

called “new laddism” (114). In another article Patrick Marber’s *Closer* (1997) impresses Michael Raab as a play interrogating issues of post-feminist masculinity and sexuality. The author of this piece encountered the playwright in the capacity of a dramaturg, which adds a particular aspect to his writing, largely missing from the rest of the volume, since he reports about the various problems of staging new British plays in Germany.

One or two writers, who established themselves in the British theatre long before the 90s, also feature in separate chapters. Not surprisingly, they include Tom Stoppard and Harold Pinter, while the third choice is Howard Barker, whose work has enjoyed far less general acclaim although he does attract some very devoted fans. Heiner Zimmermann rescues especially his idiosyncratic use of history from oblivion in the last essay of the book. Stoppard’s *Hapgood* (1988) and *Arcadia* (1993) as well as Michael Frayn’s *Copenhagen* (1998) are in the centre of Christopher Innes’ article about science on stage, demonstrating that C. P. Snow’s one-time belief in the divide between “two cultures” is contradicted by the theatre of our time. *The Invention of Love*, Stoppard’s 1997 success is analyzed by Raimund Borgmeier, who points out how craftedly the writer brings together “different thematic and plot strands” (161) while repeating his homage to Oscar Wilde in a drama basically about a lesser talent, A. E. Housman. In the case of Pinter, the political element of his recent plays (for instance in the 1996 *Ashes to Ashes*) makes them lose in complexity, according to Bernhard Reitz, at least when compared with the mystery and ambiguity characterizing the earlier work (178).

All in all, the reader of the volume is definitely presented with a huge spectrum of information, survey, commentary, analysis as well as fruitful dialogue among the individual papers themselves. What is more, there are occasional side-glances in the direction of other nations’ drama to widen the perspective and raise issues for comparison. Since most of the critics are from Germany, the mention of German drama is quite natural, but some American playwrights also occur as points of reference. Works from Ireland are not the subject of the volume; there is no reason why they would be subsumed under the heading of British drama, as Mark Berninger rightly claims (59). Yet he is not the only critic to refer to some masterpieces from Ireland, reminding the reader of their significance in relation to what is new on the British stage. Which may well be worth looking at more closely in another study.

Duffin, Ross. *W. Shakespeare’s Songbook*. New York and London: Norton, 2004. 528 pp + accompanying I Audio CD.

Andrew C. Rouse

If ever you thought you could properly evaluate a Shakespeare drama without using your ears, this is the time to finally surrender your stance and bow to the supreme

orality and aurality of the Bard. As students, our “fieldweek” some thirty years ago was a long weekend at Stratford-upon-Avon, and the author of this book was raised “forty miles from the Stratford Festival in Ontario” (15). To witness my own professors (among them S.H. Burton, author of *Shakespeare’s Life and Stage* [1989]) rolling in the aisles at the musical version of *A Comedy of Errors* was more than enough to persuade me that something magical was happening that could not be extracted from the text; in Ross Duffin’s case, theatre-going has at length resulted in the fruit of eight years of labour, *Shakespeare’s Songbook*, a collection of 160 songs, many of them associated with other songs contemporary with or antecedents of them.

Research has gradually come to accept that Shakespeare was deeply entrenched in the vocal word; indeed, it was his livelihood and he could hardly have been otherwise. The ballad scholar Gerald Porter has recently contributed to the literature on Shakespeare’s use of vernacular song sources in his essay “Shakespeare and the Ballad” (1997); Duffin has gone one further and after a remarkable piece of academic detective work has for the first time brought together all of Shakespeare’s references to songs, ranging from use of complete pieces (the extensive use of the Willow Song in *Othello*) down to obscure references (as to the hobbyhorse in *Hamlet*, *Love’s Labour’s Lost*, *Two Noble Kinsmen* and *The Winter’s Tale*).

The book begins with a foreword by Prof. Stephen Orgel, which importantly differentiates between mimetic and nonmimetic music and how each is used for specific, dramatic purposes. Shakespeare’s songs are no mere “fillers,” the long song accompanied on guitar or banjo that we find in so many B-movies and TV series to pad out a weak plot. They are part of the organic whole, and Shakespeare’s dramas—like anyone else’s—should be judged on length as much as anything else. It is by no means immaterial as to whether a whole song was inserted into a play or merely a snatch or two—Shakespeare changed words (and sex of singer!), and otherwise edited as he saw fit, and Duffin’s book finally demonstrates to us the exact nature of the playwright’s original sources and the degree to which he exploited them.

