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EDITORIAL POLICY

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Cahiers *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. Quotations 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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Kate AUGHTERSON

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“Going the way of all flesh”: Masculinity as Vice in *The Dutch Courtesan*
Cahiers Élisabéthains 76 (Autumn 2009), 21-33.

INDEX TERMS

- | | | |
|----------------|---------------------------|---------------|
| 1) masculinity | 2) vice | 3) dramaturgy |
| 4) libertinism | 5) discursive contingency | |

Marston’s Freevill articulates a range of discourses delineating urban masculinity in the early modern period: husbandry, heterosexual desire, phallicism, acquisitive economics, rationalism, and in binary opposition to femininity, the physical body and beasts, in a particular dramaturgical context. His “free” nature and libertine views are self-consciously within the allegorical tradition of the Vice figure, enacting and debating sexual temptation through gender and masculinity. Marston uses genre and dramaturgy to critique the discourses of types of masculinity by showing how masculinity is constructed, discursive, and performative. This article participates in the recent theoretical reformulations of early modern masculinity.

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Cahiers Élisabéthains 76 (Autumn 2009), 21-33.

MOTS-CLÉS POUR INDEXATION

- | | | |
|-----------------|---------------------------|----------------|
| 1) masculinité | 2) vice | 3) dramaturgie |
| 4) libertinisme | 5) contingence discursive | |

Le personnage Freevill, de Marston, formule une série de discours qui dépeignent la masculinité urbaine au début de l’ère moderne: la statut de mari, le désir hétérosexuel, le phallicisme, l’économie de marché, le rationalisme, en opposition binaire à la féminité, le corps physique et le monde des animaux, le tout dans un contexte dramaturgique précis. Sa nature « libre » et ses vues libertines s’inscrivent délibérément dans la tradition allégorique du Vice, mettant en scène et questionnant la tentation sexuelle à travers les questions de genre et la masculinité. Marston utilise la question des genres féminin et masculin ainsi que la dramaturgie pour sonder les discours sur les types de masculinité en montrant comment cette dernière est simultanément élaborée, discursive et représentée sur scène. Le présent article se veut une contribution aux reformulations théoriques récentes de la masculinité au début de l’ère moderne.

(CE)

Claire BARDELMANN

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The Ferryman's Fortunes: The "Charon Dialogues" or the Metamorphosis of a Myth in the Age of Elizabeth

Cahiers Élisabéthains 76 (Autumn 2009), 11-20.

INDEX TERMS

- | | | |
|-----------------|-----------------|--------------------|
| 1) Charon | 2) dialogue | 3) music |
| 4) drama | 5) song | 6) mythology |
| 7) 17th century | 8) Lawes, Henry | 9) Johnson, Robert |

Although he is not a mythological figure connected with music in classical sources, Charon is made to sing on the Elizabethan stage in "Charon dialogues" staging the boatman and supplicant souls. The forbidding figure described in Virgil's *Aeneid* and by Renaissance mythographers such as Vincenzo Cartari undergoes a sea-change as Elizabethan Charons are Christianized and integrated into the tradition of elegiac love poetry, thus reinscribing the main features of the mythological figure. The "Charon dialogues" set to music relate both to the tradition of elegiac poetry and to the moralizing interpretation of the figure, as may be seen from the study of the dialogues by Henry Lawes and Robert Johnson, which are the most notable for musical setting and dramatic treatment.

(CB)

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Cahiers Élisabéthains 76 (Autumn 2009), 11-20.

MOTS-CLÉS POUR INDEXATION

- | | | |
|-----------------------------|-----------------|--------------------|
| 1) Charon | 2) dialogue | 3) musique |
| 4) théâtre | 5) chant | 6) mythologie |
| 7) XVII ^e siècle | 8) Lawes, Henry | 9) Johnson, Robert |

Bien que n'étant pas un personnage mythologique musical dans les sources classiques, Charon chante sur la scène élisabéthaine, dans des « dialogues de Charon » qui mettent en scène le passeur infernal et des âmes éplorées. L'imposant personnage décrit par Virgile dans l'*Énéide* et par des mythographes de la Renaissance comme Vincenzo Cartari subit une profonde mutation, par laquelle Charon est christianisé et intégré à la tradition de la poésie élégiaque. Les « dialogues de Charon » mis en musique illustrent cette double interprétation élégiaque et moralisatrice, comme le fait notamment apparaître l'étude des dialogues de Henry Lawes et de Robert Johnson, qui sont les plus intéressants du point de vue de la mise en musique comme du traitement dramatique du texte.

(CB)

Alex DAVIS
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Futures Past: John Lyly's Visions of History in *Euphues and His England*
Cahiers Élisabéthains 76 (Autumn 2009), 1-10.

