shows, the Tokugawa government imposed control over Kabuki to maintain gender roles and class divisions.

Coming to the Meiji Restoration in the third section, Western exposure triggered the replacement of feudalism and Buddhist dominance with a hybridized Shintō constitutional monarchy. As Brian Powell explains, while Kabuki was renovated as a national institution fit for foreign dignitaries, Western psychological literary drama (engeki) was introduced. Guohe Zheng shows how ‘new drama’ (shingeki), which mirrored the voices and concerns of the growing Japanese labour movement, was increasingly suppressed through the Chian iji hō (Peace Preservation Law, 1925). Dialogical relations became monological as most shingeki groups disbanded by 1940 and members voluntarily joined, or were coerced to join, national (kokumin) performing arts groups (see Samuel Leiter’s chapter, pp. 251–63).

In the aftermath of the Fifteen Years War, Zheng finds that the tone quickly shifted from liberation to resuppression of left-wing shingeki (pp. 268–81). In an emphasis on musical and traditional theatre entertainment and cultural export in national and private theatres (see Kevin Wetmore, pp. 285–88), issues of war responsibility, political conversion (tenkō) and collaboration remained vexed. In this context, Kan Takayuki explains how an anti-authoritarian and anti-rationalist angura theatre and butō dance refocused on the body and cultural legacies in repurposed spaces (shōgekijō) as student-led political activism rejected the orthodox left in the 1960s (Kan Takayuki, pp. 288–320).

As angura artists migrated to mainstream theatres during peak wealth in the 1980s, Cody Poulton finds that shōgekijō artists splintered into dramatic realism, post-angura minimalism, postmodern pastiche and dystopian and critical theatre and performance. In the subsuming economic and population crises punctuated by the 1995 Aum Shinrikyō subway attack and the triple disaster of 11 March 2011, Poulton notes how Hirata Oriza, self-proclaimed leader of the ‘quiet theatre’ movement, has critiqued the prevailing bias for traditional performing arts in pedagogical curricula and urges younger practitioners to inform their neoten-infused ‘quiet theatre’ with a ‘solid theoretical basis’ (p. 361).

As a rich and thorough survey of Japanese theatre for a wide readership the volume is a success. From reading the closing essay by Salz on intercultural cross-pollination and an interview with Ninagawa Yukio, it would seem that tensions in East–West, dance–theatre and traditional–modern binaries will continue to animate Japanese theatre. As the least developed section in the book, compared to the extensive coverage given to the classical forms in this volume, the modern and contemporary period in Japanese theatre calls for further contributions from younger generations of performing artists, scholars and critics concerning their own interpretations, conceptions and directions in the performing arts in Japan.

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_Performing Neurology_ discusses the theatricality of the medical training and treatment at the Parisian clinic Salpêtrière in the late nineteenth century, when Jean-Martin Charcot attracted considerable attention for his work with patients suffering from hysteria. Employing Geertz’s method of ‘thick description’, Jonathan W. Marshall offers a detailed reconstruction of the work done at the Salpêtrière as well as of the medical and artistic publications inspired by
Charcot’s oeuvre. Marshall explores in great depth the dialectic relationship between theatre and medicine, which has been the subject of influential studies, most prominently of Georges Didi-Huberman’s *The Invention of Hysteria* (2003). Marshall’s aim is to move ‘beyond hysteria and psychology to describe the performative aesthetics of neuropathology itself’ (p. 7), which means that he is not interested in excavating the ‘true’ ailments of the patients or in determining the efficacy of Charcot’s classifications and treatments, but in reconstructing the multimedia, theatricalized practice at the Salpêtrière and its impact beyond the clinic.

Marshall structures his investigation in eight chapters that can be divided in three major sections. The first section, consisting of chapters 2 to 5, examines the scientific contexts and architectural sites that framed the performances of neurology. It introduces and amplifies Marshall’s central argument that Charcot’s work excelled because of its dramaturgical qualities, which made his lectures a hybrid spectacle between sober, rational medical teaching, theatrical stunts and museum exhibition: ‘The museum acted as a vivified staging of the pathological body’ (p. 53), which was presented as illustration of the disease’s archetype identified and classified by Charcot. Marshall points out the paradoxical relation between theatre and medicine in Charcot’s work: while dramaturgical and theatrical devices were foundational to Charcot’s methods, his practice was at the same time characterized by ‘distrust of the theatrical medium’ (p. 71) and its charges of fictionality, make-believe and potential disruption of the planned script.

