

# Cahiers Élisabéthains

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*From the General Editors:*

Yvette K. Khoury asks us to run the following correction to her review of Sulayman al-Bassam’s *Richard III: An Arab Tragedy* (Special Issue 2007), 75-76.

It has been brought to my attention that my translation of “*Ummah*” could be misleading. I had looked the word up in several Arabic dictionaries and cross-searched it: it was consistently translated as “nation”, the term I used in the review. Experts in the field tell me it should have been translated as “community of Muslim believers”. My apologies to *Cahiers* readers.

## 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**

*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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Jane KINGSLEY-SMITH

Love's Labours Scorned: The Absence of Cupid on the Shakespearean Stage  
*Cahiers Élisabéthains* 73 (Spring 2008), 9-21.

## INDEX TERMS

- |                                |                                |                            |
|--------------------------------|--------------------------------|----------------------------|
| 1) Shakespeare, William        | 2) Cupid                       | 3) love                    |
| 4) Cranach, Lucas              | 5) <i>Love's Labour's Lost</i> | 6) <i>Romeo and Juliet</i> |
| 7) <i>Troilus and Cressida</i> | 8) <i>Venus and Adonis</i>     |                            |

This essay examines the absent presence of Cupid on the Shakespearean stage. It argues that Shakespeare excised Cupid from his sources and rejected the theatrical convention of representing Love in the plays of his contemporaries, as derived in part from Italian Renaissance painting and drama. Where Shakespeare does seem to invoke the visual and theatrical memory of Cupid, in *Love's Labour's Lost* and *Troilus and Cressida*, the effect is to undermine rather than affirm the presence of romantic love.

(JK-S)

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*Cahiers Élisabéthains* 73 (Spring 2008), 9-21.

## MOTS-CLÉS POUR INDEXATION

- |                               |                                  |                             |
|-------------------------------|----------------------------------|-----------------------------|
| 1) Shakespeare, William       | 2) Cupidon                       | 3) amour                    |
| 4) Cranach, Lucas             | 5) <i>Peines d'amour perdues</i> | 6) <i>Roméo et Juliette</i> |
| 7) <i>Troilus et Cressida</i> | 8) <i>Vénus et Adonis</i>        |                             |

Cet article examine l'absente présence de Cupidon dans le théâtre de Shakespeare. Nous chercherons à démontrer que Shakespeare élimina Cupidon de ses sources, et rejeta la convention théâtrale de la représentation de l'amour telle qu'elle apparaît dans le théâtre de ses contemporains, qui dérive en partie de la peinture et du théâtre de la Renaissance italienne. Là où Shakespeare semble invoquer le souvenir visuel et dramatique de Cupidon, dans *Peines d'amour perdues* et *Troilus et Cressida*, l'effet qui en résulte sape la présence de l'amour romantique plus qu'il ne l'affirme.

(JK-S)

François LAROQUE

The Cult of Saints Revisited: Shakespeare's Martyrs of Love  
*Cahiers Élisabéthains* 73 (Spring 2008), 23-29.

## INDEX TERMS

- |   |                            |   |
|---|----------------------------|---|
| 1) <i>Titus Andronicus</i>                        | 2) <i>Romeo and Juliet</i> | 3) Foxe, John, <i>Actes and Monuments</i> |
| 4) de Voragine, Jacques, <i>The Golden Legend</i> | 5) <i>amour passion</i>    | 6) religion                               |
| 7) persecution                                    | 8) saints                  | 9) calendar                               |

