turne ? Pourtant Ménager voit dans la préférence de ceux qu'il appelle « les amis de la nuit » une commune « résistance secrète » contre la soumission à l'ordre naturel, une « contre-culture », écrit-il même, exprimant une protestation silencieuse contre les valeurs dominantes de l'époque, laquelle aggrave « l'antique partage entre le jour et la nuit » en mettant l'accent « sur la production des biens, qu'ils soient matériels ou spirituels ». Il s'agit donc, de la part des amis de la nuit, d'une affirmation du droit de rêver, de penser le monde autrement que dans les termes d'une logique binaire, alors que « tout conspire pour étouffer leur voix ». Tels sont les derniers mots du livre.

L'étude se termine par un appendice d'une page consistant en un extrait des *Images de Philostrate* dans la traduction de Vigenère, suivie d'une série de dix illustrations qui précèdent la bibliographie et l'index.

On a là non seulement une réflexion très ouverte sur un sujet riche, quoique peut-être un peu moins nouveau que ne le suggère l'auteur, mais une véritable documentation, encourageant certainement à poursuivre la recherche, et aussi la discussion. Car on n'est pas toujours — du moins je n'ai pas été toujours — également convaincu(e) par les arguments de l'auteur. La dichotomie finale, entre les amis du jour et ceux de la nuit, me paraît trop systématique. N'y a-t-il pas de nombreux écrivains, des poètes, des peintres, qui se font selon les moments, les circonstances et les sujets qu'ils traitent tour à tour adorateurs du jour et de la nuit ? Mais cette ébauche de discussion montre combien ce livre est stimulant, puisque le critique, au lieu de se contenter de donner son avis, voudrait entamer le débat.

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Alexander Leggatt. *Shakespeare's Tragedies: Violation and Identity*. Cambridge: Cambridge University Press, 2005. Pp ix, 228.

This is a highly rewarding book, wide-ranging in its concerns and careful in its close analysis. Leggatt's principal subject is violation, understood as both a thematic and a theatrical action; in his formulation, the term encompasses acts of violence (physical and symbolic) and acts of trespass, both within the space of the play and within the space of the theater. The book is thus concerned throughout with the interface between script and stage, and the ways in which the material conditions of theatrical performance inflect and reinforce the dramatic representation. Seven chapters treat seven different tragedies—*Titus Andronicus*, *Romeo and Juliet*, *Hamlet*, *Troilus and Cressida*, *Othello*, *King Lear*, and *Macbeth*—in chronological order, with the intent of illustrating the development of Shakespeare's thinking. Leggatt's double articulation of violation connects it to a number of other issues, which accumulate implications and nuance as we move through the plays. As the title suggests, the most important of these is identity, which for Leggatt is always bound up in the basic contradiction of theatrical performance, where the actor is, and is not, the character.

Identity necessarily takes us to the social relations that construct it, and to acts of interpretation that reconfigure identity, often violently. Such acts, unsurprisingly, are most commonly directed at female characters, from Lavinia to Lady Macbeth, and each chapter devotes substantial attention to the patriarchal structures that limit and channel the participation of women in the social worlds of the plays.

The book is thus built around violated bodies, violated spaces, acts of violence, questions of identity, acts of interpretation, social interactions, boundary crossings, and female agency. The danger of such a commodious structure, of course, is that it can lead to a very general approach, a problem that Leggatt attempts to circumvent by building each chapter around a particular “act of violation” that serves to open up the rest of the play. The success of this tactic depends on how closely the analysis stays focused on the act in question. In the chapter on *Romeo and Juliet*, for example, Leggatt starts in an innovative fashion, by choosing Romeo’s assault on Juliet’s tomb as the crucial violation, but as the chapter progresses the discussion becomes increasingly broad. A complementary problem concerns the book’s generic focus on tragedy. Since acts of violation and issues of identity are also bred in the bone of many of Shakespeare’s comedies, romances, and histories, it could be argued that Leggatt identifies less a tragic problematic than a dramatic one, and it may well be the case that tighter and sharper connections might have been drawn across genre boundaries than within them.

