

# Cahiers Élisabéthains

## A Biannual Journal of English Renaissance Studies

Number 68

Autumn 2005

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## ERRATUM

All our apologies to actor Nicolas Tennant and reviewer Elinor Parsons for misspelling Tennant's name in *Cahiers Élisabéthains* 67, 60-62.

## ANNOUNCEMENT



## RSC HOSTS THE FIRST EVER FESTIVAL OF SHAKESPEARE'S COMPLETE WORKS IN STRATFORD-UPON-AVON

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Each issue includes articles (4-5), theatre and book reviews, and a listing of books received. Notes are regularly published. *Cahiers Élisabéthains* is published twice yearly, in the spring and the autumn.

**Requirements for Submission:** All submissions should be double-spaced, including endnotes, and written in English. Do not append a bibliography. For articles and notes, 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. For further details, please see our style-sheet (available on our website, under Editorial Policy & Submissions). Authors are requested to send two hard copies (see address below). Electronic submissions are also welcome (Word and RTF formats): see contacts below.

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- **Notes**

Contributions for the "Notes" section may include notes and brief articles, 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. Submissions should be addressed to Janice Valls-Russell, Managing Editor.

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Susan CARTER

Duessa, Spenser's Loathly Lady  
*Cahiers Élisabéthains* 68 (Autumn 2005), 9-18.

## INDEX TERMS

- |                          |                         |                 |
|--------------------------|-------------------------|-----------------|
| 1) Duessa                | 2) <i>Faerie Queene</i> | 3) Loathly Lady |
| 4) Irish Sovereignty Hag | 5) Political allegory   | 6) Ragnelle     |
| 7) Spenser, Edmund       |                         |                 |

In addition to her classical sources, Spenser's Duessa bears resemblance to the Loathly Lady motif of, for example, Chaucer's *Wife of Bath's Tale* and the Irish sovereignty tales. The Irish sovereignty tales are pertinent for their political allegorisation; Spenser uses the motif in the *Faerie Queene* to further his own political agenda regarding Irish rule.

(SC)

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*Cahiers Élisabéthains* 68 (Autumn 2005), 9-18.

## MOTS-CLES POUR INDEXATION

- |  |                         |                 |
|--|-------------------------|-----------------|
| 1) Duessa                                | 2) <i>Faerie Queene</i> | 3) Dame hideuse |
| 4) sorcière (souveraineté<br>irlandaise) | 5) Allégorie politique  | 6) Ragnelle     |
| 7) Spenser, Edmund                       |                         |                 |

Outre les sources classiques, la Duessa de Spenser présente des ressemblances avec le motif de la "Loathly Lady", ou Dame hideuse, comme on la trouve chez Chaucer dans *The Wife of Bath's Tale*, et dans les récits sur la souveraineté irlandaise. Ces récits reprennent le motif à des fins d'allégorisation politique. Spenser l'utilise dans *The Faerie Queene* pour promouvoir ses propres vues politiques sur la question irlandaise.

(CE)

Aaron KITCH

Medwall's "Condycion": *Fulgens and Lucrece* and the New Tudor Drama  
*Cahiers Élisabéthains* 68 (Autumn 2005), 1-8.

## INDEX TERMS

- |   |                               |                  |
|---|-------------------------------|------------------|
| 1) Medwall, Henry                           | 2) <i>Fulgens and Lucrece</i> | 3) morality play |
| 4) <i>Nature</i>                            | 5) drama, Tudor               | 6) "condycion"   |
| 7) drama, social and<br>economic conditions |                               |                  |

One of the earliest secular dramas in England, Henry Medwall's *Fulgens and Lucrece* (c. 1497) transforms theatrical conventions of the morality play in order to represent new kinds of social identity. Where Medwall's only other known play, the morality *Nature* (c. 1496), enacts the logic of ritual practice that enfold the audience within as Christian *exempla*, *Fulgens and Lucrece* employs humanist rhetorical techniques that challenge the audience to evaluate competing arguments for "true nobility" rather than to identify with the plight of universalized protagonists. *Fulgens* ultimately transcends its specific political context to address socioeconomic issues like enclosure and the decay of towns, reshaping the English theatre as a forum for investigating social and economic conditions.

(AK)

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*Cahiers Élisabéthains* 68 (Autumn 2005), 1-8.

## MOTS-CLES POUR INDEXATION

- |   |                               |                       |
|---|-------------------------------|-----------------------|
| 1) Medwall, Henry                                 | 2) <i>Fulgens and Lucrece</i> | 3) moralité (théâtre) |
| 4) <i>Nature</i>                                  | 5) théâtre Tudor              | 6) condition          |
| 7) théâtre, conditions<br>économiques et sociales |                               |                       |

*Fulgens and Lucrece* (v. 1497), de Henry Medwall, est l'un des premiers exemples de théâtre séculier en Angleterre. La pièce transforme les conventions dramatiques des moralités médiévales pour représenter de nouveaux modèles d'identité sociale. Tandis que la seule autre œuvre connue de Medwall, la moralité *Nature* (v. 1496), met en scène la logique des conventions rituelles qui présentent le public à l'intérieur de la pièce comme autant d'*exempla* chrétiens, *Fulgens and Lucrece* utilise des techniques de la rhétorique humaniste qui invitent le public à évaluer des argumentations contradictoires sur ce qui constitue la "véritable noblesse" plutôt qu'à s'identifier au destin de protagonistes à dimension universelle. *Fulgens* transcende ainsi son contexte politique spécifique pour aborder des questions socio-économiques telles que le mouvement des enclosures et le déclin des villes, réinventant le théâtre anglais comme forum de réflexion sur les conditions sociales et économiques.