Shakespeare, who repeatedly uses the word "martyr" as well as the past participle "martyr'd" in *Titus Andronicus* and *Romeo and Juliet*, may thus be referring both to the Protestant martyrs of John Foxe's *Actes and Monuments* as well as to Jacques de Voragine's famous lives of Christian saints, *The Golden Legend*. In *Romeo and Juliet*, Romeo refers to his love for the fair Rosaline as "the devout religion of [his] eye" and, when he meets Juliet, he compares her to a "saint" in her shrine which he, as a "pilgrim" (as the Italian etymology of his name suggests), has come to worship. And, at the end of the play, Juliet and he appear as "poor sacrifices" while their fathers promise to erect statues of pure gold for each other's children in order to commemorate their pure love destroyed by the feud between the two rival "houses". Shakespeare's new cult of love indeed resorts to images of suffering and torture in order to describe the fires of desire as a form of "burning" close to martyrdom. The grotesque and obscene horrors of Death deflowering the Maiden that make the tomb a devouring womb may then be regarded as a visual transposition of the Senecan horrors of Shakespeare's first tragedy. These Gothic finales are forms of excess that border on parody but they may also be regarded as aesthetic and roundabout ways of calling attention to the ruthless brutality of religious persecution and fanaticism.

(FL)

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*Cahiers Élisabéthains* 73 (Spring 2008), 23-29.

## MOTS-CLÉS POUR INDEXATION

- |  |                             |  |
|--|-----------------------------|--|
| 1) <i>Titus Andronicus</i>                       | 2) <i>Roméo et Juliette</i> | 3) Foxe, John, <i>Livres des martyrs</i> |
| 4) de Voragine, Jacques, <i>La Légende dorée</i> | 5) <i>amour passion</i>     | 6) religion                              |
| 7) persécution                                   | 8) saints                   | 9) calendrier                            |

Shakespeare, qui utilise le mot « martyr » et le participe passé « martyrisée » dans *Titus Andronicus* et *Roméo et Juliette*, fait peut-être ainsi indirectement allusion au *Livre des Martyrs* de John Foxe et au livre des saints de Jacques de Voragine, *La Légende dorée*. Dans *Roméo et Juliette*, Roméo parle de son amour pour Rosaline comme de « la dévote religion de [ses] yeux » et, lorsqu'il rencontre Juliette, il la compare à une « sainte » dans son sanctuaire, sainte qu'il est venu adorer en tant que pèlerin (comme le suggère l'étymologie italienne de son nom). Et, à la fin de la pièce, Juliette et lui apparaissent comme de « pauvres victimes sacrificielles », de sorte que chacun des deux pères promet d'ériger pour l'enfant de l'autre une statue d'or pur afin de commémorer leur pur amour détruit par la haine que se vouent les deux familles rivales. Le nouveau culte de l'amour instauré a recours à des images de souffrance et de torture pour décrire les feux du désir comme un bûcher évoquant le destin des martyrs. Les horreurs grotesques et obscènes de la défloration de la Jeune fille par la Mort qui font de la tombe l'équivalent d'un ventre maternel qui les dévore peuvent être considérées comme une transposition visuelle des horreurs sénéquiennes de la première tragédie de Shakespeare. Ces finales gothiques sont marquées par l'excès, frisant la parodie, mais on peut aussi y voir des formes esthétiques qui attirent indirectement l'attention sur la brutalité sans merci de la persécution religieuse et du fanatisme.

(FL)

Christopher MARLOW

The Performance of Learning: University Drama at Oxford in 1566  
*Cahiers Élisabéthains* 73 (Spring 2008), 1-7.

## INDEX TERMS

- |                             |                     |                   |
|-----------------------------|---------------------|-------------------|
| 1) drama (university)       | 2) humanism         | 3) education      |
| 4) Elizabethan royal visits | 5) Edwards, Richard | 4) masque (court) |

This paper considers documentary evidence relating to the performance of Richard Edwards's now lost play *Palamon and Arcyte*, which was presented before Elizabeth I at Oxford in 1566. By locating the performance in the political and intellectual contexts of the 1560s, I argue that the university authorities used the occasion as a means of emphasising the connection between higher education and the Tudor state. This concern to demonstrate the instrumentality of learning was all the more important because Edwards's play, unusually for the time, was performed in English rather than Latin or Ancient Greek. I suggest that Elizabeth was herself not unaware of the university's anxieties, and that her magnanimous responses to Oxford's ceremonies were themselves performances elicited by the ritualistic nature of the visit. This reciprocal element was also expressed by the unusual practical arrangements of the performance, and I consider how these differ from the court masque.

