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EDITORIAL POLICY

Cahiers *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.

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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.

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Kathryn R. FININ

Trying Rape in *The Revenger's Tragedy*: "A Slack Performance"
Cahiers Élisabéthains 74 (Autumn 2008), 17-22.

INDEX TERMS

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|----------------------------------|-----------------------------|-----------------------------|
| 1) <i>The Revenger's Tragedy</i> | 2) Duchess, The (character) | 3) Lord Antonio (character) |
| 4) rape | 5) law and literature | 6) England, early modern |

This article focuses on the gendered nature of justice and law in the trial scene of *The Revenger's Tragedy*. The youngest son's trial for rape, while ostensibly about male sexual violence, plays out a fantasized version of voracious female sexuality represented in the Duchess. At the same time, the play represents the female body as essentially vulnerable and then harnesses it to serve the needs of the women's (male) family members. Thus, like so many other early modern English plays, *The Revenger's Tragedy* links rape to a staged judicial proceeding and favors a script which precludes women from participating in the legal arena, as well as the act of revenge itself. The trial scene, then, allows us to examine the complex ways in which the proscribed roles for proper masculinity and femininity intersect with early modern investigations of justice.

(KRF)

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Cahiers Élisabéthains 74 (Autumn 2008), 17-22.

MOTS-CLÉS POUR INDEXATION

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|----------------------------------|------------------------------|------------------------------|
| 1) <i>The Revenger's Tragedy</i> | 2) Duchesse, la (personnage) | 3) Lord Antonio (personnage) |
| 4) viol | 5) droit et littérature | 6) Angleterre (XVI-XVII) |

Cet article est centré sur la nature sexuée de la justice et du droit dans la scène du procès, dans *The Revenger's Tragedy*. Ce procès, où le jeune fils est accusé de viol, traite ostensiblement de la violence sexuelle masculine, mais il met en scène une version fantasmée d'une sexualité féminine vorace, incarnée par la Duchesse. En même temps, la pièce représente le corps féminin comme étant essentiellement vulnérable et assujéti aux besoins des relations familiales masculines de la femme. Ainsi, comme dans tant d'autres pièces des XVI-XVII^e siècles, *The Revenger's Tragedy* associe le viol à une procédure judiciaire mise en scène, favorisant un texte qui exclut les femmes de tout rôle dans l'arène juridique mais aussi dans l'acte même de la vengeance. La scène du procès nous permet ainsi de nous pencher sur les interactions complexes entre les rôles attribués à la masculinité et la féminité et le travail de la justice aux XVI-XVII^e siècles.

(CE)

Michael MODARELLI

“Untune that string, and hark what discord follows”: The Tragedy of *Troilus and Cressida*’s Fractured *Oikos*
Cahiers Élisabéthains 74 (Autumn 2008), 1-10.

INDEX TERMS

- | | | |
|-----------------|--------------------------------|-----------------|
| 1) Shakespeare | 2) <i>Troilus and Cressida</i> | 3) <i>oikos</i> |
| 4) <i>polis</i> | 5) domesticity | |

In *Troilus and Cressida*, Shakespeare borrows the Trojan tale for highlighting contemporary domestic issues set against the landscape of the political world. This paper examines *Troilus and Cressida* against the backdrop of the socially and politically flux Elizabethan era. Notions of domesticity, borrowed from the Greek *oikos-polis* system, were prevalent in Elizabethan domestic and homiletic literature. Any tragic elements interwoven in the play, this paper argues, reflect the tension between the growing separation of the classical ideas of *oikos* and *polis* in households and its relation to questions of the state. By looking at both public and private spheres, we may flesh out the domestic nuances inherent in the “tragic” element so many read in the play.

(MM)

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Cahiers Élisabéthains 74 (Autumn 2008), 1-10.

MOTS-CLÉS POUR INDEXATION

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|-----------------|-------------------------------|-----------------|
| 1) Shakespeare | 2) <i>Troilus et Cressida</i> | 3) <i>oikos</i> |
| 4) <i>polis</i> | 5) domesticité | |

Dans *Troilus et Cressida*, Shakespeare emprunte le récit troyen pour éclairer des questions contemporaines relatives à la domesticité avec en arrière-plan le contexte politique de l’époque. Cette communication examine *Troilus et Cressida* dans le contexte social et politique mouvant de l’ère élisabéthaine. Des notions empruntées au système grec de l’*oikos* et de la *polis* prévalaient dans la littérature élisabéthaine de la domesticité et de l’homélie. Nous suggérerons que les éléments tragiques de la pièce reflètent la tension entre une séparation croissante des idées classiques de l’*oikos* et de la *polis* dans les foyers et leur relation aux questions d’État. En étudiant à la fois les sphères publiques et privées, nous espérons étoffer les nuances domestiques inhérentes à l’élément “tragique” que l’on lit souvent dans cette pièce.

