

Cahiers Élisabéthains

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EDITORIAL POLICY

C*ahiers 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.

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.

- **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 Jean-Christophe Mayer 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 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**

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Inquiries, general information: Janice Valls-Russell, cahiers@univ-montp3.fr

Electronic submissions: jean-christophe.mayer@univ-montp3.fr, nicholas.myers@univ-montp3.fr

Cahiers Élisabéthains, Institut de Recherches sur la Renaissance, l'Âge Classique et les Lumières,
Université Paul-Valéry, route de Mende, 34199 Montpellier Cedex 5, France.

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

CONTRIBUTORS

Neil Allan gained a BA in English Literature and Philosophy from Durham University, and an MA and PhD in Philosophy and Literature at the University of Warwick. He is the author of several published articles and *Franz Kafka and the Genealogy of Modern European Philosophy* (Edwin Mellen, 2005). Address: 27 Holtom Street, Stratford-upon-Avon, Warwickshire CV37 6DQ.

Bettina Boecker holds a PhD from Heidelberg University and currently teaches at the University of Munich. She has published a monograph on the critical fates of Shakespeare's Elizabethan audience (*Shakespeares elisabethanisches Publikum: Formen und Funktionen einer Fiktion der Shakespearekritik und -forschung*, 2006) and several articles on Elizabethan drama and its afterlife. Current research focuses on the interface between fictionality and mendacity in seventeenth-century prose texts. Address: Institut für Englische Philologie, Schellingstr. 3 RG, 80799 München, Germany.

Kath Bradley is an MA graduate of the Shakespeare Institute, University of Birmingham (Mason Croft, Church Street, Stratford-upon-Avon, CV37 6HP, UK), where she is currently working towards an MPhil researching the performance history of *Sir Thomas More*. A regular reviewer for *Cahiers Élisabéthains*, she helped to edit the journal's *Special Issue* (2007) on The Royal Shakespeare Company Complete Works Festival, to which she contributed interviews and reviews.

Dermot Cavanagh is lecturer in English Literature at the University of Edinburgh. His publications include: *Language and Politics in the Sixteenth-Century History Play* (2003) and, as co-editor, *Shakespeare's Histories and Counter-Histories* (2006). Address: English Literature, School of Literatures, Languages and Cultures, The University of Edinburgh, David Hume Tower, George Square, Edinburgh EH8 9JX, Scotland, UK. Email: <Dermot.Cavanagh@ed.ac.uk>.

Eleanor Collins is a PhD candidate at The Shakespeare Institute, University of Birmingham, having completed her MA in Shakespearean Studies at King's College London/Shakespeare's Globe.

Nathalie Crouau teaches at the English Department of the Université Paul Valéry-Montpellier III. Address: Université Paul Valéry-Montpellier III, Route de Mende, 34199 Montpellier Cedex 5, France. Email : <nathalie.crouau@univ-montp3.fr>.

Pascal Drouet is senior lecturer at the University of Poitiers (France). She is the author of *Le vagabond dans l'Angleterre de Shakespeare, ou l'art de contrefaire à la ville et à la scène* (L'Harmattan, coll. L'Aire Anglophone, 2003), which is based on her doctoral thesis, and has published articles on beggary and vagrancy in roguery pamphlets and Renaissance drama. She has directed *Shakespeare au XXème siècle: Mises en scène, mises en perspective de Richard II* (PU de Rennes, coll. Le Spectaculaire, 2007). In 2007, she launched the first issue of the online journal, *Les Cahiers Shakespeare en devenir* (<http://edel.univ-poitiers.fr/licorne/sommaire.php?id=3680>).

Russell Ganim is professor of French and Chair of Modern Languages at the University of Nebraska-Lincoln. His area of expertise is Renaissance and baroque literature, with topics ranging from devotional poetry to scatology. He is co-editor of *EMF: Studies in Early Modern France*, and its monograph series, *EMF Critiques*. Most recently, he has served as President of the North American Society for Seventeenth-Century French Literature. University of Nebraska-Lincoln, 1111 Oldfather Hall, Lincoln NE 68588-0315, USA.