Nevertheless, there is some marvelous analysis here, rich and illuminating. Leggatt has always been a thoughtful reader of Shakespeare, and every page displays the rewards of a lifetime spent steeping in the plays. A reading of *Titus Andronicus* is the book’s brilliant opening gambit, and stands as the most effective illustration of its clustering of issues. The rape of Lavinia leads us out into the network of relations that form the community of her family and Roman society in general, but what emerge are fewer contrasts with the violent attack than continuities with it. Theatrically, the play’s manifest and disturbing ironies are structured through the spatial parallels between the pit where Lavinia is raped and the tomb of the Andronici. As Leggatt says, “There ought to be a clear distinction between atrocity and order, family and other. But as the rape is mirrored in the other actions of the play, such distinctions begin to dissolve” (13). The deep strength of the chapter, however, lies in its insistence that we not rest with these structural interactions and nice ironies; instead, Leggatt returns again and again to the irresolvable traumas that shape *Titus Andronicus*, the agony behind the play’s *agon*. The chapter on *Troilus and Cressida* is also powerful. The initial focus here is on the “kissing scene” in the Greek camp, which Leggatt sees as a structural analogue to the rape of Lavinia; while the connection to rape is not novel, Leggatt’s specific portrayal of the scene as a violent inscription of a new identity on Cressida is compelling. The focus on the tragic dimension of the play is also welcome, given the general direction of recent criticism. If Leggatt largely glances over the play’s distancing effects—particularly with regard to Cressida’s posthumous literary reputation—he recuperates a depth of feeling that has often been obscured. In the less successful chapters, it is more difficult to see the unique value

of the analysis, which because of its breadth tends to recapitulate ideas and arguments about the plays that have become quite familiar; the chapters on *Hamlet* and *Othello*, in particular, read more like splendid mappings of the known landscape than explorations of new territory. (An unstated ambition of the book may be to serve as an undergraduate critical companion; it would fulfil that role superbly.)

Violation and Identity would have benefited from a more sustained critical dialogue. Leggatt keeps other critics in the footnotes for the most part, with the stated goal of letting the plays dominate; as a result, instead of real engagement we mostly get a kind of polite nodding towards parallel and divergent perspectives. Other voices therefore rarely distract from Leggatt's lucid analysis, but after a while the reader may wish for more violation—more conflict, more cut-and-thrust—in the book's own acts of interpretation. Still, the opportunity to spend some time reading the plays with such a thoughtful and sensitive guide should not be missed.

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Nicholas Terpstra. *Abandoned Children of the Italian Renaissance: Orphan Care in Florence and Bologna*. Baltimore: Johns Hopkins University Press, 2005. Pp. xii, 349.

Nicholas Terpstra's new book focuses on the history of a set of orphanages (for boys) and "conservatories" (for girls) in Bologna and Florence in the sixteenth and seventeenth centuries. It examines children's backgrounds, describes their daily lives in the institutions, details how institutions were governed, and clarifies the place of charitable individuals and confraternities that accepted the task of caring for the children in their wider urban settings.

The author uses his considerable knowledge of the broader history of the cities to explore the institutions' place in political and social life. Terpstra shows, for example, how differing relationships between confraternities that sponsored these kinds of institutions for children and local governments shaped the governance of the institutions. Whereas in Bologna, lay confraternities jealously guarded their hold on institutional administration, orphanages and conservatories in Florence were gradually taken over by clerical authority. Conservatories there, which had often begun as small-scale homes run by pious women, mutated increasingly into convents in all but name—while being placed under diocesan authority and conforming to Tridentine rules of strict enclosure for the girls dwelling within them.

Other differences characterized the two cities' organizations for poor and dependent children. Bologna's conservatories remained—both in ideal and reality—only a temporary refuge for girls of respectable family during puberty. Institutions here relied on faithful donors to help supply dowries; their administrators and friends worked hard to find decent husbands for the girls. In contrast, Florence's conservatories housed increasingly aged populations of permanently celibate women.