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EDITORIAL POLICY

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C*ahiers Élisabéthains* publishes articles and reviews on all aspects of the English Renaissance. The term is given its broadest connotation, covering the Tudor, Elizabethan, Jacobean and Carolean periods. Elizabethan literature and drama are, however, our focal interests.

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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Submissions of articles (hard copy) 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 Agnès Lafont or Nick Myers, our Assistant Editors.

- **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 and Reviews Editor.

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Lorene M. BIRDEN

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Performance Structures in *As You Like It*: Configurations of Performer and Diegetic Audience as Guides to Character and Overall Structure

Cahiers Élisabéthains 75 (Spring 2009), 27-32.

INDEX TERMS

- | | | |
|-------------------------|--------------------------|------------------------|
| 1) Shakespeare, William | 2) <i>As You Like It</i> | 3) McLuhan, Marshall |
| 4) orality | 5) literacy | 6) comedy |
| 7) structure | 8) framing | 9) self-referentiality |

This examination of Shakespeare's *As You Like It* uses the concepts developed by Marshall McLuhan to analyse its structuring in terms of a series of diegetic, onstage audiences which create a set of concentric circles which are constantly shifting: every character of *As You Like It* can be found, at some point in the play, in the position of performer. The first part of the study demonstrates the basis of the configuration and shows examples of it. The second part develops interpretations of two characters, Jaques and Celia, based on the perception of the configuration. The third reveals the general structure of the play based on this configuration and seen through what are referred to here as the "stage-managed" scenes. This non-linear structure suggests other interpretations of the play and the value of attempting to place the structure in its pre-linear context.

(LMB)

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Cahiers Élisabéthains 75 (Spring 2009), 27-32.

MOTS-CLÉS POUR INDEXATION

- | | | |
|-------------------------|--------------------------------|----------------------|
| 1) Shakespeare, William | 2) <i>Comme il vous plaira</i> | 3) McLuhan, Marshall |
| 4) oralité | 5) approche textuelle | 6) comédie |
| 7) structure | 8) enchâssement | 9) auto-référence |

Cette étude de *Comme il vous plaira* prend pour fondement les concepts de Marshall McLuhan afin d'en analyser la structure sous forme d'une série de cercles concentriques diégétiques qui changent régulièrement de contenu : chaque personnage de la pièce se trouve à un moment ou un autre au centre de cette série, dans la position de l'« artiste » jouant pour les autres. La première partie présente la structure ; dans la deuxième nous nous attachons à démontrer l'effet de cette structure sur l'interprétation de deux personnages, Jaques et Celia. La troisième partie met en évidence la structure générale que la configuration donne à la pièce, surtout à travers les scènes qui sont sous le contrôle d'un « personnage-régisseur » qui dirige l'action (« *stage-managed scenes* »). Enfin, l'étude propose quelques considérations sur l'utilité d'offrir une analyse qui replace la pièce dans l'état d'esprit de son époque et qui invite à d'autres interprétations éventuelles.

(LMB)

José María PEREZ FERNANDEZ

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From Virtue to Compulsion: Epic, Translation and the Significance of Early Modern Blank Verse
Cahiers Élisabéthains 75 (Spring 2009), 1-16.

INDEX TERMS

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|-----------------------------------|-------------------------|-----------------|
| 1) translation | 2) epic | 3) verse, blank |
| 4) Howard, Henry (Earl of Surrey) | 5) Marlowe, Christopher | |

Henry Howard, Earl of Surrey, and Christopher Marlowe translated Latin epic poems into early modern English using blank decasyllables. This article aims to throw new light on blank verse as one of the canonical verse forms in English literary modernity by focusing on its emergence at the intersection of translation as interpretation with the normative functions of epic poetry. Surrey's Aeneas embodied the legal and moral subject of the humanist ideal of the virtuous citizen. Marlowe's blank verse, after being rehearsed in his translation of Lucan's *Pharsalia*, was transferred to the stage through characters who stand as articulations of the energy-driven subject, set loose from the bounds of social and moral consensus.

(JMPF)

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Cahiers Élisabéthains 75 (Spring 2009), 1-16.

MOTS-CLÉS POUR INDEXATION

- | | | |
|------------------------------------|-------------------------|----------------|
| 1) traduction | 2) poème épique | 3) vers blancs |
| 4) Howard, Henry (comte de Surrey) | 5) Marlowe, Christopher | |

Henry Howard, comte de Surrey, et Christopher Marlowe traduisirent des poèmes épiques latins dans l'anglais du début de l'ère moderne en utilisant des décasyllabes non rimés. Le présent article cherche à apporter un nouvel éclairage sur le vers blanc comme une des formes canoniques de la modernité anglaise en se centrant sur son émergence à l'intersection de la traduction comme interprétation et des fonctions normatives du poème épique. L'Énée de Surrey représente le sujet légal et moral de l'idéal humaniste du citoyen vertueux. Après s'y être initialement essayé dans sa traduction du *Pharsale* de Lucain, Marlowe transpose la versification non rimée à la scène, par le biais de personnages qui s'imposent comme autant d'expressions du sujet animé d'une énergie intérieure et affranchi des conventions sociales and morales.

(CE)

Joe STERRETT

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Here Our Prayer: Praying to Court and Society in Late-Elizabethan England and *Titus Andronicus*
Cahiers Élisabéthains 75 (Spring 2009), 17-25.

