

The author has presented complex amalgam of theoretical formulations and historical developments connected with colonialism. Colonized area becomes the subject dominated by the European powers. Thus, the work exhibits several interpretations and symbolisms. A lay reader may find it difficult to perceive the perplexing narration of events and interpretations. However, the present reviewer has no hesitation in recommending this work to the scholarly world as the readers with basic perception of working of colonialism will find this work interesting.

Matthew Wikander. *Fangs of Malice: Hypocrisy, Sincerity, & Acting*. Iowa City: University of Iowa Press, 2002. 238 pp. \$32.95.  
Review by SARAH SCOTT, UNIVERSITY OF ARKANSAS.

In this recent addition to Studies in Theatre History & Culture, Matthew Wikander investigates the age-old antitheatrical complaint that actors' performing corrupts social stability because actors, when they play, pretend that they are what they are not. Given their propensity for seeming rather than being, according to traditional antitheatrical arguments, actors, then, are hypocrites. *Fangs of Malice: Sincerity, Hypocrisy, and Sincerity*, in its discussion of hypocrisy ranging from the seventeenth to the twentieth centuries, asks how western "antitheatrical prejudice" informs ways in which individuals and societies perceive the value of sincerity, of being true to oneself and to others, given that explorations into being false require inquiry into what it means to be honest and true.

Offering well-argued discussions of numerous dramas ranging from *Hamlet* to Susanna Centlivre's *The Gamester* to *The Ice-man Cometh*, Wikander arranges his book according to acts and then scenes, an organization reflecting the design of many historical antitheatrical writings, most notably Stephen Gosson's *Plays Confuted in Five Actions* (1582). Within the text's three acts, named after the most common slanders against actors, "They Dress Up," "They Lie," and "They Drink," the author addresses these accusa-

tions as they relate to the worlds presented in their respective plays and to antitheatrical and philosophical writings contemporary to these plays.

Extending upon and challenging the work of Jonas Barish, Wikander informs his discussions further with studied and frequent references to literary critics of diverse theoretical perspectives past and present. The effect is such that multiple viewpoints are offered in Wikander's arguments, allowing for complex treatment of morally complex issues. Such discussion leads the author to conclude that what remains constant, despite paradigm shifts in imaginative, moral, and philosophical writings and in theoretical perspectives on presentation and representation, is the continued belief that vice is performance and virtue is unperformable. Although religious-laden language of conscience in the early modern period is slowly replaced by "a secularized cult of sincerity," Wikander finds authentic presentation of the self repeatedly evading complete representation in dramatic arts.

One compelling chapter is "As Secret as Maidenhead," scene one of act one, "They Dress Up." Wikander's discussion of Viola's disguising, a male child actor playing Viola, and women taking women's roles on the Restoration stage is interlaced with historical and present-day pro-theatrical and antitheatrical positions. After considering multiple theoretical perspectives from critics such as Harley Granville-Barker, Charles Kingsley, Juliet Dusinberre, Michael Goldman, Coppélia Kahn, Stephen Orgel, and many others deemed antitheatrical or no (although Judith Butler is conspicuously missing), and, after close reading of the text itself, Wikander determines the following: "Those who see the Renaissance boys and the Restoration women as subversive forces in the theater, deconstructing gender and empowering women, and those who see this subversion as wholly contained in a hegemony of binary oppositions look at actors and see transvestites or prostitutes. Feminists and new historicists alike adopt the vocabulary of the antitheatrical divines, but so, too, does Viola in her anxiety about disguise and so, too, do the rare defenders of theater in the early modern period." Wikander tailors his antitheatrical discussion of

*Twelfth Night* to accommodate issues central to the play, intersecting early modern English issues of gender and sex with those of the self while maintaining his search for sincerity. Such style of argumentation persists throughout the book.

Valuable also is Wikander's discussion of Lady Teazle's and Joseph Surface's portrayals of falseness to others as well as to the self, a discussion informed, in part, by the writings of Rousseau, Hegel, and Sartre. Extending upon his earlier discussion of *School for Scandal*, Wikander then goes on to view Ibsen's portrayal of Hedda as one that can be understood as "Rousseau's modern type or as one of Hegel's self-deceiving hypocrites," which leads him to conclude that Ibsen's provocative play suggests that the search for an authentic self is a ruse. Wikander's incisive treatment of *Long Day's Journey into Night* and his discussion of O'Neill's hostility toward actors deserve special attention for their intelligence and insight, especially as it discusses the interrelationships of actors, authors, performance, and text.

Throughout this book, Wikander strives to strike a balance between depth and breadth. In so doing, occasionally one is left wanting more of one or the other, and Wikander anticipates such a want by providing his reader with detailed notes. *Fangs of Malice* will be of great interest to a wide audience, to those interested in psychological issues, habits, and conditions of actors and acting, to those wishing to explore the inter-connectedness of theatre and society, and to those investigating seventeenth and eighteenth-century western drama and its cultural contexts. Indeed, it offers several entry points for important discussions for students and scholars alike about the purposes of drama and the search for the self.

*The Wisest Have Their Fools About Them.* The Malone Society Reprints, Vol. 164. Oxford: Oxford University Press, 2001. v + 43 pp. \$39.95. Review by NANCY BUNKER, MACON STATE COLLEGE.

Cloaked in mystery, *The Wisest Have Their Fools About Them*, an anonymous and "hitherto unpublished and untitled play" (iv),