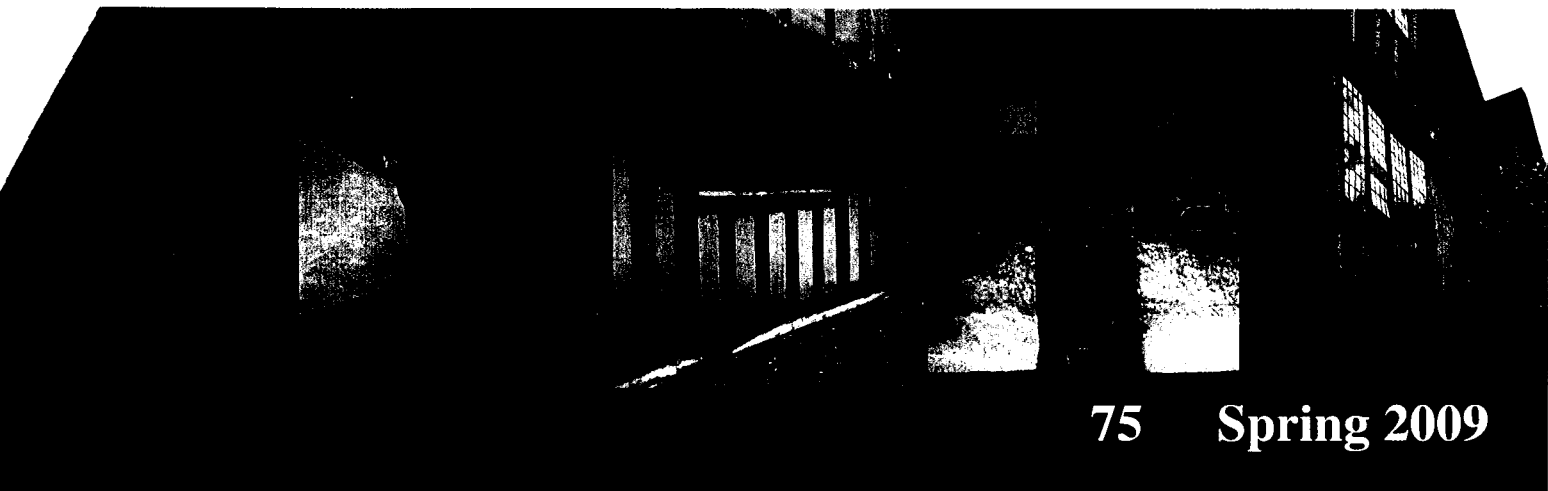




Cahiers Élisabéthains

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BOOKS RECEIVED

This list includes books received during the past six months which are not reviewed in this issue. The listing of a book in this section does not preclude its review in a subsequent issue.

Literature: Texts and Criticism

• Shakespeare

Pascale DROUET and Pierre ISELIN, eds, *"The true blank of thine eye": Approches critiques de King Lear*, Collection Britannia (Paris: Presses de l'Université Paris-Sorbonne, 2009), 316pp., ISBN 978-2-84050-625-6, €15.00 (pb).

(Pierre Iselin: Preface.

Part I. "Texte et Contexte". Richard Wilson: Great Stage of Fools: *King Lear* and the King's Men. Jean Du Verger: Shakespeare's Anatomy of Madness in Context. Yan Brailowsky: Albany's "milky gentleness". Gordon McMullan: The Lateness of *King Lear*: Alteration and Authenticity in Shakespeare and Tate.

Part II. "Du corps au cosmos". Mickael Popelard: Savoir et ignorance dans *King Lear*. Muriel Cunin: *King Lear*, Fabrique du corps humain et anatomie du monde. Jonathan Pollock: *King Lear* à l'ombre de Lucrèce: *nullam rem e nihilo*. David Levin: "Handy-Dandy": Indifferent Identity in *King Lear*.

Part III. "Espace et mouvement". Nathalie Rivère de Carles: "Her breath will mist or stain the stone" (V.3.260): Confusing Visions in *King Lear*. Sarah Hatchuel: Douvres, du théâtre au cinéma: l'illusion de la falaise dans *King Lear* ou l'ironie de la chute. Pascale Drouet: "Strangered with our oath" (I.1.205): la dynamique de la mise au ban dans *King Lear*. François Laroque: *King Lear*, ou le cercle vicieux.

Part IV. Nathalie Vienne-Guerrin: "'tis worse than murder" (II.2.21): *King Lear* ou les derniers outrages. Pierre Iselin: "Mend your speech": *King Lear* et le drame de la langue. Bibliography.)

This volume of essays is intended for postgraduate students taking France's national higher-education examination, the Agrégation, and offers a range of stimulating perspectives on the play which contributors approach from a variety of critical approaches – history of theatre, politics, cultural studies, philosophy, epistemology and rhetoric. In Part I, readers are invited to recall the context in which *King Lear* was written and performed. In Part II, the representation of the body and the place of mankind in the world are approached through anatomy, architecture and epistemology. Part III tries to capture the movement and metamorphosis at work in the text and on stage, bringing to the fore anamorphic effects, distortions, paradigms of circularity and overall restlessness. Part IV focuses on language, in its violent, destructive oral and written forms.

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Richard FOTHERINGHAM, Christa JANSOHN and R. S. WHITE, eds, *Shakespeare's World/World Shakespeares. The Selected Proceedings of the International Shakespeare Association World Congress, Brisbane 2006* (Newark: University of Delaware Press, 2008), 436pp., 978-0-87413-989-1, \$69.50 (hb).

(Contents. Prologue. Anwar Ibrahim: Between Tyranny and Freedom: A Brief Voyage with the Bard.

Part I. Shakespeare's World. Michael Neill: "The little dogs and all": Ceremony, Nakedness, Shame, and the Deconsecration of Kingship in *King Lear*. Ruth Morse: "a dim farre of launce-skippe": The Ethics of Shakespeare's Landscapes. Michael Hattaway: Shakespeare and the Invention of Landscape: The View from Dover Cliff. Lisa Hopkins: What Lies Beneath. Joan Fitzpatrick: Early Modern Dietaries and the Jews: *The Merchant of Venice* and *The Jew of Malta*. Marianne Novy: *The Merchant of Venice* and Pressured Conversions in Shakespeare's World. Michael Shapiro: Shylock the Old Clothes Man: Victorian Burlesques of *The Merchant of Venice*. Zoltan Markus: Shakespeare in the Jewish Cultural Association of Berlin during