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Matthew DeCOURSEY

The Logic of Inequality: Caliban's Baseness in *The Tempest*

Cahiers élisabéthains 64 (Autumn 2003), 45-53.

INDEX TERMS

- | | | |
|----------------------|------------------------|------------|
| 1) Shakespeare | 2) colonialism | 3) slavery |
| 4) travel literature | 5) <i>Tempest, The</i> | 6) Caliban |
| 7) Prospero | | |

"Baseness" is a key term for understanding the relation between Prospero and Caliban in William Shakespeare's *Tempest*. "Slave" is a frequent word in Shakespeare, but it nearly always appears as an epithet, to insult the "baseness" of an adversary. One can draw a self-consistent stereotype of the "base slave" from the Shakespearean canon, which stereotype applies perfectly to the descriptions of Caliban used by Prospero and Miranda. These judgements are justified, based on the values of the time and Caliban's words and actions on the stage. Their judgements on Caliban reflected judgements made by English travellers on certain nationalities in the Mediterranean, the same ones that were enslavable in customary law. Nevertheless, there is evidence that the Continental link between baseness and the practice of slavery was problematic for many English people. It is for this reason that Caliban is made a monster – an enslavable man because less than a man. His baseness is used for satirical purposes late in the play, when he proves to be less base than lower-class Europeans. At the same time, Prospero's relation to Caliban reflects the views of King James on the proper relation of a king to his subjects.

(MDC)

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Cahiers élisabéthains 64 (Autumn 2003), 45-53.

MOTS-CLES POUR INDEXATION

- | | | |
|---------------------------|-----------------------|--------------|
| 1) Shakespeare | 2) colonialisme | 3) esclavage |
| 4) voyage, littérature de | 5) <i>Tempête, La</i> | 6) Caliban |
| 7) Prospero | | |

La relation entre Prospero et Caliban, dans *La Tempête* de William Shakespeare, peut se comprendre sous l'angle de la « bassesse » (baseness), un terme-clef qui permet d'explorer l'évaluation de l'esclavage dans le texte et, dans l'Angleterre jacobéenne. Le mot slave apparaît souvent dans l'œuvre de Shakespeare, mais presque toujours comme épithète : un personnage lance ce mot pour mépriser la « bassesse » de son adversaire, et la « bassesse » a une définition spécifique. Prospero et Miranda utilisent le mot dans ce sens contre Caliban. La littérature de voyage montre que les voyageurs anglais croyaient constater la « bassesse » dans certaines nationalités de la Méditerranée, celles que le droit coutumier permettait de réduire en esclavage. Cependant, bien des Anglais de l'époque s'interrogeaient sur le lien établi sur le continent européen entre « bassesse » et servitude. Il est donc possible de voir la nature monstrueuse de Caliban comme un déplacement : il fallait créer un personnage monstrueux, et donc un esclave potentiel, puisqu'il était moins qu'un homme. Shakespeare utilise aussi la « bassesse » de Caliban à des fins satiriques, le situant au-dessus des plus bas d'entre les Européens. En même temps, la pièce montre un point de vue sur la souveraineté, reflétant la « bassesse » inversée qui rehausse le souverain au désavantage de ses sujets.

(MDC)

Lukas ERNE

“Throughly ransackt”: Elizabethan Novella Collections and Henry Wotton’s *Courtlie
Controuersie of Cupid’s Cautels* (1578)

Cahiers élisabéthains 64 (Autumn 2003), 1-8.

INDEX TERMS

- | | | |
|------------------|-------------------|-----------------|
| 1) novellas | 2) Wotton, Henry | 3) Yver, Jaques |
| 4) prose fiction | 5) translations | 6) euphuism |
| 7) epithalamion | 8) source studies | |

Henry Wotton’s *Courtlie Controuersie of Cupids Cautels* (1578), a translation of Jaques Yver’s *Le Printemps d’Yver* (1572) deserves a place in the history of English prose fiction, of Tudor translations, of Euphuism, and of English poetry. In the late sixteenth century, several writers referred to it, quoted from it, adapted it, including John Lyly, Robert Greene, Thomas Kyd, and possibly Shakespeare. It is then surprising that Wotton’s work, contrary to other Elizabethan novella collections, has hitherto largely escaped the attention of scholars. Situating *A Courtlie Controuersie* in the literary culture of its time, this article presents an introduction to Wotton’s collection and argues that it is a work of considerable historical importance that still awaits full appreciation.

(LE)

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Cahiers élisabéthains 64 (Autumn 2003), 1-8.