The songs themselves are preceded by a “Prologue” (15-44), in which the author—for Duffin is considerably more than a mere compiler or editor—familiarises the reader both with the nature of the book and with the various categories of song. This is especially valuable, as the songs themselves appear in alphabetical order—more of that later. The Prologue also discusses a number of related topic areas, beginning with acknowledgement of the present volume’s authoritative (if less complete) antecedents, especially Peter Seng, continuing by referring to song types (ballads, narrative songs, love songs, drinking songs, rounds...). It is the process of the collection of these that Duffin believes he has stumbled upon the tunes to “those three dozen recognized songs without surviving tunes” (16). The Prologue investigates the popular music of Shakespeare’s day, the authors, printers and anthologists; it reveals discoveries and defends “textual and musical reconstructions.” Duffin is convincing throughout, perhaps most notably so when he describes at the end of the Prologue a student performance of *Twelfth Night*, “spirited” yet lacking in songs:

As I heard song reference after song reference go by, with either no melody at all or what seemed to me a terrible hodgepodge or arbitrarily chosen tunes, I wondered, “Do they know that some of these are songs rather than just verses? Do they know that original music survives, at least, for *O Mistress Mine*, *Hold Thy Peace*, *There Dwelt a Man in Babylon*, *O’ the Twelfth Day of December*, *Farewell Dear Heart*, and *Ah Robin*? Do they realize that two of those references are fragments of long ballads whose texts have survived in full? Do they care? Should they care?” (40)

Duffin evidently and passionately *does* care, and one is carried away by his enthusiasm over 500 or so pages.

The songs themselves appear in alphabetical order, which is probably the most useful order for subsequent use of the contents of the book after a first reading. Each entry begins with the extract from the play in which it is found. This is followed by the melody of the song, with the first verse and refrain, below which is the song in full. There follows Duffin’s appraisal of the song. This varies in detail, depending upon the complexity of the association between Shakespeare’s allusion and the independent, external existence of the piece. For instance, Shore’s wife is mentioned several times in *Richard III*. The following ballad, “The Woeful Lamentation of Mistress Jane Shore” is 37 verses long and printed in full. Duffin then goes on to list references to Jane Shore, King Edward’s mistress, and how her story became popular with the ballad singers, who “never let the truth get in the way of a good story” (358-59). Three other related long ballads are then printed in full, accompanied with comments. All in all 11 pages (355-65), compared with his treatment of *While You Here do Snoring Lie*, the treatment of which takes little more than a page (457-48).

The two Appendixes provide ground bass melodies and Elizabethan pronunciation; this is followed by a complete source list, an index of Titles, First Lines and—ingenuously—Refrains, which are often the best remembered; a second index of names and places; a third of citations and—for we have yet to come to an end, the contents of the accompanying, high quality CD, which contains some 81 tracks, some only a few seconds long, others a couple of verses.

This last serves the purpose of acquainting the reader with the tune, and as such is an excellent accompaniment; however, like the rest of the package, it leaves one hungry for more. Luckily, it is possible to gratify one’s appetite, for additional songs are available at www.wwnorton.com/nael/noa and as part of a special release by Azica records.

At around £28 + p&p, even as an introductory offer *Shakespeare’s Songbook* may not be the cheapest book you will ever buy. However, whether you are an actor, a singer, a critic, an academic or simply someone who likes beautiful things and loves Shakespeare, I promise that it will be one of your most cherished, and worthy of a place on the bookshelf holding not only the Complete Works, but also the great critics of the past: Bradley and Charlton, Granville-Barker, Tillyard and John Dover

Wilson. For it will add what escaped them: the sensitiveness and intensity with which Shakespeare exploited the vocal music of his day.

De Voogd, Peter, and John Neubauer, eds. *The Reception of Laurence Sterne in Europe*. London: Continuum, 2004. 332 pp.

Gabriella Vöö

The ambitious series bearing the general title *The Reception of British Authors in Europe* (series editor: Elinor Shaffer) published in the Athlone Critical Traditions Series by Thoemmes Continuum made its début last year with a volume on the reception of Virginia Woolf. Second in the series, *The Reception of Laurence Sterne in Europe* traces how the writing of Sterne crossed the English Channel to affect national literatures from the Iberian Peninsula to Scandinavia, from the Netherlands to Russia. The authors of critical articles on national receptions provide guidance to this journey across the continent and reveal how, transcending national, cultural and political barriers, Sterne's works changed generic conventions of the novel as well as conceptions of sensibility. The volume opens up new cultural vistas from the eighteenth century to the present in investigations related to the historical and theoretical aspects of the European novel, ensuring that the approaches should be as multifaceted as the whimsical eighteenth-century author himself.

Scholarly articles on the national receptions reveal Sterne's deep-running impact on the European novel tradition through metafictional devices, humor, wit, parody, self-reflexivity and the "sentimental" style. John Neubauer and Neil Stewart demonstrate that, beginning with the early nineteenth century, critical theory ceased to regard *The Life and Opinions of Tristram Shandy, Gentleman* as a curious exception in the European novel tradition, and trace how Friedrich Schlegel, György Lukács and Viktor Shklovsky acknowledged the paradigm shift in their theoretical approaches to the genre ("Shandean Theories of the Novel: From Friedrich Schlegel's German Romanticism to Shklovsky's Russian Formalism"). W.G. Day investigates eighteenth- and nineteenth-century popular fascination with *A Sentimental Journey through France and Italy* and *Tristram Shandy*. The novels initiated a veritable literary cult on the continent, creating a flourishing market for busts and portraits of the author, prints representing scenes from the books, as well as a range of Sternean paraphernalia such as book markers, porcelains and snuff boxes ("Sternean Material Culture: Lorenzo's Snuff-box and his Graves"). Early imitations and later Shandean influences show how deeply the new modes of narrative discourse initiated by Sterne have been integrated into the various national traditions, modernising literary idioms and, especially in Eastern Europe and the Balkans, even becoming vehicles of the expression of a wide range of political sympathies.