(CE)

David NICOL

The Stage Persona of William Rowley, Jacobean Clown
Cahiers Élisabéthains 74 (Autumn 2008), 23-32.

INDEX TERMS

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|---------------------------------------|------------------------------|----------------------------------|
| 1) Rowley, William | 2) Middleton, Thomas | 3) Fletcher, John |
| 4) Massinger, Philip | 5) <i>All's Lost by Lust</i> | 6) <i>Wit at Several Weapons</i> |
| 7) <i>World Tossed at Tennis, The</i> | 8) clown | 9) fool |
| 10) acting | 11) persona | 12) Jacobean |

This article reconstructs the stage persona of William Rowley, a Jacobean actor-dramatist who specialized in clown roles. Defining “persona” as the image of an actor created by an audience member’s familiarity with his or her previous roles, the article considers all fourteen of Rowley’s known roles and demonstrates similarities between them that indicate a persona based on guilelessness. This persona was flexible enough to be used in very different ways while remaining recognisable. The article contrasts the roles written for Rowley by other playwrights with those that he wrote for himself. It shows that in the former, his persona embodies evil, whereas his self-written roles are more complex, utilising a recurring structure that valorises the clown’s attitudes by contrasting him with characters worse than he is. The article illustrates this structure via close analyses of the tragedy *All's Lost by Lust* and the intrigue comedy *Wit at Several Weapons*.

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MOTS-CLÉS POUR INDEXATION

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| 1) Rowley, William | 2) Middleton, Thomas | 3) Fletcher, John |
| 4) Massinger, Philip | 5) <i>All's Lost by Lust</i> | 6) <i>Wit at Several Weapons</i> |
| 7) <i>World Tossed at Tennis, The</i> | 8) clown | 9) fou |
| 10) jeu d'acteur | 11) persona | 12) jacobéen |

Cet article propose une reconstruction du personnage à la scène de William Rowley, comédien et dramaturge jacobéen spécialisé dans les rôles de clown. S'appuyant sur la définition de “persona” comme l'image d'un acteur créé par la familiarité du public avec ses rôles antérieurs, l'article passe en revue les quatorze rôles connus de Rowley et fait apparaître des similarités entre eux qui suggèrent un personnage campé sur la candeur. Ce personnage était suffisamment malléable pour donner lieu à des utilisations très diverses tout en restant reconnaissable. L'article met en relief les rôles écrits pour Rowley par d'autres dramaturges, en contraste avec ceux qu'il écrivit lui-même, démontrant que, dans le premier cas, le personnage incarne le mal, tandis que les rôles qu'il composa, plus complexes, s'appuient sur une structure récurrente qui valorise les attitudes du clown en les opposant à celles de personnages bien pires. L'article illustre cette structure par des analyses détaillées de la tragédie *All's Lost by Lust* et de la comédie d'intrigue, *Wit at Several Weapons*.

(CE)

Rebecca YEARLING

Marston's *Courtesan* and *Fawn*: The Problem of Lust
Cahiers Élisabéthains 74 (Autumn 2008), 23-32.

INDEX TERMS

1) *Dutch Courtesan*2) *Fawn*3) *Parasitaster*

4) Marston, John

5) lust

John Marston's plays still present problems for many critics because of their unevenness of tone, and the consequent difficulty of ascertaining what Marston's "real" attitude was towards the social problems, vices and follies that he examines. This paper discusses the difficulty of determining Marston's attitude towards love and lust in his two late comedies, *The Dutch Courtesan* (1604) and *Parasitaster; or The Fawn* (1603). It argues that the plays do not offer easy answers to the questions they raise about the "proper" place of the passions in civilised society, but are rather designed to provoke their audience to thought through their exploration of human perversity and the self-destructive nature of desire.

(RY)

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Cahiers Élisabéthains 74 (Autumn 2008), 23-32.

MOTS-CLÉS POUR INDEXATION

1) *Courtisane hollandaise*2) *Faune*3) *Parasitaster*

4) Marston, John

5) luxure

Les pièces de John Marston présentent encore aujourd'hui des problèmes pour de nombreux critiques à cause de leur inégalité de ton et des difficultés qui s'ensuivent à déterminer la "véritable" attitude de Marston envers les problèmes sociaux, les vices et les folies qu'il passe au crible. Cet article étudie la difficulté à déterminer l'attitude de Marston envers l'amour et la luxure dans ses deux comédies tardives, *La Courtisane hollandaise* (1604) et *Parasitaster; ou le faune* (1603). L'article cherche à démontrer que loin d'apporter des réponses convenues aux questions touchant à la place "appropriée/convenable" des passions dans une société policée, ces pièces cherchent à provoquer chez le spectateur une réflexion à travers leur exploration de la perversion humaine et de la nature auto-destructrice du désir.

(CE)