Gaëlle Ginestet teaches at the English Department of the Université Paul Valéry-Montpellier III. She holds a PhD on mythology in Elizabethan love sonnet sequences from the same university, and is the author of an article on Thomas Watson in Y. Peyré, ed., *Mythe et Littérature, Shakespeare et ses Contemporains*, Anglophonia, 13, French Journal of English Studies (Toulouse: Presses Univ. du Mirail, 2003). Address: Université Paul Valéry-Montpellier III, Route de Mende, 34199 Montpellier Cedex 5, France.

Laura Grace Godwin is an assistant professor at New Mexico State University, where she teaches theatre and dramatic literature. Her research explores Shakespeare and his contemporaries in performance, with a special focus on the works of Christopher Marlowe. Forthcoming publications include reviews for *Theatre Journal* and *Shakespeare Bulletin*. In addition to her scholarly work, she is active as a director and as a stage manager. Address: Theatre Arts Department, MSC 3072, New Mexico State University, P.O. Box 30001, Las Cruces, NM 88003-8001, USA

Peter Happé is the retired principal of Barton Peveril Sixth Form College and currently Visiting Fellow in the English Department of the University of Southampton. He has taught at the Universities of Cambridge, Southampton and Tours. Recent publications include *Cyclic Form and the English Mystery Plays* (2004); *The Towneley Cycle: Unity and Diversity* (2007); he has edited essay collections with Elsa Strietman on *Urban Theatre in the Low Countries, 1400-1625* (2006) and with Wim Hüskens on *Interludes and Early Modern Society: Studies in Gender, Power and Theatricality* (2007). His edition of Jonson's *A Tale of a Tub* will appear in the forthcoming Cambridge Works of Ben Jonson and he is co-editing a collection of essays on the *Mystères*.

Marina Hila holds a PhD (University of York, U.K.) on the dramatic works in the Beaumont and Fletcher canon. She is an adjunct lecturer in the Department of Political Science at the University of Crete, Greece. Her current research explores perceptions of divine right kingship in Caroline drama. Her work includes books and articles on academic English, textual interpretation and the relationship between Jacobean drama and politics. Address: Dept of Political Science, School of Social Sciences, University of Crete, Rethymnon 74100, Crete, Greece.

Michael Jones holds a BA from Liverpool and an MA from the Shakespeare Institute in the cultural history of the Renaissance. He is currently reading for a further MA in Shakespeare Studies at the Institute.

Sarah Knight is lecturer in Shakespeare and Renaissance Literature in the Department of English at the University of Leicester. Her publications include several essays on early modern satire and on the universities in Elizabethan and Jacobean England, a translation

and co-edition of Leon Battista Alberti's *Momus*, and the co-edited essay collection *The Progresses, Pageants and Entertainments of Queen Elizabeth I*. She is currently working on a study of satire and education in Renaissance England, and on an edition and translation of Milton's *Prologues*. Address: University of Leicester, University Road, Leicester LE1 7RH.

William T. Liston is emeritus professor of English at Ball State University, Muncie (IN 47306-0460, U.S.A). He has published reviews of theatrical productions for *Shakespeare Bulletin*, *Theatre Journal*, *Cahiers Élisabéthains* and other publications, as well as articles in other journals. He wrote "Shakespeare's Plays in Performance from 1970" for the second edition of *The Riverside Shakespeare* (1997).

Peter Malin has taught in secondary schools for over thirty years and has published Student Text Guides to *The Duchess of Malfi*, *The Winter's Tale* and *The Alchemist*. He is completing a PhD on RSC productions of plays by Shakespeare's contemporaries, and is based at the Shakespeare Institute, Church Street, Stratford-upon-Avon.

