one of Margaret Fox Kane, the book's bibliography is comprised primarily of secondary sources (yet omits Sue-Ellen Case's work on the trance performances of Madame Blavatsky). Other minor errors include a rogue parenthetical note and inconsistent dates, as when the Hydesville, New York, "rappings" that sparked the spiritualism movement in America are reported to have taken place in 1847 in one chapter (67) and in 1848 in others (18, 79). These are inconsequential mistakes, perhaps, but they do make one cautious about other facts and claims contained in the volume. Despite these flaws, the book highlights a ubiquitous nineteenth-century phenomenon that is rife with opportunity for additional study. As the author concludes, the ideas, concerns, motives, and responses revealed by trance performances "add to our understanding of how Victorians saw themselves, and created meaning for themselves in a changing world" (179).

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MEMORY IN PLAY: FROM AESCHYLUS TO SAM SHEPARD. By Attilio Favorini. Palgrave Studies in Theatre and Performance History. New York: Palgrave Macmillan, 2008; pp. 336. $80.00 cloth.

TECHNOLOGIES OF MEMORY IN THE ARTS. Edited by Liedeke Plate and Anneke Smelik. London: Palgrave Macmillan, 2009; pp. 256. $85.00 cloth.

During the final quarter of the twentieth century, doubtless at least partly in response to the impending end of this momentous century, the subject of memory, and especially social and cultural memory, became a topic of great interest among researchers in a wide variety of fields. The opening of the new century has seen no lessening in this interest, as the appearance of these two ambitious and stimulating recent works on the subject clearly demonstrates. Although both books take memory as their central concern, and both build upon the contributions of major memory theorists of the twentieth century like Halbwachs, Connerton, and Nora, their approaches, the type of material they are studying, and the insights they offer into the vast and complex field of memory studies are quite different.

Attilio Favorini's basic concerns and the insights he offers are very much in harmony with contemporary perspectives, but his book is a much more traditional one. As his subtitle indicates, this is, despite its current concerns and the originality and depth of its insights, a book that draws upon a long tradition of scholarly work—the close analysis of a variety of dramatic works from a particular thematic and organizational perspective. The book argues, and convincingly demonstrates, that memory is as significant as the more familiar categories of class or gender in the construction of character and dramatic action.

Favorini's approach is roughly chronological, with three chapters devoted to the use of memory in pre-modernist drama, when, he argues, the true "memory play"—with memory as the central area of the drama's attention—had not yet made its appearance. The first chapter deals with characters concerned with memory, with Hamlet taking pride of place; the second provides a quick overview of historical plays and memory from Aeschylus to late-twentieth-century documentary plays; and the third considers what Favorini feels are precursors of modern memory-play authors—dramatists like Ibsen, Strindberg, and O'Neill. Subsequent chapters discuss the fully developed "memory play," in which memory becomes the central concern of the work, as Favorini argues is the case in the work of dramatists like Williams and Miller. In the late twentieth century, memory continues to be central though more problematic and analytical, as in the work of dramatists like Pinter, Beckett, and Shepard. A final chapter considers the interplay of memory and history, looking into Holocaust dramas and the commemorative dramas of suppressed or vilified groups.

Favorini's approach not only provides fresh and provocative readings of familiar works, but striking new interconnections between them. At least as important as the original perspectives on classic works, however, are the many excellent analyses of generally neglected works given new life and significance by Favorini's close readings and thoughtful discussion of their contributions to modern drama's ongoing engagement with memory. While Favorini has, not surprisingly, illuminating and original things to say about such familiar memory dramas as *Our Town*, *Death of a Salesman*, *Old Times*, and *Krapp's Last Tape*, a fascinating and valuable part of his study is the analysis of little-known or (more in keeping with the theme of the book) now-forgotten dramatic works that also provide important perspectives on this subject, such as Robert Sherwood's 1931 *Reunion in Vienna*—the subject of a particularly detailed and useful analysis—Owen Davis's 1918 *Forever After*, and Jean Anouilh's 1937 *Traveler without Luggage*.

