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with a wide-ranging examination of similarly dissimilar examples from medieval Poland to Prague to Zurich. Finally, Leanne Groeneveld approaches the Boxley Rood of Grace, a semiautomaton of Christ on the cross, by considering how audiences "responded to and read animated sculptures" (197) as well as the difficulty of accounting for how the object itself performed to/for various "conjunctions of identities and events" (210) both before and after the Reformation. These chapters, focusing on dance and object–human interaction respectively, demonstrate unique methodological agility, and they serve as models for how case studies of past performances might exist in dialogue with present topics and theories of performance.

Drama was but one of many forms of European performance practice, and these essays offer a constellation of terrifically interesting analysis and sometimes strange subjects to balance out the *Everyman* version of the Middle Ages. As a collection, the twelve essays offer fresh perspectives on early performance, and they do so with a consistent and admirable clarity for both medievalists and scholars of theatre and performance studies in general.

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Shakespeare's Two Playhouses: Repertory and Theatre Space at the Globe and the Blackfriars, 1599–1613. By Sarah Dustagheer. Cambridge: Cambridge University Press, 2017; pp. x + 226, 10 illustrations. $99.99 cloth, $80 e-book.
doi:10.1017/S0040557418000352

Reviewed by Nicole Sheriko, *Rutgers University*

Shakespeare's Two Playhouses: Repertory and Theatre Space at the Globe and the Blackfriars, 1599–1613 usefully brings together repertory studies with what Dustagheer identifies as the "spatial turn" (3) in Shakespeare studies to assert that playhouses themselves—like playwrights and playing companies—have distinct performance styles that contribute significantly to the dramas enacted in their spaces. It outlines the particular dramaturgical capabilities of the Globe and the Blackfriars by considering the social, urban, sensory, and historical qualities of their spaces not only during but also long before their time as performance venues.

After an introductory discussion of the creation of both playhouses, Chapters 1 and 2 situate them in the topography of London and its surrounding neighborhoods, the liberties. Chapter 1 considers the designations of the Globe as "public" and the Blackfriars as "private" space by historicizing the physical, social, and political spaces of each theatre and the expectations set by those spaces' long-held associations. The Globe, Dustagheer argues, legitimizes itself by linking its stage to Roman public spaces in plays such as *Coriolanus* and embraces its public nature by staging the masses in ways that make on- and offstage audiences coextensive. The Blackfriars legitimizes itself by pitching its performances as courtly entertainments like the masque in *Cynthia's Revels* and embraces its locale by mirroring onstage the private, noncommercial, domestic spaces of the surrounding neighborhood where dramas were regularly played. Chapter 2's reading of *The Alchemist*'s technique of turning the stage into the domestic space of a

London home and then turning that home into a performance space productively complicates this theory.

As it focuses more narrowly on the "micro-politics" (78) of both theatres' urban locations, Chapter 2 draws distinctions between the playhouses' tendencies to engage their local environments actively onstage. It argues that because the Blackfriars neighborhood asserted its autonomy as a liberty while being contained within the City's walls, the Blackfriars theatre produced plays that more radically interrogated the City's power than those at the Globe, whose Southwark location remained more stably outside the City's walls and reach. Dustagheer further traces the Blackfriars' long association with the monarchy and Parliament, and its location near the royals' Great Wardrobe and among artisans making and selling luxury goods. In doing so, she identifies how the particular socioeconomic environment shaping the Blackfriars' theatrical modes contributed to its voyeuristic way of encountering local geography by presenting the urban underbelly of London to its elite audiences only from a safe and aestheticized distance.

