BOBEICA CEZARA (Université de Strasbourg)

The Motif of the Phoenix in Henry Peacham’s *Minerva Britanna* (1612): a Political Reappropriation

The phoenix, the mythical Arabian bird, is one of the most enduring royal symbols of the sixteenth and seventeenth centuries and was frequently represented both in pictures and texts. Emblem books, through the combination of visual and textual semiotics, were a fertile ground for the symbolism of the phoenix that came to express moral and religious ideas. Thanks to the endless repetition of the death and rebirth cycle, the *rara avia* was used to symbolize virginity, agelessness, immortality and in that regard was a potent royal badge, both attributed to and claimed by the monarchs. Mary of Lorraine and her daughter Mary, Queen of Scots, used the phoenix as an impresa. Elizabeth I herself was revered as the phoenix, a badge that she held dear. Nicholas Hilliard, but also engraver Crispin van de Passe contributed to the construction of the phoenix iconography that reverberated in literary works as well. When James I became king in 1603, it was only natural that writers used the phoenix to celebrate the new monarch as a way to show royal continuity through symbols, a thesis defended by Alan Young. Among them was Henry Peacham, a schoolmaster who took the opportunity to give an emblematic version of some passages from James’s *Basilikon Doron*, a treatise on education destined to his son and heir, Prince Henry. Peacham’s first impulse in the manuscript versions of 1603 and 1604, was to flatter King James by comparing him to the rare Arabian bird. However, I argue that from the manuscript versions to the published emblem book *Minerva Britanna* (1612), and to his later works, the continual reallocation of the symbol of the phoenix testifies to the emblematist’s gradual divorce with James I’s policy which he no longer deemed worthy of the royal badge. Therefore, I intend to analyze the symbol of the phoenix in Peacham’s work in order to show his shifting political support in the context of the increasing disenchantment with James’s reign.

CAMARD CHRISTOPHE (UNIVERSITE PARIS SORBONNE)

‘The Isle is Full of Noises’ ou la Renaissance et ses paradoxes sur une île perdue

Le but de cette communication est de proposer une lecture de *La Tempête* de Shakespeare comme la représentation de toutes les ambiguïtés de la Renaissance et de tous les questionnements qui l’accompagnent dans l’Angleterre de la première modernité. Cette dernière tragi-comédie de Shakespeare peut en effet aisément être lue comme une sorte de miroir des idées et des craintes que suscitent les profonds changements politiques, culturels, géographiques ou économiques que connaissent alors l’Europe et l’Angleterre. De l’Italie de Machiavel, de Pétrarque et de la *commedia dell’arte*, de la Méditerranée des barbaresques au
Nouveau Monde des cannibales et des utopies nouvelles, c’est tout l’esprit de la Renaissance qui souffle sur cette île perdue qui n’a pas de nom, et qui permet au dramaturge de poser de façon incroyablement condensée toutes les problématiques que suscitent l’ouverture et les changements qui l’accompagnent. Et ce sera aussi l’occasion d’interroger le positionnement de Shakespeare par rapport aux nouveautés de son temps, époque que l’on désigne aujourd’hui par le terme de Renaissance.

DECAIX CECILE (UNIVERSITE PAUL VALERY MONTPELLIER 3)

Thomas Pope Goodwine’s Most Pleasant History of Blanchadyne (1595): the Silent Revival of a Caxton in the Late 16th Century

