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EDITORIAL POLICY

Cahiers Élisabéthains publishes articles and reviews on all aspects of the English Renaissance. The term is given its broadest connotation: subjects have ranged from Chaucer to Restoration drama and beyond. The literature and drama of the Elizabethan period is, however, the focal point of our interests. Theatre and book reviews are regular features and a discography of English Renaissance music is occasionally published. Material may be submitted for consideration. Potential contributors are reminded that *Cahiers Élisabéthains* is published twice yearly, in the spring and the autumn.

Contributions for the "Notes" section may include notes and brief articles, in English or French, not to exceed four double-spaced typed pages. The intention is to provide an outlet for remarks and discoveries of a literary-historical, comparative, or bibliographical nature, though purely critical contributions will be considered.

Requirements for Submission: All submissions must be typed and double-spaced, including endnotes. Do not append a bibliography. Give full references in endnotes. Quotes run into the text should appear in double inverted commas. Do not insert more than one space after punctuation marks. Please leave sufficient space in the margins for editorial annotations. Stamped self-addressed envelopes or international reply coupons should accompany any unsolicited manuscript. Submissions can be sent to any of the editors listed on the inside cover of the journal. When sent directly to *Cahiers Élisabéthains*, they should be addressed to Nick Myers.

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Please specify the name and version of the software used (e.g. "Word 2001 for Macintosh"). On your disk, include both a "normal" file of your text (as produced by your software) and RTF format.

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Don BEECHER

Eyebeams, Raptures and Androgynes: Inverted Neoplatonism in Poems by Donne, Herbert of Cherbury, Overbury and Carew

Cahiers Élisabéthains 65 (Spring 2004), 1-9.

INDEX TERMS

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|-----------------|-----------------------------------|---|
| 1) neoplatonism | 2) Italian trattati d'amore | 3) English poetry (17 th -cent.) |
| 4) Donne, John | 5) Herbert of Cherbury,
Edward | 6) Overbury, Sir Thomas |
| 7) earthly love | | |

The Platonic "ladder of love" traditionally denotes a spiritualizing ascent from carnal to celestial love. Under examination, however, the love treatises of the Italian writers, from Ficino to Tullia d'Arragona, treat the matter more equivocally than is thought, anticipating in their discussions of human love that same kind of equivocation or frankly erotic discussions of love that appear in the poems of Donne, and find elaboration in the work of Herbert of Cherbury, Carew, Overbury and others. This article explores the language of equivocation in the eyebeams, the ladder, the androgyne, and the love furor that provided the matrices of a spiritualized eroticism in the later poets.

(DB)

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Cahiers Élisabéthains 65 (Spring 2004), 1-9.

MOTS-CLES POUR INDEXATION

- | | | |
|--------------------|-----------------------------------|---|
| 1) néoplatonisme | 2) traités d'amour italiens | 3) poésie anglaise (17 ^e s.) |
| 4) Donne, John | 5) Herbert of Cherbury,
Edward | 6) Overbury, Sir Thomas |
| 7) amour terrestre | | |

L'échelle de l'amour selon la tradition platonicienne préconise une ascension spirituelle qui va de l'amour érotique vers un amour céleste. Mais si on y regarde de plus près, les traités sur l'amour des philosophes italiens, de Ficin à Tullia d'Arragone, traitent le sujet de manière plus équivoque, reprenant les mêmes discussions de l'amour érotique que l'on retrouvera dans les poèmes de Donne, dans les œuvres de Herbert of Cherbury, de Carew et d'Overbury. Cet article explore le langage équivoque que l'on retrouve dans le traitement de l'amour, concernant l'échelle, l'androgyne, et la passion amoureuse, qui servirent de matrices à l'érotisme spiritualisé des poètes qui allaient leur succéder.

(DB)

Richard HILLMAN

The Tragic Channel-Crossings of George Chapman. Part I: *Bussy d'Ambois, The Conspiracy and Tragedy of Byron*

Cahiers Élisabéthains 65 (Spring 2004), 25-44.

INDEX TERMS

- | | | |
|--------------------------|---------------------------|---------------------------|
| 1) George Chapman | 2) Bussy d'Ambois | 3) Charles, Duke of Byron |
| 4) Paul Ricœur | 5) Henri IV | 6) Marguerite de Valois |
| 7) Duke of Alençon/Anjou | 8) Henry, Prince of Wales | 9) James I |

This first instalment of a two-part article reconsidering George Chapman's representation of France in his tragedies concentrates on *Bussy d'Ambois* and *The Conspiracy and Tragedy of Charles, Duke of Byron*. An intertextual approach is combined with Paul Ricœur's theory of the mimetic dynamic subsisting between fiction and history in order to posit ways in which a contemporary English audience might have engaged more intensively than has been recognized with the playwright's French material. Chapman chose events from the recent French past that were already charged with significance for the English, then fictionalized them in ways likely to trigger meanings, including potently subversive ones, bearing on both French and English politics. *Bussy d'Ambois* is approached in terms of both English familiarity with the Duke of Alençon/Anjou and the questionable image of the reigning French monarch, Henri IV. The Byron plays develop the latter idea so as to implicate the political tension existing between Henry, Prince of Wales, and his royal father.

(RH)

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Cahiers Élisabéthains 65 (Spring 2004), 25-44.

