

Cahiers Élisabéthains

A Biannual Journal of English Renaissance Studies

A Journal recognised and accredited by France's CNRS (Centre national de la Recherche Scientifique)
Revue bénéficiant de la reconnaissance scientifique du CNRS

Number 78

Autumn 2010

CONTENTS

From the Editors	iii
Editorial Policy	iv
Contributors	v
Abstracts	vii

ARTICLES

The Tardy-Apish Nation in a Homespun Kingdom: Sartorial Representations of Unstable English Identity	
Atsuhiko HIROTA	1
Gertrude's Interiority	
Maurice HUNT	13
"Soldiers, prisoners, patrimony": King Lear and the Place of the Sovereign	
Doug ESKEW	29
The Natural History of The Silkwormes, and Their Flies	
Peter AUGER	39

REVIEW ARTICLE AND INTERVIEW

Cultural Translation for the Stage: An African <i>Tempest</i>	
Susan L. FISCHER	47
The Challenges of Playing Lear: An Interview with Gregory Hicks	
Coen HEIJES	55

PLAY REVIEWS

<i>Macbeth</i> , directed by Declan Donnellan for Cheek by Jowl, Barbican Centre, Silk Theatre, London, 29 March 2010	
Eleanor COLLINS	63
<i>Morte D'Arthur</i> , by Sir Thomas Malory, adapted by Mike Poulton, directed by Gregory Doran for the RSC, The Courtyard Theatre, Stratford-upon-Avon, 28 June 2010	
Greg WALKER	65
<i>Antony and Cleopatra</i> , directed by Michael Boyd for the RSC, The Courtyard Theatre, Stratford-upon-Avon, 17 May 2010	
Peter KIRWAN	67
<i>Romeo and Juliet</i> , directed by Rupert Goold for the RSC, The Courtyard Theatre, Stratford-upon-Avon, 21 April 2010	
Elinor PARSONS	68
<i>Julius Caesar</i> , directed by Lucy Bailey for the RSC, The Courtyard Theatre, Stratford, 26 May 2009, 15 July 2009 and 31 July 2010	
Clare SMOUT	69
<i>Macbeth</i> , directed by Lucy Bailey, Shakespeare's Globe Theatre, London, 29 April 2010	
Elinor PARSONS	72
<i>Henry VIII</i> , directed by Mark Rosenblatt, Shakespeare's Globe Theatre, London, 24 May 2010	
Eleanor COLLINS	73
<i>1 Henry IV</i> and <i>2 Henry IV</i> , directed by Dominic Dromgoole, Shakespeare's Globe Theatre, London, 14 July 2010	

Janice VALLS-RUSSELL <i>Romeo and Juliet</i> , directed by Oh Tae Suk for the Mokwha Repertory Company, The Rose Theatre, Kingston-upon-Thames, 17 July 2010	77
Neil ALLAN <i>Bartholomew Fair</i> , directed by David Blumfield for Castaway Community Theatre, Aberystwyth Arts Centre, Wales, 21 August 2010	85
Johann GREGORY <i>Macbeth</i> , directed by Joe Dowling for the Guthrie Theater, Wurtele Thrust Stage, Minneapolis, 30 March 2010 and 4 March 2010 <i>Romeo and Juliet</i> , directed by Penny Metropulos for the Acting Company in association with the Guthrie Theater, McGuire Proscenium Stage, Minneapolis, 19 January 2010	87
Gayle GASKILL <i>Richard II</i> , translated by Frédéric Boyer, directed by Jean-Baptiste Sastre for the Festival d'Avignon 2010, Cour d'honneur, Palais des Papes, Avignon, 26 July 2010	89
Josée NUYTS-GIORNAL <i>Hamlet</i> , directed by Frédéric Borie, Théâtre des Treize Vents, Montpellier, 22 January 2010	90
Gaëlle GINESTET <i>La Tempête</i> , translated and adapted by Daniel Loayza from <i>The Tempest</i> and <i>A Midsummer Night's Dream</i> , directed by Georges Lavaudant for Les Nuits de Fourvière, Grand Théâtre, Lyons, 4 June 2010	92
Clifford ARMION <i>Le Songe d'une nuit d'été</i> [<i>A Midsummer Night's Dream</i>], directed by students of the Performing Arts Dept. of Université Paul-Valéry, with Alain Chambon, Gérard Liéber, Philippe Goudard, Laurent Berger and Joëlle Chambon, Théâtre de la Vignette, Univ. Paul-Valéry, Montpellier, 3 June 2010	93
Janice VALLS-RUSSELL	94