Janice Norwood is a lecturer at the University of Hertfordshire. She has carried out extensive research into the Britannia Theatre, Hoxton, and its relationship with popular culture and the local community. She is particularly interested in the interconnections between Victorian theatre and other art forms. Recent work includes essays on Wilkie Collins, stage adaptations of Victorian literature, and the dramatist C. H. Hazlewood. Address: English Literature Group, School of Humanities, University of Hertfordshire, DeHavilland Campus, Hatfield, Hertfordshire, AL10 9AB, UK.

Josée Nuyts-Giornal is the author of several articles on Northern Humanism and shared imagery in Elizabethan drama and moral prints, after a doctoral dissertation entitled *The Mirror of Folly: Dutch Engraving and Elizabethan Drama*. Recent publications include "Shakespeare et la gravure morale de l'Europe du Nord", *Actes du Congrès de la Société Française Shakespeare* 2004, and "'The wars for my money': La politique morale du 'painted-cloth'", in *Coriolan de Shakespeare*, ed. Richard Hillman (Tours 2007). She is currently continuing research in the same field. Address: 199 Bd Chanteraine, 84140 Montfavet, France. Email: <jose.nuyts@wanadoo.fr>.

Poonperm Paitayawat holds an MA in Shakespeare Studies from the Shakespeare Institute, University of Birmingham, and an MA in British Theatre Culture from Royal Holloway, University of London. He is currently working on his doctoral research on the topic of sexual perversions in Jacobean tragedies at the University of Warwick. Email: <p.paitayawat@warwick.ac.uk>.

Jeff Persels is associate professor of French and Director of European Studies at the University of South Carolina and co-editor, with Russell Ganim, of *Fecal Matters in Early Modern Literature and Art* (Ashgate 2004). Address: 439 Gambrell Hall, College of Arts and Sciences, University of South Carolina, Columbia, SC 29208, USA.

Kaara L. Peterson is assistant professor in the English Department at Miami University of Ohio. Her articles have appeared in *Shakespeare Studies XXXII* and *Mosaic*, and in collected volumes. Her co-edited book *Disease, Diagnosis, and Cure on the Early Modern Stage* (Ashgate) came out in 2004. Address: Dept of English, Bachelor Hall, Miami University, Oxford, OH 45046, USA.

Estelle Rivier is senior lecturer at the University of Maine (av. Olivier Messiaen, 72085 Le Mans Cedex 09, France), Le Mans. She is the author of *L'étude scénographique des pièces de William Shakespeare en France et en Angleterre au vingtième siècle* (Peter Lang, 2006). Her research is based on the aesthetic interpretation of contemporary productions of Elizabethan drama and she is currently preparing a publication on Shakespeare's plays at the Comédie-Française, to be co-written with Carole Guidicelli, a specialist in drama studies.

Rebecca Roberts currently works as a library assistant at The Shakespeare Centre Library. She completed an MA in Shakespeare, Stratford-upon-Avon and the Cultural History of Renaissance England at The Shakespeare Institute in 2005-056.

Jami Rogers trained at the London Academy of Music and Dramatic Art (LAMDA) and is currently a PhD candidate at the University of Birmingham's Shakespeare Institute. Prior to this, she ran the production office for PBS's *Masterpiece Theatre* and *Mystery!*. Jami has contributed articles on Shakespeare to both the PBS and Royal Shakespeare Company websites. She has also reviewed classical theatre productions for *Shakespeare Bulletin* and *Research Opportunities in Renaissance Drama*.

Michael Steppat is chairholder in English Literature at the University of Bayreuth. He has co-edited *Antony and Cleopatra* for the New Variorum Shakespeare (1990). Further publications include *Chances of Mischief: Variations of Fortune in Spenser* (1990); an edition of two Stuart comedies in the Second Series of Renaissance Latin Drama in England (1991); *Anglistentag 2002 Proceedings; Americanisms: Discourses of Exception, Exclusion, Exchange* (2008). Research interests include early modern literature and culture as well as modern British and American drama and current developments in theory. Having contributed to the Variorum edition of *King Lear*, he is currently editing the Variorum *Merry Wives of Windsor* as well as the Vienna-based web platform *Literature in Context: The Early Modern Period*. Address: Dept of English and American Studies, University of Bayreuth, D-95440 Bayreuth, Germany.