The subsequent two chapters turn to the pathological performances themselves as represented in the Salpêtrière’s influential publications. Discussing several case studies in detail, Marshall explores the complex relation between the live performances of hysteria and the published photographs and sketches. Marshall’s reconstructions of the diagnosis, treatment and medical teaching at the Salpêtrière also point out how ‘infectious’ the hysterical performances were (chapter 7), as they spread to fellow patients and involved physicians and lay spectators.

The final part, which analyses the scientific and artistic epilogue to Charcot’s work, will be of most interest to theatre scholars. Chapter 8 explores the criticism of Charcot’s theatricality voiced prominently by his former students Axel Munthe and Léon Daudet. Munthe argued that the hysterical performances were stimulated and exaggerated in the Salpêtrière, ‘a hyperbolical, performative environment contaminated by hysteria at every level’ (p. 196). In his view, theatricality thus impeded rather than facilitated medical diagnosis. The right-wing author Daudet criticized the empathy created between hysteric performer and medical/lay spectator, as well as among the audience members, whose mutual identification dissolved boundaries between nationalities and races.

In a brief section in the introduction, entitled ‘French Medicine and the Classical Tradition’, Marshall relates Charcot’s political association with the Republican government to his aesthetic preference for neoclassicism and its adherence to Aristotle’s *Poetics*. Throughout the study, Marshall sometimes contrasts this normative, highly regulated neoclassicist dramaturgy with the more unruly, often grotesque and disturbing neuropathological performances at the Salpêtrière, but these comparisons are brief and unrelated to the chapter’s arguments. The link becomes productive in the final chapter on the sensational stage plays of the Théâtre du Grand Guignol, which Marshall interprets as ‘the logical culmination of Charcot’s practice’ (p. 214). Here, he shows how contemporaries read (and experienced) the plays as a form of theatrical catharsis that prepared spectators ‘to face the hysteria of modern existence’ (p. 336).

Marshall describes his own approach as a ‘chiefly hermeneutic … discursive analysis of the Charcotian perspective in context’ (p. 5), and the book offers a stunningly detailed, very well-researched reconstruction of the practice at the Salpêtrière. However, there are some rather superficial references to theoretical concepts such as Butler’s notion of performativity or Brecht’s *gestus*, which weaken rather than reinforce the argument bolstered by Marshall’s thick
Performing Neurology offers an illuminating, well-written reconstruction of Charcot’s practice and its repercussions beyond the walls of the Salpêtrière that will be of interest to theatre, dance and performance scholars as well as to historians.

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Johnson and Rivera-Servera begin by acknowledging their ‘blacktino drag mothers’ Marsha P. Johnson and Sylvia Rivera. This gesture affirms a queer genealogy rooted in queer-of-colour social justice and performance. When they met each other at Northwestern University in 2006, they reveal, they ‘did not know we were kin, except through our queerness’ (p. 2). Their collaboration has since produced two co-edited anthologies, first solo/black/woman in 2014 and now Blacktino Queer Performance.

This collection aims to trace a cartography of previously unpublished performance histories by employing a methodology that goes beyond articulations of identity politics. Throughout, Johnson and Rivera-Servera highlight ruminations and interventions on the fixed categories of blacktino, queer and performance. The term ‘blacktino’ (a combination of Black and Latino) is offered as a framing device that ‘accounts for both interracial subjectivities and social relations’ (p. 2) while simultaneously offering a queer-of-colour critique of theatre and performance studies.

The book is structured in nine ‘parts’. Each part includes a performance text; an essay reflecting on the text, process and performance; and an interview with the creator of the work or someone central to its creation. The contents of each part put into words how theory and embodied practice inform blacktino, queer performance work. The texts, essays and interviews included serve as the first intervention by theatre and performance studies scholars which seek to expand a canon that centres on these intersectional identities and performance forms in all their complexities.

When possible, essays are authored by scholars who have collaborated with artists. This unique perspective frames the practitioners’/scholars’ work as ethnography. Scholars who are not connected as collaborators have been selected for the significant contributions that their work has made to the field of theatre and performance studies, and whose work continues to shape contemporary conversations in the field, such as Sandra L. Richards, Patricia Ybarra and Tavia Nyong’o.

The editors’ investment in boundary blending and breaking is evidenced from the start. In Part 1, Sharon Bridgforth’s The love conjure/blues Text Installation (2004) is explored. This genre- and gender-expanding performance employed a jazz aesthetic and considers ‘a range of possibilities of gender expression and sexuality within a rural, Black working class context’ (p. 22). Bridgforth’s script is a scaffold from which she conducts the performance. The artist weaves audience response with poetry, installation, multimedia and an ensemble of actors to deliver something that she describes as a ‘living altar’ (p. 81). Bridgforth’s performance text is accompanied by Matt Richardson’s perspective of an actor who has performed with Bridgforth on multiple occasions.