BOOK REVIEWS

Line Cottagnies, François Laroque & Jean-Marie Maguin, eds., <i>Théâtre élisabéthain</i> , coll. La Pléiade (Paris: Gallimard, 2009)	
Elizabeth PENTLAND John Tolan, <i>Saint Francis and the Sultan: The Curious History of a Christian-Muslim Encounter</i> (Oxford: Oxford University Press, 2009)	97
David SALTER Joseph L. Black, ed., <i>The Martin Marprelate Tracts</i> (Cambridge: Cambridge University Press, 2008)	100
Nick MYERS Jonathan Bate, <i>Soul of the Age: The Life, Mind and World of William Shakespeare</i> (London: Viking, 2008; New York: Random House, 2009)	101
Lisa HOPKINS Margareta de Grazia and Stanley Wells, ed., <i>The New Cambridge Companion to Shakespeare Studies</i> (Cambridge: Cambridge University Press, 2010)	103
Stuart SILLARS Tiffany Stern, <i>Documents of Performance in Early Modern England</i> (Cambridge: Cambridge University Press, 2009)	104
Eleanor COLLINS Christine Dymkowski and Christie Carson, ed., <i>Shakespeare in Stages: New Theatre Histories</i> (Cambridge: Cambridge University Press, 2010)	106
Stuart SILLARS Peter Holbrook, <i>Shakespeare's Individualism</i> (Cambridge: Cambridge University Press, 2010)	108
Andy MOUSLEY Jennifer Nevile, ed., <i>Dance, Spectacle and the Body Politick, 1250-1750</i> (Bloomington, Indiana: Indiana University Press, 2008)	109
Claire BARDELMANN	111

BOOKS RECEIVED & ANNOUNCEMENTS

Books Received, compiled by Janice VALLS-RUSSELL	113
<i>Cahiers Élisabéthains</i> Order Form	118
Theatre-Reviewing Seminar (Prague 2011), <i>Moreana</i> (advertisement)	46, 115

FROM THE EDITORS

[back to contents](#)

Congratulations to José María Pérez Fernández, whose article “Translation and Metrical Experimentation in Sixteenth-Century English Poetry: The Case of Surrey’s Biblical Paraphrases” (*Cahiers Élisabéthains* 71, Spring 2007, 1-13) has obtained the 2009 University of Granada Research Award (“Premio Universidad de Granada a Trabajos de Investigación de Excelencia, edición de 2009”).



José María Pérez Fernández teaches English Literature at the University of Granada. He is currently preparing an edition of James Mabbe’s 1631 translation of Fernando de Rojas’s *La Celestina* (to be published in 2013 by the Modern Humanities Research Association). He is also working on a book project entitled *Translation, Trade and Common Sense: the Englishing of La Celestina, 1530-1631*. He organized a panel on the topic of “Translation and the Book Trade in Early Modern Europe” for the 2010 Renaissance Society of America Annual Conference: the different papers included in this panel are also part of a current book project, now in its early stages, that will be edited by José María Pérez Fernández.
Email: <jmperez@ugr.es>.

EDITORIAL POLICY

[back to contents](#)

C*ahiers 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.

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

Electronic submissions: <agnes.lafont@univ-montp3.fr> , <nicholas.myers@univ-montp3.fr>.

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

Visit *Cahiers Élisabéthains* at <http://recherche.univ-montp3.fr/cahiers/>
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.

Visit the Institut de Recherches sur la Renaissance, l'Âge Classique et les Lumières (IRCL) at
<http://www.ircl.cnrs.fr>

CONTRIBUTORS

[back to contents](#)

Neil Allan gained a PhD in Philosophy and Literature at the University of Warwick. He is the author of *Franz Kafka and the Genealogy of Modern European Philosophy*. Recent publications include "Nonsense and Logic in Franz Kafka", *Nonsense and Other Senses*, ed. E. Tarantino (2009). He is Assistant Head of English at Kingston College. Address: Kingston College, Kingston Hall Road, Kingston-upon-Thames, Surrey KT1 2AQ, UK.

Clifford Armion is the editor of *La Clé des langues*, an online publication of the École Normale Supérieure de Lyon. He holds a PhD on the symbolism of wounds in Shakespeare's plays and poems. Address: 13 place G. Péri, 69007 Lyon, France. Email: <clifford.armion@yahoo.fr>.

Peter Auger is an AHRC-funded doctoral student at Merton College, Oxford, researching Du Bartas's influence on 16- and 17-century British poetry. He has a publication forthcoming on Du Bartas and William Alexander's *Doomes-day* (1637) in the *Scottish Literary Review*. Address: Merton College, Merton Street, Oxford OX1 4JD, UK.