Joseph Sterrett is teaching fellow at Cardiff University's School of English, Communication and Philosophy. He is currently researching Shakespeare's representations of prayer. He has previously published articles on Shakespeare's religious identity as well as early modern European theatre. He has taught at Lancaster University as well as in Japan and the USA. Address: School of English, Communication and Philosophy, Cardiff University, Humanities Building, Colum Drive, Cardiff CF10 3EU, Wales, UK.

Erin Sullivan is a PhD candidate in the history of medicine at University College London's Wellcome Trust Centre. She is the current holder of the Roy Porter Memorial Studentship and is researching depictions of sadness in seventeenth-century medicine, religion and philosophy. Address: Wellcome Trust Centre for the History of Medicine at UCL, 183 Euston Road, London, NW1 2BE. Email: <erin.sullivan@ucl.ac.uk>.

Nathalie Vienne-Guerrin lectures in the English Dept at the University of Rouen (Faculté des Lettres et Sciences Humaines, 76821 Mont-Saint-Aignan Cedex, France). The author of a PhD on insults in Shakespeare (Université de Paris IV-Sorbonne) and of many articles on verbal abuse and the government of the tongue in Shakespeare, she has coedited (with Claire Gheeraert-Graffeuille) *Autour du Songe d'une Nuit d'Été* (Rouen, 2003) and (with Sarah Hatchuel) *Shakespeare on Screen: A Midsummer Night's Dream* (Rouen, 2004) and *Shakespeare on Screen: Richard III* (Rouen, 2005). She is currently writing a dictionary of Shakespeare's insults (Continuum).

Bettina BOECKER

Gargantua at the Globe: Shakespeare's Elizabethan Audience in the 19th-Century Imagination
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INDEX TERMS

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|--|----------------|---------------------------|
| 1) Taine, Hippolyte | 2) groundlings | 3) carnival/carnavalesque |
| 4) Shakespearean criticism,
Victorian | 5) audiences | 6) Bakhtin, Michail |

Hippolyte Taine's widely read *History of English Literature* (1871) (*Histoire de la littérature anglaise*, 1863), the first comprehensive account of English literature to be published during the 19th century, depicts the age of Shakespeare as a period of carnivalesque unruliness. Although this is very much at odds with Victorian standards of decency, similar tendencies can be observed in British Shakespeare criticism of the period. But where Taine presents the whole age, including its kings and queens, as ruled by the spirit of carnival, English critics endow only a specific subsection of Shakespeare's Elizabethan audience, the lower-class groundlings, with all the rowdiness and unbridled physicality that Victorian morality forbids. A personification of everything that official Victorian culture stigmatised, they enable critics to explain why the Bard does not always conform to nineteenth-century expectations – without jeopardizing his status as high culture.

Both Taine and his British contemporaries construct a certain image of the Renaissance theatre and of its patrons, then comment critically on what is mostly their own invention. Their overt condemnations of the carnivalesque, however, cannot hide a certain fascination with what, for the nineteenth century, was the forbidden. Safely banished to an almost exotic past, elements of the carnivalesque only increase the attractiveness of Shakespeare, his theatre and his age. While the groundlings may owe their existence to the bowdlerizing tendencies typical of Victorian Shakespeare criticism, they also gave a local habitation and a name to everything that was banned from Victorian high culture – and thereby ensured it a place in cultural memory.

