

rival of Robert Armin into Shakespeare's Company in 1599—a moment when singing dramatically increases in Shakespeare's plays. Henze provides a detailed discussion of each song and its dramatic context: *Twelfth Night*, *King Lear*, *The Winter's Tale*, *As You Like It*, *Hamlet* and *Othello*. In each case, Henze offers reflections about Armin's direct or indirect role in the songs, about the company's organization; she surrounds this with helpful discussion of the place of music more generally in early modern theatrical and print culture and an explanation of her editorial and interpretive methods for the songs. Actors and other theater practitioners will be glad to know that Henze has worked with the early-music editor and performer Lawrence Lipnik to produce new performance arrangements of each song (using surviving early modern music), so that they could be used in modern productions; the song editions are not strict historical reconstructions but practical scripts that are meant to supplement any contemporary edition of the plays in which they appear.

EDUCATION, TEACHING, AND RESEARCH

I begin this section with a thematic choice: *Childhood, Education, and the Stage in Early Modern England*, edited by Richard Preiss and Deanne Williams, was one of the best collections of essays I read this year, drawing on recent critical interest in children's literature, and in the cultural history of children more broadly, to write new chapters on the theatrical history of the period, to redirect attention to the place of education in early modern society, and in this way to illuminate the complex thematic place that children occupy in the dramatic imagination of Shakespeare and his contemporaries. This three-part structure works beautifully as a focalization for new work; as Williams puts it in her lucid introduction, "Childhood in early modern England was inherently and imaginatively involved in school and playing ... the condition of the child was one of recitation and performance, [and] theater could not be played or scripted without a deep understanding of the child character and boy actor" (p. 11). In conception and execution, analysis and style, the collection sets a high standard, from Seth Lerer's essay on Hamlet's boyhood as a rhetorical condition as much as a generational or social one—on childhood as fundamentally *linguistic* and *tropic*—to Joseph Campana's analysis of the way *Pericles* mixes education with "what we might call human trafficking or sex trafficking" (p. 38), uncomfortably juxtaposing forms of commerce with forms

of citizenship, by way of a discussion of current scholarship on the question of the early modern theatrical exploitation of boys. Charlotte Scott beautifully explores the use of children to figure moral problems of innocence, conscience, and loss in *Richard III* and *The Winter's Tale*, and Lucy Munro contributes a rich essay on the status of children's speech in early modern culture and the way children's speech was staged in the theater. A pair of essays center on companies: Bart van Es compares child and adult repertory plays by way of Chapman's *May Day* and Shakespeare's *Othello*, and questions of genre more broadly, while Bastian Kuhl focuses on John Lyly's work, especially *Love's Metamorphosis*, as a way of giving a distinctive dramatic identity to the new Children of the Chapel. Stephen Orgel contributes what will surely become another of his now-classic essays, this time on the figure of Ganymede and sexualized boys in Ovid, Caravaggio, art historical scholarship, the emblem tradition, and in plays by Marlowe and Jonson. Williams herself has written a terrific essay on the tradition of girls in performance and Milton's *Comus*; Douglas Trevor follows the theme of Milton's humanism, girlhood, and Galenic theories of the body in the same work. Blaine Greteman looks closely at Andrew Marvell's "Humbertian" erotic fascination with children, placing it in the context of seventeenth-century radical religious and political writing, which shows a new interest in the will of children as subjects of agency and freedom. James Marino draws the volume into the twentieth century with an excellent discussion of the place of children in Freudian readings of Shakespeare—showing that the paradigmatic example was in many ways not *Hamlet* but rather *Macbeth*. And Elizabeth Pentland concludes the volume with an expert analysis of childhood and education in the Shakespearean plays of Tom Stoppard: *Dogg's Hamlet, Rosencrantz and Guildenstern Are Dead*, and *Arcadia*.

The teaching of Shakespeare to prisoners has become one of the most significant movements in which scholarship has been joined to activism and civil rights in the last decades, and Rob Pensalfini's *Prison Shakespeare: For These Deep Shames and Great Indignities* has surveyed the international history of programs that have sought to improve the conditions of prisoners by engaging them in the experience of performing drama and engaging intimately with the poetry of Shakespeare's plays. The experience, writes Pensalfini, cultivates a sense of "trust, collaboration, confidence, imagination, and the capacity to sustain complexity" (p. 6) in participants, the very qualities that a prison environment is deliberately designed to extinguish. The book's