

sylvania, 2017. 536p bibl ISBN 9780812248746 cloth, \$65.00; ISBN 9780812293593 ebook, \$65.00

After the critical splash of *The Farce of the Fart and Other Ribaldries* (2011), a wildly ribald collection of translations by Enders (Univ. of California, Santa Barbara), here is a second volume of performance-friendly versions of 15th- and 16th-century French farces, in which the sophisticated again meets the scatological. Carefully gleaned and lovingly edited and contextualized from an abundance of manuscripts, the dozen plays were selected from some 200 extant works. If marriage alone were to be wittily lampooned by a Rabelais or Molière and then fashioned with contemporary sensibility, this book would be the result. The bawdy pieces take on the hilariously depressing state of holy wedlock, defining, in the end, the social and legal questions of what makes a family. Generally speaking, the genre is farce, but other less-familiar types are included. Accounts of arranged matches with doddering geriatrics abound; stock characters prevail as each one struggles to negotiate the limits of power, class, and gender. The rowdy farce blends wit and social critique. Along with vexation and anxiety, there is envy and dissatisfaction, with despair matched only by the readiness with which everyone celebrates in the quest for deception, trickery, and infidelity. **Summing Up: ★★** Recommended. Lower-division undergraduates through faculty; general readers.—*R. Cormier, Longwood University*

Slavic

55-0098 PG3328 CIP
Marullo, Thomas Gaiton. **Fyodor Dostoevsky—in the beginning, 1821–1845: a life in letters, memoirs and criticism.** Northern Illinois, 2016. 293p bibl index ISBN 9780875807461 cloth, \$59.00; ISBN 9781609092061 ebook, contact publisher for price

Assessing the recent spate of critical books and biographies about Dostoevsky, Marullo (Univ. of Notre Dame) argues that these works are flawed because they fail to adequately address the writer's formative years, the period spanning his birth in 1821 to the publication of his first novel, *Poor Folk*, in 1845. With the exception of Joseph Frank's *Dostoevsky: The Seeds of Revolt, 1821–1849* (2002), recent studies, Marullo writes, have rushed "to what they saw as the more dramatic and illustrative moments in Dostoevsky's life" and overlooked "many of the early but bypassed seminal people, places, and events that influenced [his] childhood, adolescence, and youth ... and the corresponding images and ideas of his early years that fed directly into his thought and art." In this first book of a multivolume set, Marullo strives to offer a portrait of Dostoevsky that supersedes previous biographies, but he often relates the same basic narrative found elsewhere. The book does offer new insights about Dostoevsky's early life and career, but whether it changes the overall account offered by scholars like Frank is debatable. That debate will be settled once the remaining volumes are published. **Summing Up: ★** Optional. Lower-division undergraduates and above; general readers.—*D. Pesta, University of Wisconsin Oshkosh*

Performing Arts

55-0099 ML2075 CIP
The Cambridge companion to film music, ed. by Mervyn Cooke and Fiona Ford. Cambridge, 2016. 411p bibl indexes ISBN 9781107094512 cloth, \$94.99; ISBN 9781107476493 pbk, \$27.99; ISBN 9781108110402 ebook, \$22.00

Going beyond new historical research on early film music, genre studies, and film music analysis, this diverse collection of current essays is ambitious. Among the specific topics discussed are film music composition and production; issues scholars face when studying the product of a highly collaborative effort; changes in film scoring, including films that employ CGI; and how film music feels. Coverage of Hollywood genres is not as ample as that in *The Oxford Handbook of Film Music Studies*, ed. by David Neumeyer (2014), but the Cambridge volume breaks ground in respect to music in world cinema. In fact, the two collections complement each other and together offer many more perspectives than does *Beyond the Soundtrack: Representing Music in Cinema*, ed. by Daniel Goldmark, Lawrence Kramer, and Richard Leppert (2007). Cooke and Ford's collection features several musical examples, tables, illustrations, facsimiles of score pages, and analytical charts. Scholars will especially enjoy Sergio Miceli's essay on film music in revisionist Westerns and Krin Gabbard's survey of jazz used in film. **Summing Up: ★★★** Highly recommended. Upper-division undergraduates through faculty.—*M. Goldsmith, Westfield State University*

Film

55-0100 PN1995 CIP
Balsom, Erika. **After uniqueness: a history of film and video art in circulation.** Columbia, 2017. 296p bibl index ISBN 9780231176934 cloth, \$105.00; ISBN 9780231176934 pbk, \$35.00; ISBN 9780231543125 ebook, \$34.99

After Uniqueness centers around a basic fact of film production: films can be reproduced and copied, and indeed were made to be, from an original master negative (or positive), and thus are unlike paintings, sculptures, and other forms of essentially irreproducible art. Balsom (King's College London, UK) outlines a key dilemma for the experimental filmmaker—how to retain control of one's work in a world full of copies. That she has done her homework is evident in her examination of distribution patterns in art galleries in the 1950s and 1960s; the foundation of the Film-Makers' Cooperative in 1961, as a distribution center for experimental filmmakers; and independent filmmakers such as Gregory Markopoulos, who pulled all of his films from circulation in the cooperative to set up his own dedicated exhibition site in Greece. Balsom examines numerous other filmmakers frustrated by conventional distribution systems, including Bruce Conner, Stan Brakhage, et al., and she also looks at the establishment of the online forum *UbuWeb*, which offers rough video copies of experimental films for free to online viewers. Informed, detailed, and passionate, this volume is required reading in this digital era. **Summing Up: ★★★** Highly recommended. Upper-division undergraduates through faculty and professionals.—*W. W. Dixon, University of Nebraska—Lincoln*

55-0101 PN1995.9.E CIP
Essays on the essay film, ed. by Nora M. Alter and Timothy Corrigan. Columbia, 2017. 372p bibl index ISBN 9780231172660 cloth, \$105.00; ISBN 9780231172677 pbk, \$35.00; ISBN 9780231543996 ebook, \$34.99

In this excellent anthology, Alter (Temple Univ.) and Corrigan (Univ. of Pennsylvania) collect essential essays on the art of the "essay film," providing a superb course reader for any class on documentaries, personal essay films, or other forms of investigative filmmaking. The selections range from classic essays by such figures as Georg Lukács, Theodor Adorno, Aldous Huxley, André Bazin, Hans Richter, Alexandre Astruc, and other key figures from the formative era of film criticism to more