Chapters 3 and 4 offer the book's most exciting theoretical frameworks by moving inside the playhouse to consider these buildings as deeply embodied and memorial spaces. Chapter 3 considers the sensory experience of the two playhouses in both aural and visual registers, pointing to strategic differences in sound effects, music, and the use of candlelight to produce playhouse-specific techniques. Its discussion of how differences in lighting shift the function of props from visual display objects indoors to more thematic objects outdoors, where dialogue must illuminate the distant object, is particularly enlightening. Most provocatively, by focusing on the period when the King's Men were performing at both the Globe and the Blackfriars, Dustagheer illustrates how playwrights first employed the new indoor venue and then evolved to embrace the possibilities of moving the same play between spaces, producing plays with a "performance duality" (101) that allowed them to signify differently in each theatre; "site-specificity does not mean site-exclusivity" (157), she argues. Her reading of *The Tempest*, staged in both playhouses, illustrates how the loud sonic qualities of its opening storm scene are best suited for outdoor performance, whereas the acoustic quality of the Blackfriars diffused the source of music throughout the space in a way that reinforced music's associations with magic in the play, demonstrating the shifting valences that each space offers.

Chapter 4 reads *Henry VIII* as a play that leverages "performance duality" to make playhouse-specific arguments about the difficulty of being a witness to history. Because the Blackfriars housed Henry VIII's initial divorce proceedings and then was closed shortly after the dissolution of the monasteries, it has a palimpsestic effect on audiences aware of its past use. "Playwrights," Dustagheer argues, "created moments which haunted this space by tapping into the audience's sense of double vision, the cultural memories and images of the Blackfriars' past they experienced" (142). This kind of double vision reveals the extent to which the repurposed site itself serves as witness to history and thus complicates the relationship of later representations to that history. Dustagheer argues that the Globe stage, not itself steeped in past events in quite the same way, instead leverages spectacular "sensory overload" to suggest that audiences' "perception of

history is perhaps untrustworthy" (162)—though, as in Chapters 2 and 3, the theorization of the Globe is less fully developed than that of the Blackfriars.

The title *Shakespeare's Two Playhouses* undersells the book's scope by foregrounding Shakespeare when, in fact, Dustagheer draws on an impressive range of plays and playwrights, both more and less familiar, to illustrate the centrality of the playhouse. In addition to a mastery of the King's Men's repertory, throughout the book Dustagheer demonstrates close familiarity with the reconstructed Globe and the Sam Wanamaker Playhouse, drawing the staging choices and performance effects of modern productions into her analysis while acknowledging the differences between these contemporary reconstructions and their original models. The significance of these reconstructions' simultaneous proximity to and distance from the 1599 Globe and the Blackfriars emerges most strongly in the coda to the final chapter, where Dustagheer links the ways history "'haunted'" (165) Renaissance playhouses to the ways that modern cultural understandings of Renaissance playhouses "haunt" their reconstructions in the slippage between "constructed 'memory'" (167) and history. *Shakespeare's Two Playhouses* could have elaborated more on the theoretical implications of turning to playhouse space and away from the human agents that populate it, but it nevertheless provides insightful and instructive reading for those considering the materiality of performance, Renaissance spectatorship, and the relationships among performance, memory, and history.

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A Theater of Diplomacy: International Relations and the Performing Arts in Early Modern France. By Ellen R. Welch. Haney Foundation. Philadelphia: University of Pennsylvania Press, 2017; pp. 312, 10 illustrations. $75 cloth, $75 e-book.

doi:10.1017/S0040557418000364

Reviewed by Lauren Clay, *Vanderbilt University*

During the Renaissance and baroque eras, courts across Europe staged spectacular festivals to celebrate royal marriages, formal entries into cities, and international congresses. These events, although ephemeral, were astonishingly elaborate. Renowned artists, architects, musicians, and poets collaborated to stage multiday entertainments that included ballets, jousts, mock water battles, masquerades, and lavish feasts. Alongside members of the royal family and powerful nobles, foreign dignitaries and diplomats were invited to participate as performers and spectators. *A Theater of Diplomacy: International Relations and the Performing Arts in Early Modern France* brings to life this vibrant, lost world of courtly performance. Building on Roy Strong's *Art and Power: Renaissance Festivals, 1450–1650* (University of California Press, 1984), which drew attention to the political symbolism of these fetes and their importance for state building, Ellen Welch's monograph deepens our understanding of the politics of court performances by approaching them from the perspective of international