MOTS-CLES POUR INDEXATION

- | | | |
|------------------------|-----------------------|-----------------|
| 1) nouvelles | 2) Wotton, Henry | 3) Yver, Jaques |
| 4) littérature (prose) | 5) traductions | 6) euphuisme |
| 7) épithalame | 8) sources, étude des | |

A Courtlie Controuersie of Cupids Cautels (1578) de Henry Wotton, traduction du *Printemps d’Yver* (1572) de Jaques Yver, mérite une place dans l’histoire de la fiction narrative anglaise, de l’art de la traduction à l’époque des Tudors, de l’euphuisme ainsi que de la poésie anglaise. Vers la fin du XVI^e siècle, plusieurs écrivains y ont fait allusion, l’ont citée et adaptée, y compris John Lyly, Robert Greene, Thomas Kyd et peut-être Shakespeare. Il semble donc surprenant que les chercheurs ne se soient pas encore vraiment penchés sur l’œuvre de Wotton, contrairement à d’autres recueils de nouvelles élisabéthaines. Cet article se veut une introduction au recueil de Wotton, qu’il situe dans le contexte littéraire de son temps, et s’attache à en démontrer son importance historique considérable, qui mérite d’être reconnue.

(LE)

Maurice HUNT

Cobbling Souls in Shakespeare's *Julius Caesar*

Cahiers élisabéthains 64 (Autumn 2003), 21-29.

INDEX TERMS

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|----------------|-------------------------|-----------------|
| 1) Shakespeare | 2) <i>Julius Caesar</i> | 3) christianity |
| 4) soul | 5) tragedy | |

The opening episode of *Julius Caesar* introduces playgoers to the notion of "cobbling souls", a phenomenon unique to this tragedy among Shakespeare's Classical plays. Cobbling souls in this drama variously means creating, that is to say, evoking, Christian-like compassion for the suffering of others and forgiveness of their faults as well as fashioning a soul-bond between adversaries, such as Cassius and Brutus are when hunted by Antony and Octavius. Shakespeare's careful use of the word "soul" in *Julius Caesar* contributes strongly to the Christian subtext of this play, mainly by helping to define both the personal and cultural tragedy of a Classical society. Analysis of the meanings that Shakespeare gives to the words "spirit" and "soul" in *Julius Caesar*, as well as in his other Elizabethan plays and poems with Classical settings, helps us better appreciate the tragic dimension of the evocation of soul in the imminent play Hamlet.

(MH)

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Cahiers élisabéthains 64 (Autumn 2003), 21-29.

MOTS-CLES POUR INDEXATION

- | | | |
|----------------|-----------------------|---------------|
| 1) Shakespeare | 2) <i>Jules César</i> | 3) chrétienté |
| 4) âme | 5) tragédie | |

La scène d'ouverture de *Jules César* introduit le spectateur à la notion de « façonnage d'âmes », un phénomène propre à cette tragédie et unique dans le corpus des pièces shakespeariennes qui ont pour thématique l'Antiquité. Ce « façonnage d'âmes » revêt plusieurs dimensions : créer, susciter, une compassion chrétienne pour la souffrance des autres et le pardon de leurs péchés, le tissage de liens spirituels entre des adversaires comme Cassius et Brutus, quand ils se voient pourchassés par Antoine et Octavius. L'utilisation prudente du mot « âme » par Shakespeare dans la pièce vient renforcer le sous-texte chrétien de la pièce, en permettant de mieux définir la tragédie personnelle et culturelle d'une société antique. L'analyse des sens que Shakespeare donnait aux mots « esprit » et « âme » dans *Jules César*, ainsi que dans ses autres pièces et ses poèmes élisabéthains à thématique antique, nous permet de mieux appréhender la dimension tragique de l'évocation de l'âme dans la pièce qui allait suivre, Hamlet.

(CE)

Christopher JOHNSON

Florio's "Conversion" of Montaigne, Sidney and Six Patronesses

Cahiers élisabéthains 64 (Autumn 2003), 9-19.

INDEX TERMS

- | | | |
|---------------------|-------------------|-------------------------|
| 1) translation | 2) Florio, John | 3) Montaigne, Michel de |
| 4) textual analysis | 5) Petrarchism | 6) patronage |
| 7) Bruno, Giordano | 8) Sidney, Philip | |

In the paratexts to his 1603 English translation of Montaigne's *Essais*, John Florio borrows the authority of Sir Philip Sidney and Giordano Bruno to help excuse his inflated rendering of Montaigne's style. Florio also borrows from the rhetoric of epic poetry and the nearly-exhausted Petrarchan tradition to suggest the heroic yet subservient nature of his task. Employing various, often conflicting metaphors, Florio genders his translations as female while explicitly figuring his own dependent position as courtier and language tutor. In this way, Florio diverges from many of Montaigne's philosophical and stylistic stances in order to import the form and content of the *Essais* into English aristocratic culture. Florio's inaugural use in English of the work *crottesko* (grotesque) is exemplary in this regard. Amplifying what Morris Croll dubbed Montaigne's "Baroque" prose style, Florio creates a hybrid text marked by conceptual and linguistic *copia* that outdoes and undermines its source. Thus even as his paratexts flatteringly appeal to the support of six different patronesses, his translation refashions Montaigne's novel representation of subjectivity just in time for it to be mined by Shakespeare, Bacon and others.