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MOTS-CLÉS POUR INDEXATION

- | | | |
|---|---------------------|---------------------------|
| 1) Taine, Hippolyte | 2) public populaire | 3) carnaval/carnavalesque |
| 4) Shakespeare et la critique: ère
victorienne | 5) public | 6) Bakhtin, Michail |

Première étude générale de la littérature anglaise du XIX^e siècle, *l'Histoire de la littérature anglaise* (1863), d'Hippolyte Taine, publiée en anglais en 1871, dépeint l'époque de Shakespeare comme une ère de désordre carnivalesque. Bien que cela se situe aux antipodes des conventions victorienne de la bienséance, des tendances analogues s'observent dans la critique shakespearienne chez les contemporains britanniques de Taine. Mais là où il présente l'époque tout entière, y compris ses monarques, comme gouvernés par l'esprit de carnaval, les critiques anglais n'appliquent ce dernier qu'à une portion mineure du public élisabéthain, celui des classes inférieures, leur associant les dérèglements moraux et les débordements physiques interdits par la moralité victorienne. Personnifiant tout ce que la culture officielle victorienne stigmatisait, ce public permettait aux critiques d'expliquer pourquoi Shakespeare ne se conforme pas toujours aux attentes du XIX^e siècle – sans mettre en danger son statut de référence culturelle.

Taine et ses contemporains britanniques élaborent ainsi une certaine image du théâtre de la Renaissance et de son public, pour commenter ensuite cette représentation qu'ils ont quasiment construite de toute pièce. Leurs condamnations ouvertes du carnivalesque ne peuvent toutefois occulter une certaine fascination pour ce qui, au XIX^e siècle, relevait de l'interdit. Cantonnés à un passé quasiment exotique et perdant par là tout élément potentiellement dangereux, les éléments du carnivalesque ne font qu'augmenter l'attrait de Shakespeare, de son théâtre et de son époque. Ce public élisabéthain populaire, qui doit en quelque sorte son existence aux tendances expurgatoires de la critique shakespearienne de l'époque victorienne, permet de situer et de nommer tout ce qui était banni de la haute culture victorienne, lui assurant ainsi sa place dans la mémoire culturelle.

(CE)

Peter HAPPÉ

“Rejoice ye in us with joy most joyfully”: John Heywood’s Plays and the Court
Cahiers Élisabéthains 72 (Autumn 2007), 1-8.

INDEX TERMS

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| 1) Heywood, John | 2) drama, court | 3) Mary Tudor |
| 4) Boleyn, Anne | 5) Vice | 6) <i>The Spider and the Fly</i> |
| 7) printing | 8) allegory | 9) catholicism |

This essay discusses John Heywood’s long association with the Tudor court from the reign of Henry VIII to Elizabeth I by focusing upon some of his works. His function changed from being a musician to that of a playwright and probably a player, and he wrote poetry which has court reference. He was also active in publishing his works in order to have a bearing upon royal events, particularly the royal divorce and its consequences. Whilst he had a reputation for comedy, his comic mode facilitated pointed comment upon royal matters. His work consistently embodies respect for the Catholic Church and his support is reflected in the works discussed here, the plays *Witty and Witless*, *The Pardoner and the Friar*, *The Four PP* and *Johan Johan*. The latter shows some illuminating changes concerned with pregnancy from its French original, a particularly apposite topic. His lifelong loyalty to Mary Tudor is also reflected in his poems to her and in *The Spider and the Fly*.

(PH)

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MOTS-CLÉS POUR INDEXATION

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|------------------|--------------------|----------------------------------|
| 1) Heywood, John | 2) théâtre de cour | 3) Marie Tudor |
| 4) Boleyn, Anne | 5) Vice | 6) <i>The Spider and the Fly</i> |
| 7) imprimerie | 8) allégorie | 9) catholicisme |

Cet article étudie, à partir de ses œuvres, la longue association de John Heywood avec la cour Tudor, du règne de Henri VIII jusqu’à celui d’Élisabeth I. Son rôle à la cour évolua, depuis celui de musicien à celui de dramaturge et, sans doute, de comédien; il est également l’auteur de poésies contenant des références à la cour. Il œuvra activement afin de voir publiées ses œuvres, par lesquelles il cherchait à peser sur les événements royaux, notamment le divorce d’Henri VIII et ses conséquences. Il était réputé pour son penchant pour la comédie, et cette veine comique lui permettait d’autant plus aisément de commenter l’action du souverain. Son œuvre reflète un respect constant pour le catholicisme, soutien qui se manifeste dans des pièces étudiées ici, *Witty and Witless*, *The Pardoner and the Friar*, *The Four PP* and *Johan Johan*. Cette dernière montre, par rapport à sa source française, des modifications éclairantes concernant la question de la fécondité, thème qui était effectivement d’actualité. Sa fidélité à Mary Tudor se retrouve dans les poèmes qu’il lui dédicaça ainsi que dans *The Spider and the Fly*.