(CM)

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*Cahiers Élisabéthains* 73 (Spring 2008), 1-7.

## MOTS-CLÉS POUR INDEXATION

- |                                   |                     |                   |
|-----------------------------------|---------------------|-------------------|
| 1) théâtre universitaire          | 2) humanisme        | 3) éducation      |
| 4) visites royales élisabéthaines | 5) Edwards, Richard | 4) masque de cour |

Cette communication considère les preuves documentaires concernant la représentation de la pièce perdue, *Palamon and Arcyte*, de Richard Edwards, qui a été présentée à Élisabeth I à Oxford en 1566. En situant cette représentation dans les contextes politiques et intellectuels des années 1560, je soutiens que les autorités universitaires ont utilisé cet événement pour mettre en avant le lien entre l'enseignement supérieur et l'État Tudor. Ce souci de démontrer l'instrumentalité de l'apprentissage était d'autant plus significatif que la pièce d'Edwards a été jouée en anglais, plutôt qu'en latin ou en grec ancien, chose rare pour une pièce de cette époque. Je suggère qu'Élisabeth elle-même n'a pas été étrangère aux préoccupations de l'université, et que ses réactions magnanimes aux cérémonies d'Oxford ont été suscitées par le caractère ritualisé de sa visite. Cet élément réciproque s'est aussi exprimé par les dispositions pratiques peu habituelles de la représentation, dont je démontre les divergences par rapport au masque de cour.

(CM)

Ladan NIAYESH

The "Courtly Popular" Orient of Ben Jonson's Court Masques  
*Cahiers Élisabéthains* 73 (Spring 2008), 31-36.

## INDEX TERMS

- |             |                                |                 |
|-------------|--------------------------------|-----------------|
| 1) Amazons  | 2) antimasques                 | 3) architecture |
| 4) costumes | 5) Jones, Inigo                | 6) Jonson, Ben  |
| 7) masques  | 8) Orient/oriental/orientalism | 9) skin colour  |

An essentially in-between genre, the Jacobean court masque had one foot in the aristocratic culture of the court and another in the not necessarily aristocratic world of the readers of published librettos. The study of the oriental topos, an *à la mode* topic for both these sets of audiences, allows us to reevaluate five Jonsonian masques (*The Masque of Blackness*, *Hymenaei*, *The Masque of Queens*, *The Gipsies Metamorphosed* and *The Masque of Augurs*) as an unexpected meeting point for the interests of both the court and the city in the context of a proto-imperialistic discourse typical of the court masque.

(LN)

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*Cahiers Élisabéthains* 73 (Spring 2008), 31-36.

## MOTS-CLÉS POUR INDEXATION

- |             |                                 |                   |
|-------------|---------------------------------|-------------------|
| 1) Amazones | 2) antimasques                  | 3) architecture   |
| 4) costumes | 5) Jones, Inigo                 | 6) Jonson, Ben    |
| 7) masques  | 8) Orient/oriental/orientalisme | 9) peau (couleur) |

Le masque de cour jacobéen, genre de l'entre-deux par excellence, avait un pied dans la culture aristocratique de la cour et l'autre dans le monde pas nécessairement aristocratique des lecteurs des livrets publiés. L'étude du topos oriental, un sujet à la mode pour l'un et l'autre de ces publics, éclaire d'un jour différent cinq masques jonsoniens (*The Masque of Blackness*, *Hymenaei*, *The Masque of Queens*, *The Gipsies Metamorphosed* et *The Masque of Augurs*) et en fait un lieu de rencontre inattendu pour les intérêts de la cour et de la ville dans le contexte d'un discours proto-impérialiste typique du masque de cour.

(LN)