In 1595, Thomas Pope Goodwine, of whom very little is known today, published his Most Pleasant History of Blanchardine, a text which – as Goodwine himself states in his prologue – is translated from a Latin text, ‘forcing him to speak rude English, which floweth with eloquence in Latin.’ But, Goodwine’s book is no translation: it is indeed a paraphrase of one of Caxton’s late works, Blanchardyn and Englantine (1489). Caxton’s Blanchardyn and Eglantine is, on the contrary, a translation from the French medieval prose Blancandin et l’Orgueilleuse d’amours (15th c.), which in turn is a prosified version of a French poem of the same name (13th c.). The publication of Thomas Pope Goodwine’s paraphrase allows a silent revival of Caxton in a late 16th century production. As Caxton’s Blanchardyn and Englantine is a hapax – it was never reprinted by Caxton’s successors – and only a fragment of the story remains today, Goodwine probably saw this text as a marketing opportunity. He even published a sequel to Blanchardine’s adventures in 1597. This paper aims at exploring how a Caxton translation was interpreted and revived in a late 16th c. literary production. Through a comparative study of the texts, I intend to explore Goodwine’s reception and reinterpretation of a Tudor translation inherited from a folkloric culture. This paper will highlight Goodwine’s translation strategies. He sometimes relies on additions, as he seems to feed his lie about his source text by adding mythological references to Caxton’s texts – comparing Blancandin and other medieval and folkloric characters to gods inherited from classical literature. Goodwine also relies heavily on adaptation, as his paraphrase is suffused with eupheuism (a literary style created by John Lyly and which was popular in the 1580) and insists on the magnanimity of the main character. The character of Eglantine, Queen of Tormaday and Blancandin’s lover, also illustrates how gender-related issues affected the representation of women in romance narratives, as she gradually evolves from the status of victim to that of a military strategist. Nevertheless, Goodwine’s paraphrase remains indebted to Caxton’s translation, as his paraphrase is quite close to his source text in terms of content, structure and language.

DRÁBEK PAVEL (UNIVERSITY OF HULL, UK)

The Magical Mysteries and Miseries of Amsterdam, a Modern Adaptation of a Renaissance Adaptation: G. A. Bredero’s The Spanish Brabanter (1617)
This paper reflects critically on two adaptation processes: G. A. Bredero’s stage adaptation of *Lazarillo de Tormes* (1553) in his *Spaanschen Brabander Ierolimo* (1617), and a new adaptation by Josh Overton and company for a student production at the University of Hull (scheduled for April 2020), under the name *The Magical Mysteries and Miseries of Amsterdam*, exploring the themes of cosmopolitanism, open culture, and unequal distribution of wealth. In the process of adaptation, the *picaresque* tradition is combined with beggar literature and charity performance (as recently explored by Robert Henke), and the perennial theme of confidence tricksters.

**HILLMAN RICHARD (UNIVERSITE DE TOU**RS/CESR)**

**Virgin Martyrs across the Channel: *Pericles*, *Sainte Agnès*, and *Les heureuses infortunes***

This paper approaches Shakespeare’s (and Wilkins’s?) *Pericles* (pub. 1609) not merely in the familiar light of the miracle play tradition, with its hero figuring as a virtual saint—Hoeniger’s thesis in his second Arden edition—but also as drawing, for its representation of Marina, on the hagiographic model of the virgin martyr. Despite the confessional obstacle, which banished saint plays from the contemporary English stage, one may posit a ‘possible conversation’ here between the English and French theatrical scenes. The latter still reserved a significant place for saints’ lives in the drama of devotion, especially in the provinces. In particular, the heroine’s tribulations in the brothel provides common ground with the *Tragédie de sainte Agnès* by Pierre Troterel, printed in 1615, probably composed a couple of years earlier. The common ground is, moreover, distinctive. In accompanying the menace posed to virginity with salacious humour and quasi-farcical action, Troterel departs from French theatrical precedent in ways suggesting specific indebtedness to the English play. The intertextual plot thickens thanks to the only other known contemporary dramatisation of the Apollonius story besides *Pericles, Les heureuses infortunes*, by Joachim Bernier de la Brousse, published slightly later (1618). I have proposed that Bernier’s work, too, shows familiarity with that play. Yet he invests his heroine with a saintliness beyond what either *Pericles* or the Apollonius narratives warrant — to the point of echoing, too, the precedent of Troterel. Bernier’s brothel scenes, combining traces of farce with motifs of miracle and conversion, tend to confirm this double heritage. Arguably, this little cluster of dramatic texts bears intertextually on large questions of dramaturgy, genre and confessional orientation, while providing a further window on cross-channel literary relations in the early seventeenth century — one that may afford a glimpse of the earliest impact of a Shakespearean text on French theatrical practices.