Claire Bardelmann is Lecturer in English at Université Paul Verlaine of Metz. She is a member of the Institute for Research on the Renaissance, the Enlightenment and the Classical Age (IRCL, CNRS – University Montpellier III). She is a musicologist and a specialist of musical symbolism in Elizabethan drama. Address: UFR Lettres et Langues, Université Paul Verlaine, Ile du Saulcy, 57000 Metz, France.

Eleanor Collins is an Assistant Commissioning Editor at Oxford University Press. She completed her PhD at the Shakespeare Institute and has articles published in *Early Theatre*, *Shakespeare*, *Year's Work in English Studies* and the *Richard Brome Online* edition.

Doug Eskew is Assistant Professor of English at Colorado State University-Pueblo. Recent publications include "Coriolanus and the Paradox of Place", *Early Modern Literary Studies*. Address: Dept. of English and Foreign Languages, Colorado State University-Pueblo, 2200 Bonforte Boulevard, Pueblo, Colorado 81001-4901, USA.

Susan L. Fischer, Ph.D., is Professor *emerita* of Spanish and Comparative Literature at Bucknell University. She is editor of, and co-contributor to, *Comedias del siglo de oro and Shakespeare*; and *Self-Conscious Art: A Tribute to John W. Kronik*. She is also editor of *Gestalt Review* (Gestalt International Study Center, South Wellfleet, Massachusetts). Her most recent book is *Reading Performance: Spanish Golden-Age Theatre and Shakespeare on the Modern Stage* (2009). Email: <sfischer@bucknell.edu>.

Gayle Gaskill is Professor of English and Director of the Honors Program at St. Catherine University in Minnesota. Her articles have appeared in *The Shakespeare Newsletter*, *Renaissance Quarterly*, *The Greenwood Companion to Shakespeare*, and *The Merchant of Venice: Critical Essays*, ed. John W. Mahon and Ellen Macleod Mahon. Address: St. Catherine University, 2004 Randolph Ave., # 4139, St. Paul MN 55105, USA.

Gaëlle Ginestet teaches at Université Montpellier I. She holds a PhD on mythology in Elizabethan love sonnet sequences from Université Paul Valéry-Montpellier III and is the author of an article on Thomas Watson in Yves Peyré, ed., *Mythe et Littérature, Shakespeare et ses Contemporains*, Anglophonia 13, French Journal of English Studies (2003). Address: IRCL, Université Paul Valéry, Montpellier, France.

Johann Gregory is completing a PhD on *Troilus and Cressida* at Cardiff University, where he teaches on a medieval and Renaissance literature course. His research interests lie in how Shakespeare represented ideas about literature on the stage. Recent publications include an article on taste in *Shakespeare*. He manages the blog "Cardiff Shakespeare". Address: Cardiff University, Humanities Building, Colum Drive, Cardiff, CF10 3EU, UK.

Coen Heijes teaches at the University of Groningen. He completed an MA in Shakespeare Studies at the Shakespeare Institute, University of Birmingham and his PhD thesis on the impact of history and culture on communication at the University of Nijenrode. Recent publications include articles on Shakespeare, doubling, music and performance in *Shakespeare Bulletin* and *Shakespeare*. Email: <c.p.a.heijes@rug.nl>.

Atsuhiko Hirota is Associate Professor of English at Kyoto University. Recent publications include “Circes in Ephesus: Civic Affiliations in *The Comedy of Errors* and Early Modern English Identity”, *The Shakespearean International Yearbook* 10, 2010. He is currently working on literary representations of the instability of early modern English identity. Address: Kyoto University, Yoshida Hon-machi, Sakyo, Kyoto, 606-8501, Japan.

Lisa Hopkins is Professor of English and Head of the Graduate School at Sheffield Hallam University and co-editor of *Shakespeare*, the journal of the British Shakespeare Association. Recent publications include *Christopher Marlowe, Dramatist* (2008) and *The Cultural Uses of the Caesars on the English Renaissance Stage* (2008), with a forthcoming edition of Ford’s *The Lady’s Trial* (Revels series). Address: Faculty of Development and Society, 11th Floor, Owen Building, City Campus, Sheffield Hallam University, Sheffield S1 1WB, UK.

Maurice Hunt, Research Professor of English at Baylor University (Texas), is the author of *Shakespeare’s Religious Allusiveness* (2004) and *Shakespeare’s As You Like It: Late Elizabethan Culture and Literary Representation* (2008). His essay, “Cobbling Souls in Shakespeare’s *Julius Caesar*”, appeared in *Cahiers Élisabéthains* 65 (Autumn 2003). Address: Department of English, Baylor University, One Bear Place, #97404, Waco, TX 76798-7404, USA.