(CE)

Marina HILA

Dishonourable Peace: Fletcher and Massinger's *The False One* and Jacobean Foreign Policy
Cahiers Élisabéthains 72 (Autumn 2007), 21-30.

INDEX TERMS

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|----------------------------|------------------------------------|-------------------------------------|
| 1) Fletcher, John | 2) Massinger, Philip | 3) drama and politics, 17th-century |
| 4) Jacobean foreign policy | 5) literature and history, English | |

This article sets in historical context *The False One*, a collaborative play by John Fletcher and Philip Massinger, written c.1620, when popular indignation at the execution of Sir Walter Raleigh was still raw. The play criticizes the pacifist and Hispanophile foreign policy pursued by King James I, echoing the concerns voiced in the anti-Spanish, anti-Catholic pamphlets of the early 1620s. Like James I, King Ptolemy opts for dishonourable peace out of a desire for security at all costs, sacrificing Pompey, a man to whom he is obligated. The political issue dramatised in the play is whether political expediency justifies any action by a monarch, however immoral or extreme, like King James's decision to sacrifice Sir Walter Raleigh as a tactical move to placate Spain. The play is structured around the binary oppositions of policy versus religion and good versus bad patronage. Ptolemy's decision to allow Pompey's murder turns out to be as politically incorrect as it is morally dubious because it destroys the nexus of generosity and gratitude that makes politics and society possible. Patronage is also part of this network of social relationships, and the play establishes criteria for both right and wrong forms of patronage and "service". Sex with a prostitute and service rewarded by gold are associated in that both are based on plain exchange. To inspire true loyalty and exercise political power, a prince should possess inward freedom from forms of exchange that turn social relations into economic transactions.

(MH)

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Cahiers Élisabéthains 72 (Autumn 2007), 21-30.

MOTS-CLÉS POUR INDEXATION

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| 1) Fletcher, John | 2) Massinger, Philip | 3) théâtre et politique, XVII ^e s. |
| 4) politique étrangère jacobéenne | 5) littérature et histoire anglaises | |

Cet article contextualise *The False One*, pièce écrite en collaboration, vers 1620, par John Fletcher et Philip Massinger, alors que prévalait encore une certaine indignation populaire suscitée par l'exécution de Sir Walter Raleigh. La pièce critique la politique pacifiste et hispanophile du roi Jacques I^{er}, en écho aux préoccupations exprimées dans les pamphlets anti-espagnols et anti-catholiques du début des années 1620. Comme le roi Jacques I^{er}, le roi Ptolémée privilégie une paix indigne par son souci d'assurer une sécurité à tout prix, sacrifiant Pompée, l'homme auquel il doit tout. Le débat politique mis en scène dans cette pièce tourne sur la question de savoir si l'opportunisme politique justifie toutes les actions d'un souverain, aussi immorales ou extrêmes puissent-elles être, telles que la décision de Jacques I^{er} de sacrifier Sir Walter Raleigh à son souci de se concilier l'Espagne. La pièce s'organise autour des oppositions binaires entre politique et religion, mécénat vertueux ou mauvais. La décision prise par Ptolémée d'autoriser le meurtre de Pompée s'avère être à la fois une erreur politique et une option moralement douteuse dans la mesure où elle détruit le lien de générosité et de reconnaissance sans lequel il ne peut y avoir de politique ni de société. Le mécénat relève de ce réseau de relations sociales et la pièce fixe des critères permettant de définir les formes positives et négatives du mécénat et des "services". Une relation sexuelle avec une prostituée et un service récompensé par de l'argent s'apparentent en ce que les deux sont basés sur un simple échange. S'il espère inspirer une authentique loyauté et exercer le pouvoir politique, un prince se doit de posséder la liberté intérieure qui l'affranchit des formes d'échange qui réduisent les relations sociales à des transactions économiques.

