

Cahiers Élisabéthains

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Cahiers EDITORIAL

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A year has passed since Professors Yves Peyré and Charles Whitworth retired as general editors of *Cahiers Élisabéthains*. We have had the daunting task of taking over the journal from two general editors who not only maintained the *Cahiers'* reputation in the field of early modern English studies, but also turned it into a unique and very successful publication which is distributed worldwide and is one of the best in its domain. On behalf of all the *Cahiers* team, we would like to thank our former general editors, Yves and Charles, most warmly for all the work they accomplished in promoting the journal. We also wish them every success with their new projects.

In the ever-changing world of academic publishing, we now have some important challenges to meet in order to continue to satisfy our regular subscribers and to win over new readers. Some of these challenges have already been addressed. Indeed, our board of readers (or associate editors, as we call them) was recently expanded to include a number of very active international scholars. We would like to take this opportunity to welcome these new members and thank all of our associate editors for their hard work and commitment. Another important challenge will be to make *Cahiers* articles available online in the very near future. We feel that this is now essential and that the move will be welcomed by many of our readers.

We hope that you will continue to enjoy our journal and we, together with all the members of the *Cahiers* team, will make every effort to uphold the reputation of the publication, to maintain its rigorous standards and to continue to offer some of the best articles and reviews in the field of the English Renaissance.

The General Editors



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 early 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.

- **Articles**

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, Reviews and Managing Editor.

- **Play and Book Reviews**

Since we have regular reviewers for our theatre and book review sections, please contact Janice Valls-Russell before submitting any review.

- **Announcements**

Cahiers Élisabéthains has an international circulation (universities and other institutions, academics, etc.). If you wish to make an announcement in our journal, please contact Janice Valls-Russell.

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and <http://www.ircl.cnrs.fr/publications.htm>

You will find our editorial policy, editorial board, style sheet, tables of contents and abstracts, as well as indexes.

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<http://www.ircl.cnrs.fr>

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Sarah CARTER
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Titus Andronicus and Myths of Maternal Revenge
Cahiers Élisabéthains 77 (Spring 2010), 37-49.

INDEX TERMS

- | | | |
|----------------------------|--------------------|-----------------------|
| 1) <i>Titus Andronicus</i> | 2) revenge tragedy | 3) avengers, female |
| 4) Tamora | 5) maternity | 6) Ovid, early modern |
| 7) Philomela | 8) Procne | 9) Hecuba |

The revenge cycle of Shakespeare's *Titus Andronicus* (1594) is instigated through a mother's grief for her son and essentially constitutes the opposition of two families. The indebtedness of the text to classical literature and mythology is similarly self-evident, especially through the structuring Ovidian myth of Philomela. Shakespeare's characters self-consciously utilize classical narratives or models both to articulate their reactions and to instruct their actions. Such a process is one of active interpretation, rather than a passive recycling of classical reference, and results in cultural perceptions of myths imbued with contextual significance. This essay explores how Shakespeare presents Tamora in relation to revenge convention and in relation to various Ovidian mythological figures linked through tropes of maternity, mourning, and vengeance. The essay traces links between Shakespeare's maternal characters in his revenge plays and the cultural representation of particular mythological figures as depicted in a variety of contemporary texts. Tamora, as a grieving then vengeful mother, has two main mythological precursors in Procne and Hecuba, and it is to these mythological women that she is allied in the play. In both cases, the allusion is arguably designed to intimate a negative reading of Tamora's role as avenger. The figure of Niobe, who is linked in many contemporary texts to a more benign reading of Hecuba as a symbol of pathetic maternal mourning, will be considered as an alternative model to the violent avengers Procne and Hecuba. I suggest that it is through the manipulation of the mythology of the figures of Hecuba and Niobe that Shakespeare returns to explore the maternal presence in revenge drama later in his career in *Hamlet* (1602).

(SC)

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MOTS-CLÉS POUR INDEXATION

- | | | |
|----------------------------|-----------------------------|------------------------------|
| 1) <i>Titus Andronicus</i> | 2) tragédie de la vengeance | 3) figures de vengeance |
| 4) Tamora | 5) maternité | (féminines) |
| 7) Philomèle | 8) Progné | 6) Ovide, première modernité |
| | | 9) Hécube |

