

Van Renen's study is a welcome addition to the existing studies of early modern culture and society and will open new doors into studying the marginal, the silenced and the invisible in culture and in literature.

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RICHARD PREISS and DEANNE WILLIAMS (eds). *Childhood, Education and the Stage in Early Modern England*. Pp. xii+296. Cambridge: Cambridge University Press, 2017. Hardback, £64.99.

As Deanne Williams acknowledges in her introduction to this collection, there has been 'a veritable explosion of work' (p. 2) on the history of childhood since the 1960s, and any writer, or indeed reader, of a new book on the subject cannot help but ask themselves if there is anything new to say on this topic. With this insightful new collection, editors Richard Preiss and Deanne Williams prove emphatically that there is, as they approach the now familiar subject of early modern childhood through an exploration of its intersection with two contemporary institutions: education and the stage. Starting from the premise that '[b]y the early seventeenth century, childhood, performance, and schooling were concatenating in new ways' (p. 2), this volume brings together scholarship that examines these three discourses from a variety of perspectives, to build up a compelling argument that 'childhood in early modern England was inherently and imaginatively involved in school and playing: that the condition of the child was one of recitation and performance' (p. 11).

This volume is wide-ranging and ambitious in scope. Divided into four sections—'Shakespearean Childhoods', 'Beyond the Boy Actor', 'Girls and Boys' and 'Afterlives'—it offers a comprehensive and even-handed overview of early modern dramatic literature which acknowledges the significance and influence of Shakespeare and the Children's playing companies of Paul's and Blackfriars, without allowing these very well-known subjects to dominate. In Part III: 'Girls and Boys', for example, two detailed and persuasive readings of Milton's masque *Comus*, by Deanne Williams and Douglas Trevor, ensure that girls' dramatic performance and female education are placed alongside the more familiar discussions of boy actors, offering a refreshing perspective on both, and redressing the balance in a field where it is all too easy to assume that 'child performer' and 'boy actor' are synonymous. The final section, 'Afterlives', is particularly interesting and addresses childhood, education and the stage in later literature and scholarship in three fascinating essays: Blaine Greteman's discussion of childhood in the poetry of Andrew Marvell (Chapter 10), James J. Marino's re-examination of Freudian readings of *Macbeth* (Chapter 11), and Elizabeth Pentland's excellent reading of Tom Stoppard's Shakespearean Plays (Chapter 12). Far from feeling superfluous or 'tacked on', these reflections on more recent engagements with the volume's three topics offer fresh perspectives on the material of the preceding chapters. Pentland's chapter in particular deftly synthesizes

the three subjects of this volume touching on many of the topics (language, sexuality, boy actors, girls' education) that individually dominate the earlier sections of the book. As such it is a fitting and illuminating conclusion to the volume.

It is in this interweaving of the three central topics that this volume makes its claims for originality. Williams states in her introductory chapter that it is '[d]istinct from previous collections and monographs on childhood in advancing this triangulated set of concepts' (p. 4), and it is, for the most part, successful in fulfilling this initial claim. While each chapter in this collection is interesting and well constructed, it is the chapters in which the interactions between the key concepts are foregrounded that most fully advance the book's aims. Thus, Stephen Orgel's excellent chapter, 'The Further Adventures of Ganymede', which tracks the 'transformations in the retelling and interpretation of the [Ganymede] myth that allowed it to assume the form it had for Shakespeare' (p. 143), is a provocative and enlightening piece of scholarship, but it feels somewhat more like a 'standalone' essay than chapters by, for example, Seth Lehrer ('Hamlet's Boyhood'), Joseph Campana ('The Traffic in Children: Shipwrecked Shakespeare, Precarious *Pericles*') and Lucy Munro ('Speaking Like a Child: Staging Children's speech in Early Modern Drama')—three individually first-rate essays which work together to build up a picture of early modern childhood identity in relation to drama and education which is greater than the sum of its parts.

