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

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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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