MOTS-CLES POUR INDEXATION

- | | | |
|------------------------|----------------------------|--------------------------|
| 1) George Chapman | 2) Bussy d'Amboise | 3) Charles, duc de Biron |
| 4) Paul Ricœur | 5) Henri IV | 6) Marguerite de Valois |
| 7) duc d'Alençon/Anjou | 8) Henry, prince de Galles | 9) Jacques I |

Cette première partie d'un article portant sur la représentation de la France dans les tragédies de George Chapman aborde *Bussy d'Ambois* et *The Conspiracy and Tragedy of Charles, Duke of Byron*. Une approche intertextuelle, associée à la théorie de Paul Ricœur sur la dynamique mimétique opérant entre fiction et histoire, permet de suggérer d'autres modalités pour l'engagement imaginaire des spectateurs anglais contemporains avec le matériau français du dramaturge. Chapman sélectionnait des événements du passé récent français qui étaient déjà chargés de signification pour les Anglais, puis les transformait en fiction de telle sorte à évoquer des significations nouvelles, dont des plus subversives, ayant trait aux politiques française et anglaise de l'époque. *Bussy d'Ambois* joue sur la connaissance anglaise du duc d'Alençon/Anjou, ainsi que sur l'image douteuse du monarque français régnant, Henri IV. Les pièces sur le duc de Biron développent ce dernier élément jusqu'au point où le public y aurait entrevu la relation politiquement tendue entre Henry, Prince de Galles, et son père royal.

(RH)

Claire JOWITT

Massinger's *The Renegado* (1624) and the Spanish Marriage*Cahiers Élisabéthains* 65 (Spring 2004), 45-53.

INDEX TERMS

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|-----------------------|--------------|------------------|
| 1) political allegory | 2) religion | 3) race |
| 4) conversion | 5) patronage | 6) miscegenation |

Massinger's *The Renegado* is read as a political allegory concerning the Prince of Wales and the Duke of Buckingham's abortive mission to the Spanish court to woo the Infanta Maria. The characters of Donusa and Vitelli, Muslim princess and Venetian gentleman, are seen as representations of the Infanta and the Prince, and the ideological difficulties of their relationship are read as expressions of concern about the wisdom of the match. The Jesuit character of Francisco is shown to allegorise the Duke of Buckingham, and the politics of Massinger's unusually positive representation of a militantly Catholic figure are explored.

(CJ)

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Cahiers Élisabéthains 65 (Spring 2004), 45-53.

MOTS-CLES POUR INDEXATION

- | | | |
|------------------------|--------------|--------------|
| 1) allégorie politique | 2) religion | 3) race |
| 4) conversion | 5) patronage | 6) métissage |

On lira *The Renegado* de Massinger comme une allégorie politique qui traite de la mission manquée du Prince de Galles et du duc de Buckingham à la cour d'Espagne dans le but d'obtenir pour le prince la main de l'Infante Maria. On considérera les personnages de Donusa et Vitelli, la princesse musulmane et le gentilhomme vénitien, comme des représentations de l'Infante et du prince, et les difficultés idéologiques de leur relation seront abordées comme exprimant des réticences au sujet de ce projet de mariage. Le personnage de Francisco, un Jésuite, est présenté comme une allégorie du duc de Buckingham, point de départ d'une analyse de la dimension politique de cette représentation positive d'un personnage à la fois catholique et militant, inhabituelle chez Massinger.

(CJ)

Peter R. MOORE

*Hamlet and Piers Plowman: A Matter of Conscience**Cahiers Élisabéthains* 65 (Spring 2004), 11-24.

INDEX TERMS

- | | | |
|-------------------------|------------------|---------------------|
| 1) Shakespeare | 2) <i>Hamlet</i> | 3) William Langland |
| 4) <i>Piers Plowman</i> | | |

Several expressions in *Hamlet*, expressions that have been questioned by many editors, derive from the B version of William Langland's *Piers Plowman*. Specifically, Hamlet's mystifying justification for refusing to kill Claudius at prayer, "this is hire and salary, not revenge", comes from a discussion in *Plowman's* Passus XIV on the difficulty of the rich getting into heaven. Hamlet's "slings and arrows of outrageous fortune" are drawn from a battle scene in Passus XX. And modern debate over which definition of "conscience" Hamlet intends when he concludes that "conscience does make cowards of us all" is illuminated by a confrontation in Passus III between both forms of conscience. These and other individual examples of Shakespeare's borrowings from Langland lead, however, to the realization that the "To be, or not to be" soliloquy integrates three descriptions of the human conscience from *Piers Plowman*, which, in turn, permits a deeper exploration of the meaning of Hamlet's most famous speech.

(PRM)

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Cahiers Élisabéthains 65 (Spring 2004), 11-24.

MOTS-CLES POUR INDEXATION

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|-------------------------|------------------|---------------------|
| 1) Shakespeare | 2) <i>Hamlet</i> | 3) William Langland |
| 4) <i>Piers Plowman</i> | | |

Quelques expressions dans *Hamlet*, expressions qui avaient été mises en doute par plusieurs éditeurs, trouvent leur origine dans la version B de *Piers Plowman* par William Langland. Spécifiquement, la justification énigmatique invoquée par Hamlet pour refuser de tuer Claudius en prières, "this is hire and salary, not revenge", vient d'une discussion dans Passus XIV de *Plowman* sur la difficulté pour les riches à accéder aux cieux. L'expression "slings and arrows of outrageous fortune" de Hamlet est puisée d'un récit de bataille dans Passus XX. Et le débat moderne sur le sens que donne Hamlet à "conscience", quand il conclut que "conscience does make cowards of us all", est éclairé par une confrontation dans Passus III entre les deux formes de conscience. Tout cela, et d'autres exemples individuels des emprunts que Shakespeare fait à Langland amènent, néanmoins, à la réalisation que le monologue, "To be, or not to be", intègre trois descriptions dans *Piers Plowman* de la conscience humaine, ce qui, à tour de rôle, permet une exploration plus profond du sens du discours le plus célèbre de Hamlet.

(PRM)