(CJ)

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Cahiers élisabéthains 64 (Autumn 2003), 9-19.

MOTS-CLES POUR INDEXATION

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|-------------------------|-------------------|-------------------------|
| 1) traduction | 2) Florio, John | 3) Montaigne, Michel de |
| 4) explication de texte | 5) Pétrarquisme | 6) patronage |
| 7) Bruno, Giordano | 8) Sidney, Philip | |

Dans les paratextes de sa traduction de 1603 des *Essais* de Montaigne, John Florio emprunte l'autorité de Sidney et Bruno pour excuser son style gonflé. Florio emprunte aussi la rhétorique de la poésie épique et la tradition pétrarquiste presque épuisée afin de suggérer la nature à la fois héroïque et obséquieuse de ses travaux. Utilisant des métaphores variées et souvent contradictoires, Florio féminise ses traductions et fait figurer son rôle de courtisan et précepteur de langues. Ce faisant, Florio s'éloigne de certains des principes philosophiques et stylistiques affichés par Montaigne pour incorporer la forme et le contenu des *Essais* dans la culture aristocratique anglaise. L'introduction par Florio du mot *crottesko* (grotesque) dans la langue anglaise est à cet égard significative. Amplifiant ce que Morris Cross appelle le style « baroque » de Montaigne, Florio crée un texte hybride et marqué par une telle *copia* qu'il en vient à surpasser et à trahir sa source. Ainsi, alors même que ses paratextes sollicitent la protection de six dames, sa traduction reformule la présentation innovatrice de la subjectivité par Montaigne au moment même où Shakespeare, Bacon et d'autres entreprendront de la saper.

(CJ)

Aaron LANDAU

“No settled senses of the world can match the pleasure of that madness”:
The Politics of Unreason in *The Winter's Tale*

Cahiers élisabéthains 64 (Autumn 2003), 31-44.

INDEX TERMS

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|------------------------------|-------------------------|------------------------|
| 1) <i>Winter's Tale, The</i> | 2) Shakespeare, William | 3) wonder in theatre |
| 4) scepticism, early modern | 5) catholicism | 6) counter-reformation |
| 7) iconolatry | 8) history of ideas | |

This essay sets out to historicize and politicise the emphatically anti-rationalist stance of William Shakespeare's *Winter's Tale* (1609-11). It ascribes the play's aesthetics of wonder to the influence of early modern sceptical thinking, a philosophical mode closely identifiable during the period with Counter-Reformation ideology and politics. The play is shown to furnish a multifaceted critique of English Protestantism, ranging from carefully encoded replicas of decisive moments in the history of the English Reformation to a thoroughgoing, if veiled, critique of Protestant religiosity on the whole. The play's espousal of supra-rational avenues to knowledge such as miracle, spectacle, and ritual is shown to undermine common Protestant assumptions about what constitutes valid and legitimate religious knowledge. Most notably, the statue scene, with its virtual revival of a statue in a chapel, reclaims iconolatry and, in general, the sensuousness and theatricality of Catholic ritual as against the textually-oriented austerity of Protestant religiosity.

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MOTS-CLES POUR INDEXATION

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| 1) <i>Conte d'hiver, Le</i> | 2) Shakespeare, William | 3) merveilleux au théâtre |
| 4) scepticisme au 16ème siècle | 5) catholicisme | 6) contre-réforme |
| 7) iconolâtrie | 8) histoire des idées | |

Cet essai entend montrer le caractère historique et politique de la position anti-rationaliste de William Shakespeare dans *Le Conte d'hiver* (1609-11). L'esthétique du merveilleux de cette pièce y est attribuée à l'influence de la pensée sceptique contemporaine, c'est-à-dire à une certaine attitude philosophique assimilable, à l'époque, à l'idéologie et à la politique de la contre-réforme. La pièce présente une critique multiforme du protestantisme anglais, à commencer par des répliques savamment codées concernant les moments décisifs de l'histoire de la réforme en Angleterre pour aboutir à une critique masquée de la religiosité protestante dans son ensemble. Des éléments non rationnels tels que les miracles, la mise en scène spectaculaire et le rituel sont utilisés afin de contrer les dogmes protestants concernant tout ce que ces derniers considèrent comme unique connaissance religieuse valide et légitime. Plus particulièrement, la scène de la statue ressuscitant dans une chapelle relève de l'iconolâtrie et, de manière plus générale, du théâtralisme et de la sensualité du rituel catholique par rapport à l'austérité de la religion protestante.

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