INDEX TERMS

- | | | |
|----------------|-----------------------------------|------------------------|
| 1) Lyly, John | 2) <i>Euphues and His England</i> | 3) Euphuism |
| 4) Elizabeth I | 5) fiction, Elizabethan | 6) fiction, historical |

John Lyly's second major prose fiction, *Euphues and His England*, was first published in 1580. It opens with a description of the Athenian Euphues taking ship for England on the first day of December, 1579. Its setting is as nearly contemporary as it was possible for an early printed text to be. Yet the England that Lyly goes on to describe is thickly populated with reminders of the histories that underpin this present moment: memories of the court of Henry VIII; a castle built by Julius Caesar; giants' bones. This essay analyses the way in which Lyly's fiction evokes narratives of historical progress and decline. Its argument is that much of the political ambivalence and complexity that recent critics have discovered in the text is generated by the way in which *Euphues and His England* frames Elizabethan England as the product of this ambiguous historical legacy.

(AD)

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Cahiers Élisabéthains 76 (Autumn 2009), 1-10.

MOTS-CLÉS POUR INDEXATION

- | | | |
|-------------------------------|-----------------------------------|-----------------------|
| 1) Lyly, John | 2) <i>Euphues and His England</i> | 3) euphuisme |
| 4) Élisabeth I ^{ère} | 5) fiction élisabéthaine | 6) fiction historique |

La seconde œuvre majeure de John Lyly en prose, *Euphues and His England*, est publiée pour la première fois en 1580. Le texte s'ouvre sur une description de l'Athénien Euphues, qui s'embarque pour l'Angleterre, le premier jour de décembre 1579. Le contexte est donc aussi contemporain que possible pour un texte imprimé au tout début de l'ère moderne. Pour autant, l'Angleterre que Lyly décrit est densément habitée par les vestiges de l'histoire et des récits qui sous-tendent cette époque: des souvenirs de la cour de Henri VIII, un château construit par Jules César, des ossements de géants. Le présent article analyse la manière dont la fiction de Lyly est imprégnée de narrations portant sur les notions de développement historique et de déclin. Il s'attache à démontrer que l'ambivalence et la complexité politiques soulignées par des critiques récents sont générées par la manière dont *Euphues and His England* présente l'ère élisabéthaine comme le produit de cet héritage historique ambivalent.

(CE)

Duncan SALKELD

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Shakespeare Studies, Presentism and Micro-History
Cahiers Élisabéthains 76 (Autumn 2009), 35-43.

INDEX TERMS

- | | | |
|---------------------|------------------|---------------|
| 1) Shakespeare | 2) Kyd, Thomas | 3) presentism |
| 4) new historicism | 5) micro-history | 6) Bridewell |
| 7) Davidson, Donald | | |

Sir Philip Sidney and Francis Bacon took contrasting views of history. Sidney saw it as irrelevant, Bacon as having an efficacy for the present. The recent interest in “presentism” would shift Shakespeare studies away from historicisms, old and new, towards a greater contemporaneity. Bacon’s perspective acknowledges that the past conditions, shapes and qualifies what can be made of it today. This article gives several examples from archival sources and Shakespeare’s plays to show that “translatibility” (a term drawn from work by Donald Davidson) is a key condition of history’s relation to the present. The article argues that even the briefest traces of “lost life” can generate a sense of proximity to the past, although this sense depends upon a “nearness-by-proxy” through the identification of historical witnesses. The article gives new details of Francis Langley and a young Thomas Kyd hiding under the bed of his (married) lover. This youth may or may not be the author of *The Spanish Tragedy*. Finally, it is suggested that micro-history offers a new approach to Shakespeare and Renaissance studies that avoids the pitfalls of presentism.

(DS)

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Cahiers Élisabéthains 76 (Autumn 2009), 35-43.

MOTS-CLÉS POUR INDEXATION

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|------------------------|-------------------|----------------|
| 1) Shakespeare | 2) Kyd, Thomas | 3) présentisme |
| 4) nouvel historicisme | 5) micro-histoire | 6) Bridewell |
| 7) Davidson, Donald | | |

Sir Philip Sidney et Francis Bacon avaient des vues contrastées de l’histoire. Sidney considérait que l’histoire était dénuée de sens pour le présent, Bacon au contraire la considérait prégnante. L’intérêt récent de la critique pour le « présentisme » tendrait à éloigner les études shakespeariennes de l’historicisme, ancien ou nouveau, pour aller vers la contemporanéité. La perspective de Bacon reconnaît que le passé conditionne, façonne et détermine ce qui peut en être fait dans le présent. Cet article donne plusieurs exemples puisés dans des sources provenant d’archives ainsi que de l’œuvre de Shakespeare pour démontrer que la « translatabilité » (terme tiré des travaux de Donald Davidson) est une condition essentielle pour éclairer la relation du passé au présent. L’article suggère que même les traces les plus ténues d’une « vie perdue » peuvent générer un sentiment de proximité avec le passé, même si ce sentiment dépend de la « proximité par procuration » que permet la possibilité d’identifier les témoins historiques. L’article apporte de nouveaux éléments concernant Francis Langley et un jeune Thomas Kyd se cachant sous le lit de sa maîtresse adultère. Ce jeune homme pourrait ou non être l’auteur de *The Spanish Tragedy*. Enfin, l’article suggère que la micro-histoire propose une approche intéressante de Shakespeare et de la Renaissance qui évite les dangers du présentisme.

(CE)

ANNOUNCEMENT

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Montpellier, France – 2-3-4-5 June 2010

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