(CE)

Tom RUTTER

Fit Hamlet, Fat Hamlet, and the Problems of Aristocratic Labour  
*Cahiers Élisabéthains* 68 (Autumn 2005), 27-32.

## INDEX TERMS

- |                         |                |              |
|-------------------------|----------------|--------------|
| 1) Hamlet               | 2) aristocracy | 3) gentility |
| 4) labour               | 5) work        | 6) idleness  |
| 7) Beale, Simon Russell |                |              |

Reviewers' comments upon the physique of Simon Russell Beale in the role of Hamlet for the National Theatre in 2000 suggest that theatrical tradition requires a thin Prince; however, the play itself offers contradictory indications in this respect. In fact, two Hamlets can be discerned in *Hamlet*: one a melancholic who laments his idleness in failing to carry out a revenge that he imagines in terms of labour, the other a quick wit who feigns idle madness in order to accomplish his plans. As well as having a practical purpose, however, this feigned idleness links Hamlet to Elizabethan gentlemen who conspicuously advertised their freedom from work as an indicator of high social status. Furthermore, Hamlet's contradictory attitudes to the socially loaded concept of work may reflect the problematic commercial position of the Lord Chamberlain's Men circa 1600.

(TR)

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*Cahiers Élisabéthains* 68 (Autumn 2005), 27-32.

## MOTS-CLES POUR INDEXATION

- |                         |                 |                |
|-------------------------|-----------------|----------------|
| 1) Hamlet               | 2) aristocratie | 3) gentilhomme |
| 4) effort               | 5) travail      | 6) oisiveté    |
| 7) Beale, Simon Russell |                 |                |

Les observations des critiques sur le physique de Simon Russell Beale dans le rôle d'Hamlet pour le National Theatre en 2000 suggèrent que la tradition du théâtre exigerait un prince qui serait mince, voire maigre; cependant, la pièce propose des indications diverses à cet égard. En effet, deux Hamlets se recourent dans *Hamlet*: l'un le prince mélancolique qui se plaint de sa léthargie, qui l'empêche de mener à bien une vengeance qu'il considère comme un tâche à accomplir, l'autre un esprit actif qui simule la folie et le désœuvrement pour exécuter son projet. Au-delà de son intentionnalité pragmatique, cette paresse feinte rattache Hamlet au monde des gentilshommes élisabéthains, qui soulignaient leur oisiveté comme indication de leur statut social élevé. Par ailleurs, les opinions contradictoires qu'exprime Hamlet sur ce concept socialement chargé de travail traduisent peut-être la situation commerciale difficile que traversaient les Lord Chamberlain's Men aux alentours de 1600.

(TR)

Kateryna A. R. SCHRAY

"Is this your crown?" Conquest and Coronation in *Tamburlaine I*, Act II Scene 4  
*Cahiers Élisabéthains* 68 (Autumn 2005), 19-26.

## INDEX TERMS

- |                       |                         |               |
|-----------------------|-------------------------|---------------|
| 1) <i>Tamburlaine</i> | 2) Marlowe, Christopher | 3) coronation |
| 4) crown              | 5) kingship             | 6) Mycetes    |
| 7) Bajazeth           | 8) symbol               | 9) parody     |

This article examines coronation scenes in Christopher Marlowe's *Tamburlaine* in the light of Act II Scene 4 and parallel scenes of "de-coronation" in contemporary plays (*Edward II*, *Richard II*). The play's many coronations are anticipated in Act II Scene 4 as Tamburlaine encounters the cowardly King Mycetes in the process of hiding his crown. Tamburlaine's return of the crown to Mycetes is a parody of the coronations he performs throughout the play, as well as a paradigm for his later dealings with other crowned heads of state, whom he initially toys with only to defeat at his pleasure later on. In addition to juxtaposing a titular king with a natural leader, this comic scene of mock coronation reveals the full extent of Tamburlaine's might and establishes the crown as the dominant symbol of the play; over the course of the two-part play, crowns come to symbolize not only political power and military triumph, but also personal achievement and romantic love.

(KS)

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*Cahiers Élisabéthains* 68 (Autumn 2005), 19-26.

## MOTS-CLES POUR INDEXATION

- |                       |                         |                 |
|-----------------------|-------------------------|-----------------|
| 1) <i>Tamburlaine</i> | 2) Marlowe, Christopher | 3) couronnement |
| 4) couronne           | 5) royauté              | 6) Mycetes      |
| 7) Bajazeth           | 8) symbole              | 9) parodie      |

Cette analyse des scènes de sacre dans *Tamburlaine*, de Christopher Marlowe, s'appuie sur une étude approfondie de l'Acte II Scène 4, ainsi que des scènes de *dé-sacre*, dans les pièces contemporaines de celle de Marlowe, *Edward II* et *Richard II*. De nombreuses scènes de sacre succèdent à cette scène: Tamburlaine rencontre le roi Mycetes au moment où celui-ci cache lâchement sa couronne, et Tamburlaine la lui remet en parodiant les sacres qu'il célèbre dans la pièce, paradigme de ses rapports avec d'autres têtes couronnées qu'il protège avant d'abandonner à son gré. Juxtaposant un roi héréditaire et un chef né pour commander, la comédie de ce sacre burlesque met en lumière le pouvoir de Tamburlaine et le symbolisme dominant de la couronne. Dans les deux parties de la pièce, les couronnes symbolisent le pouvoir politique et la victoire militaire, de même que les hauts faits et l'amour.

(KS)