INDEX TERMS

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|----------------|----------------------------|----------------------|
| 1) Shakespeare | 2) <i>Titus Andronicus</i> | 3) Southwell, Robert |
| 4) prayer | 5) Catholic | 6) justice |
| 7) Astraea | 8) Elizabeth I | |

Titus Andronicus's launch of arrows wrapped in prayers in Shakespeare's early tragedy represents the trope of the unheard prayer which is as much a display for those here as much as it is for the gods there. His prayers acknowledge and thereby appropriate their own futility as a strategy to gain rhetorical and moral leverage against the emperor and his queen, Tamora. It is a scenario dramatically parallel to the situation faced by persecuted Catholic subjects of Queen Elizabeth given voice in Robert Southwell's *An Humble Supplication to Her Majesty*. When the language of official prayer and government policy appropriated the language of God as its medium of communicating the majesty of monarchy, it offered opportunity for those excluded from society to reverse that language and depict Elizabeth as an absent or neglectful god, calling, without effect, for a return of justice to the earth.

(JS)

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Cahiers Élisabéthains 75 (Spring 2009), 17-25.

MOTS-CLÉS POUR INDEXATION

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|----------------|----------------------------|----------------------|
| 1) Shakespeare | 2) <i>Titus Andronicus</i> | 3) Southwell, Robert |
| 4) prière | 5) Catholique | 6) justice |
| 7) Astraea | 8) Élisabeth I | |

Les flèches enveloppées de prières qu'envoie Titus Andronicus dans cette tragédie de la première époque de Shakespeare sont un trope de la prière qui n'est pas entendue, à l'intention tant des hommes ici-bas que des dieux là-haut. Les prières de Titus Andronicus avouent et s'approprient ainsi leur futilité, devenant une stratégie, un moyen de pression rhétorique et morale contre l'empereur et sa reine, Tamora. Il s'agit là d'un scénario qui présente un parallèle dramatique avec la situation des sujets catholiques persécutés sous Élisabeth I, auxquels Robert Southwell donne une voix dans *An Humble Supplication to Her Majesty*. Quand le langage de la prière officielle et de la politique gouvernementale s'approprie le langage de Dieu pour communiquer sur la grandeur de la monarchie, il offre une opportunité à ceux qui sont exclus de la société de retourner ce langage et de dépendre Élisabeth comme un dieu absent ou négligeant, appelant par là à un retour sur terre de la justice.

(CE)

Teresa Yu-Wen WEI

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Polemical Tropes of Captivity in Philip Massinger's *The Renegado*
Cahiers Élisabéthains 75 (Spring 2009), 33-42.

INDEX TERMS

- | | | |
|--|-----------------------------------|---------------------|
| 1) <i>The Renegado</i> | 2) Massinger, Philip | 3) captivity tropes |
| 4) Catholicism, anti-Catholic rhetoric | 5) Islam, Anglo-Islamic relations | 6) intermarriage |

In Philip Massinger's *The Renegado*, the choice of casting English surrogates as Catholics resonates with the political debates of the early 1620s at the height of two controversial Anglo-Catholic marital alliances. The potential dissolution of religious identities as a result of intermarriage was a poignant issue that preoccupied various court factions as well as the general populace. Contrary to the prevalent view of Europeans and Muslims as binary opposites, I argue that Anglo-Islamic dynamics in *The Renegado* are triangulated by anti-Catholic tropes of captivity. Although religious encounters in early modern drama have been mostly analyzed as erotic temptations, in *The Renegado*, erotic encounters are expressed through a religious vocabulary heavily loaded with anti-Catholic tropes of captivity. In this play, Massinger offers a dramatic rehearsal of the triangulated tensions of Anglo-Catholic-Islamic identity politics, playing out anxieties about the reversible nature of gender and religious identities in the early modern period.

(TYWW)

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Cahiers Élisabéthains 75 (Spring 2009), 33-42.

MOTS-CLÉS POUR INDEXATION

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|---|--------------------------------------|---------------------------------|
| 1) <i>The Renegado</i> | 2) Massinger, Philip | 3) tropes de captivité |
| 4) catholicisme, rhétorique anti-catholique | 5) Islam, relations anglo-musulmanes | 6) mariages interconfessionnels |

Dans *The Renegado*, de Philip Massinger, le choix de mettre en scène des sujets anglais catholiques résonne avec les débats politiques du début des années 1620, au moment de deux alliances matrimoniales anglo-catholiques controversées. L'affaiblissement potentiel des identités religieuses par le biais des mariages interconfessionnels était une question extrêmement sensible qui préoccupait les différentes factions de la cour et, plus largement, l'ensemble de la population. Contrairement à la vision prédominante d'une opposition binaire des Européens et des Musulmans, cet article cherche à démontrer que la dynamique anglo-musulmane dans *The Renegado* est en fait rendue triangulaire par les tropes anti-catholiques de captivité. Bien que les échanges religieux dans le théâtre de la première modernité soient souvent analysés comme des tentations érotiques, les échanges érotiques mis en scène dans *The Renegado* s'expriment souvent par le biais d'un vocabulaire religieux qui est chargé de tropes anti-catholiques de captivité. Dans cette pièce, Massinger propose une exploration théâtrale des tensions triangulaires des politiques identitaires anglo-catholico-musulmanes, mettant en scène les anxiétés relatives à la nature réversible des identités sexuées et religieuses dans la période de la première modernité.

(CE)

