

amount of dramatic references to the preparation of plays lends credence to the conclusions Stern draws here, and the exigencies of a wide and diverse repertory in the early theater certainly suggest that theatrical practice then could not be the same as it is now, the rehearsal itself being one likely space in which that practice differed. *The Rehearsal from Shakespeare to Sheridan*, then, is a truly landmark study, one whose thesis is worth serious consideration as we revise our understanding of early modern theatrical practice.

Larry F. Norman, ed. *The Theatrical Baroque*. Chicago: The David and Alfred Smart Museum of Art, University of Chicago, 2001. viii + color plates + 70 pp. \$22.00. Review by KIKI GOUNARIDOU AND NICOLE GARVEY, SMITH COLLEGE.

The Theatrical Baroque is the catalogue of a 2001 exhibition at the David and Alfred Smart Museum of Art, University of Chicago. As the Director of the Museum, Kimberly Rorschach, explains in the "Foreword" that the book's goal—as well as that of the exhibition—is "to explore some of the many intersections between theatre and the visual arts in seventeenth- and early eighteenth-century Europe" (vi). It includes eight essays and numerous color and black and white plates as well as a "Checklist" of the 31 exhibited artworks by Callot, Quinault, Carlone, and van Dyck, among others. Larry F. Norman's introduction to the book is followed by seven essays, which discuss some of the exhibited works within the context of larger issues and ideologies that shaped baroque culture. As Rorschach further explains, the book and the exhibition "investigate how the more familiar devices of the period—grand scenography and dramatic gestures, for example—illuminate critical debates in baroque culture, including those concerning the proper role of art, the relationship of reality to representation, and the nature of social hierarchies" (vi).

In his introductory essay, "The Theatrical Baroque," Norman notes that, flourishing in the mid-seventeenth century, theatre was the most popular form of entertainment and art, as it "had allied

art and technology to create a medium that vanquished all competitors" (1). He further explains that the goal of this collaborative scholarly effort is to explore and identify the factors that contributed to the relationship between theatre and the visual arts in the baroque period. These include the Church's support for art that upheld the moral standards of Catholicism, the rising political power of the princely courts, and the aristocratic and powerful audiences that found their way to the theatre.

In "Baroque Space and the Art of the Infinite," Robert S. Huddleston discusses the struggle between "exhilaration and foreboding" that characterized the art and drama of the baroque period. In the seventeenth century, popular scientific thought centered on the idea of an infinite universe, one that extended beyond earth into a system of other planets. This way of thinking translated into art that was excited at this prospect, yet fearful of what it could bring. Thus, as art began to create illusions of space and possibilities of a world outside the canvas, so did the theatre use tricks involving scenery, drapery, and lighting to create the idea of infinite space.

Josh Ellenbogen's "Representational Theory and the Staging of Social Performance" highlights the difference between depiction of reality and depiction of reality artistically exaggerated, as both of these qualities are found in the art and theatre of the baroque period. As an example, Ellenbogen discusses Molière, whose work "represents an art form that duplicates rather than amplifies its subjects" (23). In concluding, Ellenbogen describes baroque art as being stuck between these two kinds of representation, thus creating a tension of ideas and concepts.

Brandy Flack and Rebekah Flohr, in their short essay "Interlude: Sets for Social Performance," highlight the relationship between theatre and social behavior by discussing the theatrical elements in the lives of the upper classes and illuminating the role of Louis XIV and his palace in Versailles, as the Sun King and his courtiers placed great importance on appearance, decorum, and gesture that served to place people into certain social contexts.

In “The Theatre of the World: Staging Baroque Hierarchies,” Anita M. Hagerman-Young and Kerry Wilks discuss the relationship between art and nature. The metaphor of “the world as a stage” or *theatrum mundi*, was used frequently to describe the hierarchical qualities that represented the world and the forces that threatened it. The use of horizontal or vertical lines in a painting or on a set, for example, helped to position things in an extremely orderly way. The point, as the authors explain, was to represent the importance of structure and hierarchy in the world and to illuminate the changes and tensions that existed within that order.

In “Staging the Gaze,” Delphine Zurfluh points out that the importance of the gaze in a painting or a play is often overlooked, yet is an essential element in most baroque art. During the baroque period, art was meant to evoke certain emotions and the audience was supposed to identify with the characters on stage or the figures in a painting. This was done primarily, Zurfluh argues, through the gaze; whether on stage or in a painting, a person gazing sorrowfully at the floor or looking longingly to the heavens will evoke certain emotions in the spectators that will allow them to identify with the characters. The gaze, Zurfluh explains, “reflects what is going on behind the curtain and in the wings of the stage” (47).

Matt Hunter’s “Time and the Baroque World” examines the representation of time in baroque art and theatre. The genre of *ars moriendi*, or the “art of dying well,” was a popular expression of the transience of the world and the value of our time on earth. The “sameness of all men” in front of death, regardless of their class or social status, became a reoccurring theme in the art of this period. Hunter concludes his essay with the discussion of another important artistic concern of the baroque period, that of *vraisemblance*, or verisimilitude, according to which the representation of people and places should be as close to reality as possible, thus illuminating the ever-changing world and the swiftness of time.

In the last essay of the book, “The Baroque Pastoral, or The Art of Fragile Harmony,” Véronique Sigu explores the relation-

ship between pastoral theatre and baroque pastoral painting. Signu maintains that the pastoral genre was at first identified by a plain style, but pastoral theatre and art became more complex and enjoyable as their simplicity was highlighted by self-conscious and artistically elaborate ideas and images.

The Theatrical Baroque is a visually appealing and instructive book. It is not a comprehensive treatment of the exhibition at the Smart Museum, but the result of an interdisciplinary scholarly project that promises to be very useful to art and theatre historians as well as to cultural critics.

Juliet Fleming. *Graffiti and the Writing Arts of Early Modern England*. Philadelphia: University of Pennsylvania Press, 2001. vi + 224 pp. + 33 illus. \$35.00. Review by THOMAS H. LUXON, DARTMOUTH COLLEGE.

This book recovers for critical attention a range of early modern writing practices hitherto either unknown or under-appreciated: "graffiti, tattooing, and the inscription of verse on implements, clothes and other objects" (9). In the process of such recovery, Juliet Fleming also invites us to consider two bold theses. The first is that early modern readers and writers did not rely as thoroughly as we do on a distinction between meaning and the medium that we regard as its vehicle; nor did they so clearly and persistently privilege meaning over matter. She claims at least some early modern practices as exceptions to "Derrida's rule that the Western philosophical tradition is characterized, from Plato to the present, by its systematic 'disdain of the signifier'" (25). Fleming takes more seriously than most Michel Foucault's description of the pre-Enlightenment episteme as one that regarded writing as primal language rather than simply a means for recording or remembering speech. Foucault's "Renaissance episteme," notes Fleming, "draws presence out of voice and gives it to writing" (27), and regards God's revelation of himself in the world as typically written, not spoken. The writing practices Fleming recovers normally are left out of our Enlightenment-born category of lit-