The very successes of this book will doubtless cause frustration in some readers. It is, as was remarked above, very traditional, if not in the emphasis on memory, then certainly on the origins of the

works chosen for study: as Favorini admits in his opening remarks, his focus is "selective and Eurocentric rather than global." He goes on to note the importance of memory drama in India, Japan, South Africa, and Southeast Asia. He does not mention Latin America, where memory and theatre are virtually inseparable, and his characterization of "Eurocentric" is a very generous one, since his examples are almost exclusively English-language ones, with only a sprinkling of French and German illustrations. While it is always good to have a thoughtful new study of dramatists like Wilder, Williams, Miller, Beckett, and Pinter, a little broader cultural spread might have made the book seem more suited to this century rather than the last one. One can only hope that the praise-worthy analytic work on memory in the drama that Favorini has demonstrated here will serve as an inspiration for him or other scholars to extend such analysis outside the traditional and familiar world of the Anglo-Saxon theatre.

Although also centrally concerned with memory and drawing upon much of the same theoretical background, the anthology by Liedeke Plate and Anneke Smelik could scarcely be more different in orientation and methodology from Favorini's book. Plate and Smelik's collection is much more typical of contemporary work in the field—a group of essays by various authors rather than a single extended study by one, ranging across the broad areas opened by modern cultural studies rather than focusing, as theatre scholars have traditionally done, on dramatic texts (significantly, Plate is a professor of gender and cultural studies, Smelik a professor of visual culture; Favorini is a professor of theatre arts), and moving beyond Europe and America to range very widely over the contemporary world, from Colombia to Indonesia.

Indeed, the drama does not figure in the Plate and Smelik anthology at all, nor, in fact, does theatre, properly speaking, although performance more generally is certainly involved, and any student of contemporary theatre will find much relevant material in the analysis of the operations of memory in a range of contemporary activity, often concerned with the visual arts. The book is divided into four sections, each containing three essays. The first section concerns the mediatization of memory, with two essays on memorialization, one by Woutr Weijers on official "monuments" and another by Marita Sturken on touristic souvenirs. The third, by Smelik, considers the use of memory in such recent fantasy or science-fiction films as *Eternal Sunshine of the Spotless Mind.* The second section, on memory and counter-memory, studies various cases of the conscious creation of alternative memory by the process of "writing back" in various cultural texts, with essays by Nagihan Haliloglu and Plate on contemporary novels with feminist orientations and a retrospective French comic strip analyzed by Ann Miller.

The final two sections come closest to certain central concerns in Favorini. The third, "recalling the past," looks at objects and artistic performances as they are utilized for cultural recall. Here, Elizabeth Wood considers the memorial power of childhood objects, Marta Zarzycka considers the memory of pain in the work of visual artists like Frida Kahlo, and, closest to performance, Frances Guerin provides an analysis of the notorious *Rednerposen*—photographs used by Hitler to perfect his oratorical presentation.

The anthology's final section also takes up a concern of great interest to Favorini, Pierre Nora, and memory studies in general: the ongoing negotiations between memory and history. This is also the most wide-ranging section, with a fascinating study by Julia Noordegraaf on the re-use of colonial film from Indonesia to reexamine the Dutch colonial past, a report by Marusa Pusnik on the attempted rewriting of Yugoslavian history by contemporary Slovenian documentary films, and a consideration by Marta Cabera of the struggle in contemporary Colombia between the desired amnesia of official state organs and the efforts by artists to reclaim memory. One can, of course, find many examples of this intensely current and important struggle, especially in Latin America, but also in many parts of the world, and it is a struggle in which theatre artists, like the visual artists studied here, are deeply involved. Here, as in most of the essays in this important collection, there is much to concern students of theatre, even when theatre itself is, unhappily, rarely mentioned.

In their contrasting perspectives, as well as in the achievement of each, these two very different books provide clear evidence of the continuing importance of memory studies to the understanding of both modern culture in general and modern theatre and performance in particular.

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HOMO AMERICANUS: ERNEST HEMINGWAY, TENNESSEE WILLIAMS, AND QUEER MASCULINITIES. By John S. Bak. Madison, NJ: Fairleigh Dickinson University Press, 2010; pp. 306. $51.50 cloth.

John Bak's *Homo Americanus* is at once a narrow character study and a broad examination of Ameri-