

Similarly rich textual and historical interrogations are given to other familiar works deserving of new frames for an ecological age. In each case, the author uses the era's dominant and emerging philosophical perspectives to deconstruct the text in new ways. In *Doctor Faustus*, for example, Cless reads Marlowe as "meld[ing] natural philosophy and astrology to create an ecologically apocalyptic vision" (87). Faustus is a man "out-of-balance" and "on the cusp between pre-modern animism, and early modern rationalism and its 'control of nature'" (89). Subsequent chapters illuminate Shakespeare's *A Midsummer Night's Dream* and *The Tempest*, Ibsen's *The Wild Duck*, and Chekhov's *Three Sisters* and *The Seagull* with rigorous deployment of environmental philosophy (including Kant, Spinoza, Locke, Schelling, Schopenhauer, Darwin, Thoreau, Haeckel, and others), as well as practical production illustrations. Cless's chapter on Giraudoux's *The Madwoman of Chaillot* is particularly apt in light of current global struggles over petroleum. Culminating with a chapter on Brecht and Beckett, *Ecology and Environment in European Drama* gives scholars and directors much to think about and lays important groundwork in this rapidly emerging and important discourse.

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WEYWARD MACBETH: INTERSECTIONS OF RACE AND PERFORMANCE. Edited by Scott L. Newstok and Ayanna Thompson. *Signs of Race* series. New York: Palgrave Macmillan, 2009; pp. 308.

Edited by Scott Newstok and Ayanna Thompson, *Weyward Macbeth: Intersections of Race and Performance* challenges the commonly held assumption that, unlike *Othello* or *The Tempest*, Shakespeare's "Scottish play" does not outwardly concern race or issues of racial difference. By addressing a range of adaptations, appropriations, and allusions to *Macbeth*, the twenty-six essays included in this volume undermine that assumption to demonstrate that "people have historically treated *Macbeth* as anomalous, different, and Other" (4). As Thompson explains in the introduction, racial implications abound throughout the play, beginning with Shakespeare's description of the witches. Although modern editors have typically rendered the First Folio's "weyward" as "weird," effecting a vowel shift that narrows the connotations of the original term, the more likely "wayward" suggests multiple and contradictory associations—including "weird," "fated," "perverse," "fugitive," and "troublesome"—that construct the three sisters as Others who may also

be racially marked (3). Situating their study within American cultural history, Newstok and Thompson reveal *Macbeth's* historical engagement with American constructions of race, and thus offer a cure for the "historical amnesia" that has plagued the play-text, its performance history, and its scholarship (6).

Organized into seven sections, the volume offers persuasive raced and resistant readings of *Macbeth*. In addition to Thompson's introduction, the first section features Celia Daileader's "Weird Brothers: What Thomas Middleton's *The Witch Can Tell Us* about Race, Sex, and Gender in *Macbeth*," an essay that successfully initiates the project's recuperation of the play's racially inflected history. By examining the playtext, Daileader departs from the subsequent sections' interest in American performances. The witches are well-known to have been interpolated by Middleton, who re-imagined Shakespeare's fairies into the now-familiar bearded hags. However, Daileader also distinguishes Middleton's literal use of racial markers and employment of spectacle from Shakespeare's rhetorical, feminized darkness. She argues that Middleton, the first in the volume's series of *Macbeth* appropriators, is responsible for the play's "ambivalent, though certainly unwitting, legacy of 'racialized' interpretation" (12). Daileader's essay serves both to trouble Shakespeare's authority and to confirm the waywardness of the early modern text.

Section 2 examines how *Macbeth* operates within early American discourses about freedom, slavery, and national/racial identity. One of the most comprehensive essays in this section is Heather Nathans's "'Blood Will Have Blood': Violence, Slavery, and *Macbeth* in the Antebellum American Imagination." Clearly in dialogue both with the editors' objectives and with the other essays in this section, Nathans affirms the plural and ubiquitous meanings generated by the play in early American culture, as both pro- and anti-slavery activists and white and black audiences claimed *Macbeth* as their own. As Nathans demonstrates, the title character became a figure of proslavery white masculinity in Edwin Forrest's iconic portrayal, while the play's indelible images of blood and stained hands were associated with the violence of slavery.