The great strength of this volume is its ability to revisit old subjects from striking and specific new perspectives. Bart van Es, in Chapter 5 'Shakespeare versus Blackfriars', tackles the familiar territory of London's public and private theatres and their repertories, but in his assertion that in *Othello* Shakespeare takes traditional elements of the children's repertory and transforms them he says something radically new, I think, about both the children's companies' practices regarding genre and gender, and about Shakespeare's position in relation to these rival companies. Bastian Kuhl also shines new light on the Children's playing companies in his argument in Chapter 6 that the Chapel Children's decision to revive Lyly's 'outdated' *Love's Metamorphosis* for their first performance on returning to the Blackfriars stage in 1600 was not merely symptomatic of 'hurried opportunism' (p. 122), but rather 'a powerful expression of the troupe's self-fashioning among its theatrical competitors' (p. 121). Similarly, Deanne Williams, in Chapter 8, 'Chastity, Speech and the Girl Masquer', repositions Milton's *Comus* (1634) as the 'culmination of a longstanding tradition of girls' performance' (p. 163), upending the traditional view of it as a starting point—a forerunner of the performances by Restoration actresses on the public stage.

Of course not all the chapters in this collection attempt to offer such obviously new approaches to their material. In Chapter 3, 'Incapable and Shallow Innocents: Mourning Shakespeare's Children in *Richard III* and *The Winter's Tale*', Charlotte Scott provides a sensitive and nuanced reading of innocence, loss and grief 'mediated through the image of the child' (p. 58), which positions itself more as a consolidation and development of recent scholarship on the subject than a radical repositioning. Her examination of Shakespeare's child characters through the lens of their status as innocent victims and objects of grief is by no means a new approach, but her specific focus on 'what innocence means in Shakespeare's drama and why children are

carriers of virtue' (p. 69) offers a fresh angle on the subject which ensures the essay does not merely go over old ground.

Once or twice this volume overreaches slightly in its claims for 'newness'. The introduction's declaration that the essays 'present a new view of the literary and social meaning of the young in early modern England', closely followed by the assertion that they 'discover, in the child, a figure both marginal and pivotal, normative and disruptive, desiring and desired, cherished and abused' (p. 4) does rather prompt the response that while the perspectives may be new, surely most if not all recent scholarship on this topic points out the liminal and equivocal nature of childhood identity, and that the pairings of marginal and pivotal, normative and disruptive, etc., are very familiar in relation to the early modern child. Yet, the essays in this volume—individually and as a collection—do undoubtedly offer something new and significant in their highlighting of the interactions between childhood, education and the stage. This volume makes a valuable contribution to the field of early modern childhood studies generally, and Renaissance drama more specifically, and paves the way for further work. The editors' hope that 'it will be received not as a volume of conclusions but rather as a volume of provocations' (p. 11) is not unfounded.

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JONATHAN P. LAMB. *Shakespeare in the Marketplace of Words*. Pp. xii+243. Cambridge: Cambridge University Press, 2017. Cloth, £75.

Jonathan Lamb's *Shakespeare in the Marketplace of Words* seeks to answer a question that has been central to Shakespearean scholarship for the past several decades, namely: How did Shakespeare's plays become valuable as literary texts? To address this issue, scholars have examined two primary markets in which Shakespeare's plays were circulated, the theatre industry and the book trade. Lamb, however, takes a different approach, focusing instead on the writing practice—the words and formal structures—that constituted his plays prior to their circulation in print or in the theatre. Looking particularly at the period 1595–1602, Lamb argues that the distinctive formal features of Shakespeare's writing enabled him to produce significant works of art, as he laboured within what Lamb calls the 'marketplace of words'. In seeking to bridge the gap between theatre and book history, Lamb takes up the mantle of historical formalism, tracing Shakespeare's use of particular words, phrases, or figures of speech in five plays ranging chronologically from *Richard II* to *Troilus and Cressida*. But to analyse the 'vast scale of the verbal market' in which Shakespeare was working (p. 27), Lamb also makes highly innovative use of digital resources, notably the Early English Books Online Text Creation Partnership (EEBO-TCP), to search for and identify both unique and recurrent instances of individual forms (such as the 'if . . . then' construction he explores in Chapter 3). This blending of more traditional formal analysis and newer methods of investigation enabled by digital tools such as