Le cycle de vengeance, dans la tragédie shakespearienne *Titus Andronicus* (1594), commence par la douleur d'une mère pour son fils, qui constitue la principale composante de l'opposition entre deux familles. La dette de la tragédie envers la littérature classique et la mythologie est tout aussi évidente, essentiellement à travers le mythe ovidien structurant de Philomèle. Les personnages de Shakespeare ont recours de façon délibérée à des narrations ou à des modèles classiques, à la fois pour exprimer leurs réactions et pour nourrir leurs actions. Il s'agit d'un processus d'interprétation active, plutôt que d'un recyclage passif de la référence classique, débouchant sur des perceptions culturelles des mythes imprégnées de sens contextuel. Cet essai étudie la façon dont Shakespeare présente Tamora par rapport aux conventions de la vengeance et aux diverses figures mythologiques ovidiennes évoquant la maternité, le deuil ou la vengeance. Nous retracerons les liens entre les figures maternelles des pièces de la vengeance shakespeariennes et la représentation culturelle de figures mythologiques précises, telles que les dépeignent des textes contemporains. Figure maternelle de la douleur puis de la vengeance, Tamora s'inscrit dans les lignées mythologiques de Progné et d'Hécube, auxquelles elle est rattachée dans la pièce. Chaque fois, l'allusion est agencée pour induire une lecture négative de Tamora comme vengeresse. La figure de Niobé, associée dans maints textes contemporains à une lecture plus indulgente d'Hécube comme symbole du deuil maternel pathétique, sera évoquée comme alternative aux vengeresses violentes que sont Progné et Hécube. Nous souhaitons suggérer que c'est en manipulant la mythologie des figures d'Hécube et de Niobé que Shakespeare reviendra sur la présence maternelle dans la tragédie de la vengeance, dans *Hamlet* (1602).

(CE)

Aenny CRUNELLE VANRIGH
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King Edward III in Context
Cahiers Élisabéthains 77 (Spring 2010), 23-36.

INDEX TERMS

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|---------------------------|-----------------------|----------------------|
| 1) Shakespeare | 2) <i>Edward III</i> | 3) Southwell, Robert |
| 4) Tudor religious policy | 5) meditation, art of | 6) drama, historical |

King Edward III articulates issues of loyalty and conscience in terms that resonate with Elizabeth's anti-Catholic policies in the 1590s, of which Robert Southwell was the then pivotal figure. An intertextual network of references point to him as the intellectual presence to which Shakespeare responds in his choice of devotional aesthetics for the prince's meditation on death in Act IV. The play reflexively examines Reformation and Counter-reformation aesthetics, and the development of dramatic forms over the period.

(ACV)

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Cahiers Élisabéthains 77 (Spring 2010), 23-36.

MOTS-CLÉS POUR INDEXATION

- | | | |
|-------------------------------|-------------------------|----------------------|
| 1) Shakespeare | 2) <i>Edouard III</i> | 3) Southwell, Robert |
| 4) politique religieuse Tudor | 5) art de la méditation | 6) drame historique |

Les questions de loyauté et de conscience qui forment l'ossature d'*Édouard III* entrent en résonance avec la politique anti-catholique du gouvernement au début des années 1590, qui culmina avec l'arrestation de Robert Southwell, prêtre et poète, considéré parfois comme le fondateur de la poésie de dévotion anglaise. Un certain nombre de références intertextuelles suggèrent qu'il est au principe des choix esthétiques de la pièce, dont celui de l'exercice ignatien pour la méditation du prince Édouard. La pièce apparaît comme le lieu d'une réflexion sur les esthétiques de la Réforme et de la Contre réforme.

(ACV)

Peter HAPPE
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Wealth in the Interludes
Cahiers Élisabéthains 77 (Spring 2010), 1-8.

INDEX TERMS

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|------------------|---------------|-------------|
| 1) interludes | 2) wealth | 3) allegory |
| 4) theatricality | 5) politics | 6) time |
| 7) Vice | 8) corruption | |

This essay traces the way the subject of wealth was treated in morality plays and interludes. Initially it can be seen as closely associated with the sin of Avarice and thus a threat to salvation. But as the interlude developed in the sixteenth century, changes in religious orientation and the application of interludes to specific political circumstances lead to a change in the ways of using and presenting wealth. Skelton's *Magnyfycence* showed that its proper use was essential to monarchy. But later a group of interludes from the 1560s and 1570s showed a much closer link with the misuse of wealth in social contexts. Though the positive use of wealth remained valuable, corruption of various kinds attracted the attention of playwrights, particularly in connection with justice and the greediness of landowners, as in *The Trial of Treasure* and *All for Money*. At the same time the theatrical presentation of wealth was much developed and attention is given here to theatrical conventions and to costumes, properties and songs. The allegorical use of wealth remained within a Christian framework, but its abuse became much more closely tied to contemporary circumstances.