The third section interrogates the history of Orson Welles's famous 1936 "Voodoo" *Macbeth*. Newstok's "After Welles: Re-do Voodoo *Macbeths*" is particularly successful at problematizing the production's legacy through a discussion of its remakings. Because Welles disavowed race as a determining factor in his own multiple adaptations of *Macbeth*, Newstok finds it unsurprising that black theatre companies have also often found themselves in contradictory positions toward Welles's precedent. Although the

Classical Theatre of Harlem inaugurated its 1999 season with *Macbeth* and has since performed the play more often than any other, its cofounder Alfred Preisser remains appropriately equivocal toward Welles's influence. Newstok ultimately contends that contemporary African American productions of *Macbeth* are "burdened by the icon of Welles" (99) to varying degrees, desiring autonomy while also, deliberately or not, generating parallels to Welles. Newstok's conclusion substantiates the unstable, contradictory relationship between contemporary productions of *Macbeth* and the play's racialized performance history.

Section 4 provides five "snapshots" of what the editors call "racialized adaptations," or productions that translate *Macbeth* to modern racialized settings, such as ancient Japan or the Alaskan Tlingit community (7). These comparatively shorter essays provide opportunities for more in-depth, theorized scholarly investigation and will be valuable to artists interested in comparable projects. Alexander C. Y. Huang's "Asian-American Theatre Reimagined: *Shogun Macbeth* in New York" is most successful at critically framing the constraints and possibilities of intercultural Shakespeare performance. Citing the Pan Asian Repertory Theatre's 2008 production, which used Japanese elements such as *kabuki* makeup and *kyōgen* comic characters to generate new meanings from the play, Huang argues that *Shogun Macbeth* fell short of intercultural hybridity, yet "successfully constructed a contact zone that remains open for future inscription" (125).

Confirming the collection's interdisciplinarity, as well as *Macbeth*'s cultural pervasiveness, sections 5 and 6 focus on adaptations in music and film, interrogating how racial difference is audibly and visually represented. Douglas Lanier's "Ellington's Dark Lady" is a compelling analysis of "Lady Mac," a musical portrait of Lady Macbeth that is part of Duke Ellington's 1957 suite of vignettes based on Shakespeare's plays. As Lanier shows, "Lady Mac" offers a "revisionary" reading of Shakespeare's play, transposing "a figure of moral darkness" into a "voice of aspiration," making her "an icon for the strivings of those who are racially dark" (154). Lanier identifies a tension, similar to that identified in other contributors' case studies, between Ellington's cultural aspirations as a black musician adapting Shakespeare and the artist's desire to uphold his music's African American roots.

The final section attends to treatments of *Macbeth* by contemporary African American poets, playwrights, and performers. These essays examine adaptations of the play that give expression to an experience of racial difference that is, as Philip Kolin explains, both reflected by *Macbeth*'s wayward language and subject matter and limited by the play's

"colonizing legacy" (212). Effectively demonstrating *Macbeth*'s capacity for resistance, Kolin's essay considers how allusions to *Macbeth* in plays by Adrienne Kennedy, Ntozake Shange, August Wilson, and Suzan-Lori Parks have, "paradoxically, both repressed and represented an African-American experience" (212), thus battling *Macbeth*'s status as a "white script" that "displac[es] a black presence" (220).

The many successful essays in *Weyward Macbeth* rigorously engage with the editors' project of opening up *Macbeth* to explore intersections of race and performance. The book will be useful to a variety of readers, including scholars of Shakespeare and of American performance and theatre history. Essays pertaining to the contemporary practice of multilingual or intercultural Shakespearean performance will also be of interest to practitioners. Supplemented by an appendix that lists over a hundred productions of *Macbeth* featuring nontraditional casting—an addition that participates in the collection's recovery of a "whited out" or forgotten history—*Weyward Macbeth* provides ample resources for future scholarship. Having challenged the supposed racial neutrality of Shakespeare's Scottish play, *Weyward Macbeth* productively charts intersections between the play's own representations of race and the racial discourses that have informed its performance history, and alerts us to the "weyward" within the play's contemporary productions.

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CUTTING PERFORMANCES: COLLAGE EVENTS, FEMINIST ARTISTS, AND THE AMERICAN AVANT-GARDE. By James M. Harding. Theater: Theory/Text/Performance series. Ann Arbor: University of Michigan Press, 2010; pp. 244.

Cutting Performances demonstrates that feminist performances can, and should, play a crucial role in our understanding of the American avant-garde. James Harding's aims here are twofold. First, to the extent that he endeavors to rescue the feminist artists in his case studies from historical disregard, he does so not merely to reinsert their works into the canon, but to prove that there is, in fact, a lineage of feminist avant-garde performance of which more recent female artists remain ignorant. And second, and perhaps more important, is the prescriptive aspect of the book: Harding proposes a feminist historiography of the avant-garde, in which the avant-garde itself is redefined in relation to feminist performances.