marston's *Antonio* plays may be responding to the *Hamlet* that we know in the Q1 version and the later *Hamlet* texts may show Shakespeare in turn responding to Marston.

Shakespeare may even omit a key scene from an earlier play precisely because he could assume audience knowledge of it, as when the Prince's striking the Lord Chief Justice in *The Famous Victories* becomes 'retrospective narration' late in 2 *Henry IV*. These plays also provide a possible context for some moments in the later ones: the Bastard's comment that 'the day goes wondrous hot' (*King John*, 3.2) might be explained by the fact that he's now wearing the lion's skin taken from the dead Austria, a key motif in *The Troublesome Reign*.

As these examples indicate, Clare is most enthusiastic about the popular history plays. By contrast, she finds some of Beaumont and Fletcher's *Philaster* 'trite' and 'nonsensical' and is less interested in Fletcher's contribution to *Henry VIII* than in Samuel Rowley's *When You See You Know Me*; the collaborators' other title, *All is True*, may have been dropped in the Folio because it was meaningful only in the context of its predecessor. The final pages suggest that Shakespeare's superiority is due not only to his uniqueness and originality but also to the sheer range of influences on his plays: if they have lent themselves to adaptation in so many forms, this is because 'the material itself is extensively adapted and inherently adaptable'.

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Nicola Shaughnessy, ed.

Affective Performance and Cognitive Science: Body, Brain, and Being

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Formed of four parts, this collection provides an introduction to the ever-expanding dialogue between science and theatre. Editor Shaughnessy's general introduction offers a concise yet extensive overview of recent research, demonstrating the multiple ways in which the performativity of science, and vice versa, may be construed.

Introducing 'Dances with Science', Evelyn Tribble and John Sutton highlight the simultaneously challenging and advantageous nature of the 'cognitive turn' in the humanities, offering insight to those new to the field. Matthew Reason *et al.* explore the challenges of 'scientific' and 'artistic' cross-disciplinary research pertaining to kinaesthetic empathy experienced by dance spectators, while Anna Furse offers a fascinating insight into the links between memory and physical movement.

Erin Hood advances an interesting argument into how performance offers more subjective and embodied ways of improving understanding of physical pain. Amy Cook's introduction to 'Texts and Embodied Performance' provides an astute discussion of 'embodied' and 'embedded cognition' and 'conceptual blending'. Natalie Bainter's exploration of the prosocial nature of blushing is absorbing and thought-provoking. John Lutterbie discusses Dynamic Systems Theory (DST) in refreshingly concise language, arguing that gesture is instrumental in formulating thought and articulating discourse through multimodality. Naomi Rokotnitz addresses 'affective responsiveness', arguing that the initial performer action instigates a spectator response that completes the 'trans-action' inferred by the play text. Introducing 'The Multimodal Actor', Rhonda Blair outlines a well-grounded history of cognitive science and affect theory. Neal Utterback gives a stimulating account of an empirical study into line-learning which demonstrates that gesture is intrinsic in terms of memory. Martin Welton explores the 'experiential knowledge manifested by touch', focusing on the feet and posing thought-provoking questions surrounding bodily awareness. Gabriele Sofia offers an engrossing discussion of the effect of theatre training on cognitive functions, holding up the use of 'therapeutic theatre' for Parkinson's patients as a convincing example.

Bruce McConachie's introduction to 'Affecting Audiences' is an absorbing and succinctly written overview of the 'general cognitive dynamics of spectating', including emotion and empathy. Josephine Machon presents her reworking of the term '(syn)aesthetics' as a style and analytical tool in the context of immersive theatre, investigating the influence of the cerebral-corporeal on experience and interpretation. Likewise, addressing immersive theatre, Adam Alston considers the interrelation of risk perception, affect, and emotion, addressing interesting questions surrounding influences (i.e. affective memory) upon spectators, while Melissa Trimmingham gives an exciting insight into the use of immersive theatre offered to autistic children and the ways in which haptic interaction with objects affords opportunities for developing meaning and cognition.

Overall, these essays demonstrate the issues surrounding cross-disciplinary research between science and theatre while advocating it and providing a wealth of provocations and starting points for future research(ers). With its exploration of more complex theories alongside illustrative case studies, this informative and challenging book is suited for advanced undergraduates, postgraduates, specialists, and those with an interest in the field of cognitive science and performance across dance, theatre, performance, and audience/reception studies.

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