**MARCH FLORENCE (IRCL-Univ**ersité Paul Valéry Montpellier 3)**

**Shakespeare in Languedoc: André Crocq’s Theatrical Venture from Oflag IV D to Montpellier’s Drama Festival***

From André Crocq’s post-WWII theatre summer schools and festivals to his foundation of the *Centre Culturel du Languedoc* in 1959, which itself developed into the *Printemps des
comédiens, the second most important drama festival in France after Avignon in terms of attendance and visibility, the history of popular theatre in Languedoc hinged upon Shakespeare. Crocq’s theatrical venture can be traced back to the years he spent in detention in Oflag IV D in Germany, where he was initiated into theatre – Shakespeare’s in particular – and cultural leadership. Oflag IV D was the locus where Crocq articulated his artistic and socio-political view of a popular and civic theatre modelled on Shakespeare’s. After the liberation of France, the Elizabethan playwright became a leading thread of Crocq’s theatre career in Languedoc. Through Shakespeare, Crocq addressed the greatest number of people, giving them access to classical repertory theatre through inclusive performances in open-air, round-shaped venues. Shakespeare thus greatly contributed to promote social cohesion in a society sorely afflicted by war and to implement the decentralization of theatre in Languedoc. I propose to scrutinize the specific presence and structuring function of the Elizabethan playwright in Languedoc, in the national context of Shakespeare’s intimate connection with the history of popular theatre in France, relying on local and national archives, some of them not yet available to the public.

McMULLAN GORDON (King’s College London)

Collecting Shakespeareana: The Royal Collections and 18th-19th Century Ideas of the Renaissance

The AHRC-funded ShaRC (‘Shakespeare in the Royal Collections’) project is documenting and examining the Shakespeare-related objects in the Royal Collections at Windsor and other palaces and mapping both the value for the Royals of associating themselves with Shakespeare and the value for Shakespeare the cultural phenomenon of ongoing royal patronage – we are, in brief, asking the paired questions: what have the Royals done for Shakespeare, and what has Shakespeare done for the Royals? My talk will address a set of objects in the Royal Collections that show ways in which ideas and images of the early modern, and particularly of Shakespeare, functioned to legitimate the Hanoverian royal family in the 18th and 19th centuries and that were also deployed satirically at their expense.

SANSONETTI LAETITIA, UNIVERSITE PARIS NANTERRE & INSTITUT UNIVERSITAIRE DE FRANCE

Translation and Polyglossia in George Puttenham’s Arte of English Poesie

My paper will be part of my research project on “Translation and Polyglossia in Early Modern England”. Focussing on The Arte of English Poesie (1589), I will look at Puttenham’s assessment of translation alongside his own practice in his treatise. Viewed against the twin backdrop of the many translations (and adaptations, imitations) published in the Elizabethan period and of the many attempts to provide a definition of poetry over the same period, Puttenham’s arraignment of translators is part of a canon-making endeavour characterised by a sharp awareness of historical perspective. Playing on the descriptive and prescriptive functions of example-giving, he fashions a generation of contemporary Elizabethan poets, at the same time
as he sets up landmarks in the literary history of English poetry, looking back to older figures
such as Lydgate and Chaucer, or Gower, whose role as founding fathers he critiques referring
to the derivative nature of their respective outputs. I would argue that his differentiated
treatment of classical languages and Continental vernaculars, manifest in his choices to quote
original versions with or without translations, reflects a rhetorical stance aimed at building his
own authority as a treatise writer. While horizontal translations were gaining ground in the
late sixteenth century, the precedence granted by Puttenham to Latin in particular provides
an incentive to ask whether vertical translation was still the dominant pattern, how poets
approached translation and translators approached poetry, and if poetry and translation –
which were becoming literary activities in their own rights but still had detractors – could
reinforce each other’s claims to respectability.

TODA KIT (Université de la Réunion)

“To Call Back Yesterday”: The “Elizabethan” Drama of Thomas Lovell Beddoes and T.S. Eliot

Thomas Lovell Beddoes (1803-49), dubbed “the last Elizabethan” by Lytton Strachey,* almost
exclusively wrote Jacobean-style verse drama and poems, while the first performance of T.S.
Eliot’s The Confidential Clerk was hailed in a review with the headline: ‘Elizabethan Verse
Drama at Edinburgh’. Although they were writing plays around a hundred years apart,
Beddoes and Eliot (1888-1965) both positioned themselves as heirs to Elizabethan and
Jacobean drama. The parallels in these efforts to recreate a re-nai
ssance of verse drama was
such that Ezra Pound even commented in Canto LXXX: “Curious, is it not, that Mr Eliot/ has
not given more time to Mr Beddoes/ (T.L.) prince of morticians”.

