connus, et enrichit et renouvelle bien des pages plus familières. Le « voyageur » de George Hugo Tucker apparaît comme un abrégé du savoir de son temps. C'est par les textes, par l'écriture, que le voyage prend son sens. Le voyage moderne, commencé avec Pétrarque, riche de l'expérience vécue et de la réflexion transmise par la tradition, devient chez les humanistes un apprentissage de la liberté dans une confrontation incessante entre la vision mouvante du monde extérieur et celle, non moins fuyante, du moi. Dernier mot de ce beau livre : « Dans l'Europe de la Renaissance, l'*homo viator*, comme l'*homo exsulans* est de façon suprême, solitaire, totalement libre, *homo scriptor sui* : auteur de lui-même ».

Le volume s'achève sur une importante bibliographie générale d'une quarantaine de pages suivie d'un index des noms et des notions (45 pages) et d'une table détaillée des matières. On a donc avec ce livre savant non seulement une réflexion sur une donnée humaniste capitale (la découverte du monde, la découverte de soi, l'écriture de soi) mais un instrument de travail aussi précieux que commode à consulter.

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Diana Brydon and Irena R. Makaryk, eds. *Shakespeare in Canada: "a world elsewhere"?* Toronto: University of Toronto Press, 2002. Pp. xii, 490.

This is an ambitious, interesting, and compelling collection. As broad as the country (though inevitably weighted towards Central Canada), there is something for everyone here, whether your interest is in small theater company productions, university actors, Francophone adaptations, the history of the Shakespeare Society of Toronto, the Canadian background to the authorship "question" — or Shakespeare at Stratford, on CBC Radio, in Newfoundland, or through Northrop Frye. If not infinite riches, this is at least a great reckoning, and it testifies to the diversity of "Canadian Shakespeare." These topics are divided up among four large sections — "Institutionalizing Shakespeare," "Shakespeare on Stage," "Critical Debates and Traditions," and "Reimagining Shakespeare" — which in turn testify to the difficulty of making this diversity fit into the little room of an academic volume.

There is not space in this review to talk about all the essays that comprise this book (many of which are excellent), but some seem especially worthy of notice. Marta Straznicky's investigation of the CBC's mid-century radio adaptations of Shakespeare is a valuable and insightful account of a generally overlooked cultural phenomenon. This analysis is well framed by historical and social concerns; as she points out, what makes the radio productions special is that they reached an audience "not easily stratified by class, education, or region" (p. 92). Leannore Lieblein's essay asks "Whose Shakespeare can be taken to be Québécois?" (p. 174). Her answer charts a theatrical movement from a universalized Shakespeare positioned as proof of cultural maturity to a nationalist Shakespeare "made to speak with a Québécois voice" (p. 175), to the contestation and revision of that model in

recent years. I was especially intrigued by her analysis of Pigeon International's 1996 *Le Making of de Macbeth*, and how its approach to language, nation, and cultural authority contrasts with the Francophone Shakespearean productions of previous decades. Paul Yachnin and Brent E. Whitted tackle the question of Canadian anti-Stratfordianism, arguing that while American anti-Stratfordianism began as a recuperation of aristocratic values, the Canadian variety triangulates between American and British culture in significant ways; their discussion modulates into an insightful reading of Ann-Marie MacDonald's *Goodnight Desdemona (Good Morning Juliet)*, exploring the ways in which the play's central oppositions are built on the grounds of Shakespearean authorship.

"Something for everyone" also means that the book *in toto* is perhaps not really for anyone, despite the valiant efforts of the editors to mold this disparate material into a coherent statement. Brydon and Makaryk note the importance of the "integrated essay collection" in Shakespeare studies over the past twenty-five years (p. xi), and modestly hope that *Shakespeare in Canada* may come to function in a similar way. The difference, however, between *Shakespeare in Canada* and works such as *Alternative Shakespeares*, *Shakespeare Reproduced*, *Postcolonial Shakespeare*, and *Political Shakespeare* is that it lacks a common theoretical language and critical purpose. The book comes closest to such collections in Section Three and especially Section Four, "Reimagining Shakespeare," which features a series of articles that display a complex theorization of Canadian issues. The highlight here (perhaps of the whole volume) is Daniel Fischlin's essay, which explores how Canadian theatrical adaptations of Shakespeare puncture the reductive idea of nation as imagined community. At stake is Canadian cultural autonomy, as fed through regional difference, contested linguistic relations, multicultural diversity, aboriginal appropriations, and the historical imperatives of colonization and decolonization. Fischlin reads productively through a series of Shakespearean adaptations, the most shudder-inducing of which is the 1974 *Chief Shaking-Spear Rides Again (or the Taming of the Sioux)*, produced to celebrate Edmonton's "Klondike Days" festival. As Fischlin puts it, "a neo-colonial, English-expatriate (Albertan) Canadian usurps the cultural authority of Shakespeare to foreground racist stereotypes of aboriginal culture in the name of a language not its own" (p. 329). Also of particular interest, although occupying a different critical register, is Alexander Leggatt's analysis of Canada through the lens of *Cymbeline*. This essay is informed by a personal and idiosyncratic struggle with Canadianity that (to my mind) resonates more deeply than the broad postcolonial framework into which the unruly threads of this collection are loosely woven.

In contrast to the rigorous work of Fischlin and some of the other contributors, there is something a little half-hearted about the editors' articulation of the postcolonial model — doubtless because it does not fit especially closely with much of the disparate work presented here. Still, there is a tremendous liveliness to the collection as a whole. In contrast to the British and American collections noted above, this book is more diffuse, less universalizing, more self-critical, less collective, more documentary, and less integrated. These should be considered

good attributes; cognitive dissonance, after all, is often ultimately more productive than cognitive harmony. If what *Shakespeare in Canada* reveals is less “a world elsewhere” than a patchwork of local habitations, it also shows us the vitality that these diverse imaginings of Shakespeare’s place in Canada can produce.

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