(PH)

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MOTS-CLÉS POUR INDEXATION

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|----------------|---------------|--------------|
| 1) intermèdes | 2) richesse | 3) allégorie |
| 4) théâtralité | 5) politique | 6) temps |
| 7) Vice | 8) corruption | |

Le présent article retrace la façon dont la thématique de la richesse est traitée dans les moralités et les interludes. La richesse était initialement perçue comme étroitement associée au péché de l'avarice et donc comme un danger pour le salut. Toutefois, avec le développement des interludes au XVI^e siècle, des modifications de l'orientation religieuse et l'utilisation des interludes dans des contextes politiques précis entraînent une évolution du rôle et de la représentation de la richesse. *Magnyfycence*, de Skelton, enseigne qu'un usage avisé de la richesse est indispensable chez les monarques. Néanmoins, un groupe d'interludes plus tardifs (1560-1570) établit un lien plus étroit avec les abus dans certains contextes sociaux. Bien qu'un usage honnête de la richesse demeure prisé des dramaturges, ces derniers s'intéressent aux diverses formes de corruption, liées à la justice et à la cupidité des propriétaires terriens, comme dans *The Trial of Treasure* et *All for Money*. En même temps, la mise en scène de la richesse faisait l'objet d'un intérêt certain, et nous nous pencherons sur les conventions théâtrales, les costumes, les accessoires et les chants. La dimension allégorique de la richesse dans un cadre chrétien est toujours présente, bien que les abus qui lui sont associés soient plus étroitement liés au contexte contemporain.

(CE)

Roger STRITMATTER
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Spenser's "Perfect Pattern of a Poet" and the 17th Earl of Oxford
Cahiers Élisabéthains 77 (Spring 2010), 9-22.

INDEX TERMS

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|--------------------|-------------------------------------|------------------------------------|
| 1) Spenser, Edmund | 2) de Vere, Edward (Earl of Oxford) | 3) <i>The Shepheard's Calendar</i> |
| 4) Cuddie | 5) intertextuality | 6) authorship studies |

Edward de Vere, 17th Earl of Oxford (1550-1604), represents the best original for Spenser's enigmatic "perfect pattern of a poet," who appears under the sobriquet "Cuddie" in the "February", "August", and "October" eclogues of *The Shepheard's Calendar* (1579). De Vere experienced the financial hardships of which Cuddie prominently complains; like Cuddie, he was known to have participated in Elizabethan rhyming contests; to contemporary authorities such as William Webbe (1586) and the anonymous author of *The Arte of English Poesie* (1589), he was the leading Elizabethan courtier poet, and therefore E.K.'s praise is apt; more specifically, in "August", Cuddie imitates lyric poetry extant under de Vere's own name. The identification explicates a number of significant thematic emphases in Spenser's allegory. Both Thenot's "February" fabella of the ivy and the oak, and Pier's "October" exhortations to Cuddie to "advauce the worthy [...] that first the white bear to the stake did bring" — i.e. de Vere's nemesis, Robert Dudley, the Earl of Leicester — support the proposed identification; Piers's literary advice urging Cuddie to "abandon then the base and viler clown" and "sing of Mars, of wars, of guists" even echoes Gabriel Harvey's 1578 encomium to de Vere as well as anticipating Cuddie's own eventual vow to "reare the muse on stately stage / And teache her tread aloft in buskin fine / With queint Bellona in her equipage".

(RS)

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MOTS-CLÉS POUR INDEXATION

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|--------------------|-------------------------------------|--------------------------------------|
| 1) Spenser, Edmund | 2) de Vere, Edward (comte d'Oxford) | 3) <i>The Shepheard's Calendar</i> |
| 4) Cuddie | 5) intertextualité | 6) études sur l'identité de l'auteur |

Edward de Vere, 17ème comte d'Oxford (1550-1604), est le personnage dont il est le plus probable qu'il ait pu inspirer la figure énigmatique du « modèle parfait du poète » qui se cache sous le surnom de « Cuddie » dans les églogues « Février », « Août » et « Octobre » de *The Shepheard's Calendar* (1579), de Spenser. De Vere a connu des revers financiers comme ceux dont se plaint Cuddie; comme ce dernier, il avait participé à des joutes poétiques élisabéthaines; aux yeux de contemporains comme William Webbe (1586) et de l'auteur anonyme de *The Arte of English Poesie* (1589), de Vere était le principal poète de cour élisabéthain, d'où la pertinence des éloges de E. K.; plus spécifiquement, Cuddie imite dans « Août » la poésie de cour connue comme étant de la plume du comte d'Oxford. Cette identification éclaire certaines emphases significatives de l'allégorie. La fable de Thénot, dans « Février », sur le lierre et le chêne, et les exhortations de Pier, dans « Octobre », à Cuddie, pour qu'il « célèbre le valeureux [...] qui le premier lia l'ours blanc au poteau » — une référence à Robert Dudley, comte de Leicester, auteur de sa ruine — renforcent l'identification proposée; les conseils littéraires de Pier, incitant Cuddie à « abandonner le clown rustique et vil » et à « chanter Mars, les guerres et les hauts faits » renvoient à l'éloge de Gabriel Harvey, dans ses louanges (en 1578) à de Vere tout en anticipant l'engagement pris par Cuddie d'« élever la muse sur une noble scène et [de] lui enseigner à avancer en cadences altièrres, en cothurnes raffinés, escortée de l'habile Bellonne ».

(CE)