to make sense of Venetian society and government, and Danilo Zardin's "Re-launching confraternities in the Tridentine era . . . in Milan and Lombardy," a good introduction to an important element in the process of Counter-reformation. This latter article makes available to those who cannot read Italian a number of the general conclusions of its author's monographs. It neatly addresses the tensions between reforming clerics and laymen for whom confraternal life was religious but not ecclesiastical. One wonders whether Mark Lewis's failure to mention such tensions in his discussion of the Jesuits' use of confraternities in Naples is a result of their absence.

Only Angelo Torre's article on Piedmont looks explicitly at rural confraternities. His discussion of the relationships among *pieve*, parishes, villages, hamlets and seigneurial jurisdictions is exemplary and would provide any beginning student of rural religiosity, as well as more seasoned readers, with a good understanding of the complexities of the interconnections among religious, social, and political life.

One learns less about the members of the confraternities and the ways in which they integrated their faith into their lives than might be expected. Most of the authors might have done a bit more to underline the opacity of their archival sources and the difficulty of knowing as much about the *confratelli* as we do about the confraternities. Generally well edited (despite some problems with dates in Elliott Horowitz's article), the book belongs in the library of any university offering courses in the early modern era.

ALAN G. ARTHUR, *Brock University*

Denis Hüe. *La poésie palinodique à Rouen (1486-1550)*. « Bibliothèque Littéraire de la Renaissance ». Paris, H. Champion, 2002. P. 1050.

On sait ce que les travaux de Gérard Gros ont apporté à la connaissance des palinods médiévaux, ces concours de poésie qui, à partir du XIV^e siècle, se tiennent dans le Nord de la France et qui ont pour objectif de célébrer le culte de la Vierge et, à travers elle, le salut et la résurrection. Denis Hüe poursuit l'entreprise entamée par son devancier et fournit ici la *summa* de ses recherches, que plusieurs études publiées avaient déjà annoncée. Cet ouvrage, très riche, fait apparaître les composantes théologiques (Première partie), socio-historiques (Deuxième partie) et iconographiques et esthétiques (Troisième partie) de la production palinodique, en prenant pour exemple la ville de Rouen, centre de rayonnement de la poésie mariale. Au terme de cette synthèse qui ne dissocie jamais l'histoire matérielle de l'histoire des mœurs et des mentalités, le lecteur perçoit mieux les enjeux d'un culte poético-religieux annuel qui mit aux prises les plus grands poètes (Jean et Clément Marot, G. Crétin, A. de La Vigne, J. Parmentier) et d'autres méconnus (J. Le Lieur, N. Lescarre, P. Avril) qui retrouvent, grâce à D. Hüe, une seconde vie. Une bibliographie exhaustive, un index des noms propres, des critiques modernes, des référen-

ces bibliques, des œuvres citées, et surtout deux précieux index des pièces palinodiques, par incipit et par refrain, complètent ce beau volume.

FRANÇOIS ROUGET, *Queen's University*

Stevie Simkin, ed. *Revenge Tragedy*. New Casebooks. Houndmills, Basingstoke, Hampshire: Palgrave, 2001. Pp. viii, 268.

This recent addition to the New Casebooks series brings together a selection of work produced, with one exception, since the 1984 publication of Jonathan Dollimore's *Radical Tragedy*. Appropriately, in a volume aimed primarily at undergraduate students, the essays and excerpts included focus on a handful of plays most frequently encountered in the classroom: *The Spanish Tragedy*, *The Revenger's Tragedy*, *The Changeling*, *The White Devil*, and *'Tis Pity She's a Whore*. (*The Duchess of Malfi*, mentioned only in passing, is the subject of a full volume published in the same series in 2000). The second chapter of J. W. Lever's *Tragedy and State* (1971) provides an apt introduction to a volume dominated by the cultural materialist and new historicist approaches informing the work of Dollimore (represented by an excerpt from *Radical Tragedy*), Ania Loomba (who contributes an excerpt from *Gender, Race, Renaissance Drama*), and the majority of the critics included here, who include Molly Easo Smith, Katharine Eisaman Maus, Karin S. Coddon, Cristina Malcolmson, Deborah G. Burks, Christina Luckyj, Susan J. Wiseman, and Michael Neill. Considerably enhancing the value of this fine volume are Simkin's editorial comments, which seek to connect the essays to each other and to the larger debates from which they emerge, reminding students of the ways in which each individual essay constitutes a part of a broader critical dialogue.

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