(CE)

Michael STEPPAT

In Mercury's household: *The Merry Wives of Windsor*
Cahiers Élisabéthains 72 (Autumn 2007), 9-19.

INDEX TERMS

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|--|-------------------------------------|--|
| 1) Shakespeare, William: <i>The Merry Wives of Windsor</i> | 2) domesticity: discourse | 3) middle-class: attitudes to property |
| 4) theatre: its signifying energy | 5) property: middle-class attitudes | |

A scholarly consensus has been studying Shakespeare's uniquely "English comedy" in connection with the discourse of early modern domesticity, as a play warranting the value of middle-class linguistic discipline together with household management. Yet this contradicts the play's exuberant wordplay and linguistic experimentation. The present essay argues that *Merry Wives* is better understood from the signifying energy of the early modern theatre as it interrogates a middle-class obsession with matters of ownership, a question relevant to an understanding of Shakespeare's own position vis-à-vis the social development of his time. Semic interweaving in this popular comedy calls attention to a subtext of notions of property and transaction, one that creates a subtly symbolic structure. It is difficult to regard Shakespeare as celebrating the rise of a citizen class concerned to safeguard wealth, or as showing the rise of empire through rhetorical chastening, when signifiants of material solidity and burgher affluence lose their firm signifié. An auricular semiosis reveals that the wives' disciplinary washing and cleansing of Windsor lead to the community's flooding, as they fail to retain control over male fantasy and themselves take pleasure in rupturing homely bonds. The play enacts a struggle for control of a theatrical script with the Mercurian power to transfigure material, social and linguistic ownership: to possess may be to become possessed.

(MS)

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Cahiers Élisabéthains 72 (Autumn 2007), 9-19.

MOTS-CLÉS POUR INDEXATION

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| 1) Shakespeare, William: <i>Les Joyeuses commères de Windsor</i> | 2) foyer: discours | 3) classe moyenne: attitudes concernant la propriété |
| 4) théâtre: énergie signifiante | 5) propriété: attitudes de la classe moyenne | |

Les critiques s'accordent à étudier cette comédie si "typiquement anglaise" de Shakespeare en relation avec un discours sur l'univers familial au début de l'ère moderne, abordant *The Merry Wives of Windsor* comme une pièce vantant les mérites d'une discipline linguistique propre à la classe moyenne ainsi que de l'économie domestique. Pourtant, cela contredit les jeux de mots exubérants et l'expérimentation linguistique de la pièce. Cet article cherche à démontrer que la pièce gagne à être abordée depuis l'énergie signifiante du théâtre de ce début de l'ère moderne dans sa capacité à interroger une obsession propre à la classe moyenne qui se focalise sur les questions touchant à la propriété, question qui éclaire sur la position de Shakespeare face aux évolutions sociales de son époque. Le réseau sémantique de cette comédie populaire attire l'attention sur un sous-texte de notions de propriété et d'échange qui crée une structure symbolique subtile. Il est difficile de considérer Shakespeare comme célébrant l'émergence d'une classe citoyenne préoccupée par la sauvegarde des biens matériels, ou comme montrant l'émergence d'un empire par le biais d'une restriction rhétorique, quand les signifiants de la matérialité solide et de l'opulence bourgeoise perdent leur signifié. Une sémiotique orale révèle que le lessivage et le nettoyage de Windsor par les épouses mènent à l'inondation de la communauté, dans la mesure où elles s'avèrent incapables de brider la fantaisie masculine et où elles prennent elles-mêmes plaisir à rompre les liens du foyer. La pièce met en scène une lutte entre la volonté de contrôler un texte dramatique et le pouvoir mercurien de transfigurer la possession matérielle, sociale et linguistique: posséder peut s'avérer être possédé.

(CE)