Both their works are richly allusive and proclaim these influences through style as well as plot.
Almost every line in Beddoes’ Death’s Jest Book (ca.1829) is “outrageously Jacobean”
(Bamforth, 2004), displaying the macabre levity of the grinning skull: “Dance and be merry,
for Death’s a droll fellow”. In a climactic speech of The Cocktail Party (1949), Eliot makes a
direct allusion to a key moment in the relatively obscure play, Thomas Heywood’s A Woman
Killed with Kindness (1607), on which Eliot wrote an article.

However, despite the similarities in their endeavours, they also had highly contrasting
approaches to the task of creating a new “Elizabethan” play. This paper will investigate not
only their differing methods, but also the way they shed a light on how the English Renaissance
was perceived in their respective times, the cultural narratives they drew upon, and the stakes
involved.

* - Note that in the 19th to mid-20th century, it was standard practice to refer to Elizabethan
and Jacobean theatre with only the word ‘Elizabethan’.

MICHELE VIGNAUX (UNIVERSITE LYON 2 LUMIERE)

David Greig’s Dunsinane: the Renaissance of Shakespearean Tragedy?

David Greig’s sequel to Shakespeare’s Macbeth, which has also been variously labelled in more
specific terms as, among others, a rejoinder, a challenge, an appropriation of its predecessor,
and which Greig himself described as “an act of speculation”, explores the chaos that ensues in the aftermath of the overthrow and death of the tyrant, a prominent concern throughout the Shakespearean canon. Relying on 11th century Scottish history to re-evaluate the ideologies of Elizabethan and Stuart England, Dunsinane engages in a stimulating dialogue with the source play from a Scottish perspective, foregrounding the intricacies of clan rivalries and alliances discarded from Shakespeare’s so-called “Scottish play”. In the process, Greig complexifies Shakespeare’s one-sided point of view, aiming instead at a double point of view: that of the occupied as well as of the occupiers. The prominence given to Macbeth’s widow, Gruach, and to the English General, Siward (a minor character in Shakespeare’s Macbeth), together with the portrayal of an elusive Malcolm, at once spineless, deceitful and wily, building on the notoriously puzzling scene of encounter between Macduff and Malcolm in England (Macbeth IV.3), enhance the political dimension of Greig’s play. While Dunsinane is firmly anchored in medieval history, performances to a wide variety of audiences across places and times resonating with diverse contemporary political issues amply testify to the play’s universal and timeless quality characteristic of classical tragedy. The nature of the tragic in Dunsinane, however, deserves further consideration, as this paper aims to show through an examination of some fundamentals of the genre of tragedy in what ways the play can be considered a revival of Shakespearean tragedy.

REMI VUILLEMIN (Université de Strasbourg)

Sidney Lee and the Invention of the Sonnet Sequence: Redefining the English Renaissance

Sidney Lee, a meticulous biographer, a major contributor to (and later the main editor of) the Dictionary of National Biography, and a literary critic, might well have been “the most complete, prominent, and eminent Shakespearean of the early 20th century” (Marvin Spevack). His consideration of the Elizabethan sonnet was instrumental in developing his theory of early modern English literature. His ideas on the sonnet (focused on its French and Italian origins) stood in sharp contrast to the dominant biographical conception of the period, and his anthology entitled Elizabethan Sonnets, Newly Arranged and Indexed (1904) remains the basis of much criticism on Elizabethan sonnet sequences to this day. In this paper, I intend to situate Lee’s critical works within the wider context of the post-Romantic reception of the sonnet as a poetic form. I will show how and why Lee developed his theory of the sonnet, and how such a theory can be related to the other considerations found in Lee’s essays. Lee’s works marked the appropriation of the originally Victorian notion of “sonnet sequence” (a concept first coined by Dante Gabriel Rossetti) for the purposes of delineating the features of the Elizabethan sonnet sequence, thereby giving birth to a category of literary criticism and constituting a corpus of works grouped under the same label. The blueprint of much subsequent considerations on early modern English literature, Lee’s work redefined the English Renaissance not just as a period dominated by the towering presence of Shakespeare, but also as a historical moment of cultural collaboration between western European countries. This was a striking move in the early 20th century, a period when Britain’s geopolitical power was at its height, and when war was brewing in mainland Europe.
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