Richard Kenney is an American secondary school teacher of English and drama. He lives in Reston, Virginia, and saw this performance while on study leave as a postgraduate student in the MA Shakespeare and Education programme at the Shakespeare Institute in Stratford-upon-Avon.

Peter Kirwan is a final-year doctoral student at the University of Warwick, working on the Shakespeare “Apocrypha”. He is an Associate Editor of the forthcoming *Collaborative Plays by Shakespeare and Others*, and has contributed stage histories for individual editions of the RSC Shakespeare. He reviews early modern theatre and is the author of *The Bardathon* academic review blog (<<http://blogs.warwick.ac.uk/pkirwan>>).

Andy Mousley is Senior Lecturer in English at De Montfort University. He is the author of *Re-Humanising Shakespeare* (2007) and “The New Literary Humanism: Towards a Critical Vocabulary”, *Textual Practice*, 19 April 2010 (iFirst), 1-21, and the guest editor, with introduction, of “Shakespeare and the Meaning of Life”, *Shakespeare* 5:2 (2009), 135-44. Address: Faculty of Humanities, De Montfort University, Leicester LE1 9BH, UK.

Josée Nuyts-Giornal is the author of several articles on Northern Humanism and shared imagery in Elizabethan drama and Dutch prints, after a doctoral thesis on Dutch engraving and Elizabethan drama. She currently collaborates on two research projects of the IRCL, Montpellier. Her most recent publications include “Shakespearean Virtuosity in *The Winter’s Tale* and the Mannerist tour de force” in *The Spectacular in and around Shakespeare*, ed. Pascale Drouet (2009).

Elinor Parsons holds an MA from The Shakespeare Institute, University of Birmingham and a PhD in Drama from Royal Holloway, University of London. Her thesis explored screen versions of *The Taming of the Shrew*. She has worked as a Visiting Lecturer at several institutions in London and is now a Lecturer in Drama at De Montfort University in Leicester. Address: De Montfort University, The Gateway, Leicester LE1 9BH, UK.

Elizabeth Pentland is Assistant Professor of English at York University in Toronto, Canada. She has published essays on Elizabeth I and on Shakespeare’s *Illyria* and is currently at work on a book that examines English identity and writing about France from 1558 to 1625. Address: York University, Toronto, Ontario M3J1P3, Canada.

David Salter is Lecturer in Middle English Literature at the University of Edinburgh. He is the author of *Holy and Noble Beasts: Encounters with Animals in Medieval Literature* (2001), and his next book on the Franciscans in England is forthcoming with Oxford University Press. Address: Department of English Literature, University of Edinburgh, David Hume Tower, George Square, Edinburgh EH8 9JX, UK.

Stuart Sillars is Professor of English at the University of Bergen, Norway. His most recent books are *Painting Shakespeare: The Artist as Critic* (2006) and *The Illustrated Shakespeare, 1709-1875* (2008). Address: Universitetet i Bergen, Postboks 7800, 5020 Bergen, Norway.

Clare Smout is a doctoral student at Magdalen College, researching brother/sister relationships on the early modern stage, after working in theatre and teaching at leading drama schools. Recent publications include the “RSC Performance History” sections for RSC/Macmillan editions of *The Winter’s Tale* (2009), *The Merry Wives of Windsor* (2011) and *Timon of Athens* (2011). Address: Magdalen College, University of Oxford, OX1 4AU, UK.

Greg Walker is Regius Professor of Rhetoric and English Literature at the University of Edinburgh, and currently Head of the University’s School of Literatures, Languages and Cultures. Among his most recent publications are *Writing Under Tyranny: English Literature and the Henrician Reformation* (2005) and *The Oxford Handbook of Medieval Literature in English* (2010), the latter co-edited with Professor Elainereharne of Florida State University. Address: University of Edinburgh, David Hume Tower, George Square, Edinburgh EH8 9JX, UK.

Peter AUGER
[back to contents](#)

The Natural History of *The Silkwormes, and Their Flies*
Cahiers Élisabéthains 78 (Autumn 2010), 39-45.

INDEX TERMS

- | | | |
|---|---|---------------------------|
| 1) Moffet, Thomas [Moufet, Muffet] | 2) Bartas, Guillaume de Salluste, seigneur du | 3) Herbert, Mary [Sidney] |
| 4) <i>Insectorum sive Minimorum Animalum Theatrum</i> | 5) imitation | 6) humanism |
| 7) naturalism | 8) poetry, didactic | |

This study examines the overlap between natural philosophy and humanist imitation in two works by Thomas Moffet: his reference work *Insectorum sive Minimorum Animalum Theatrum* (written c.1589) and his poem *The Silkwormes, and their Flies* (1599). Both works draw extensively on contemporary and classical authors in order to create intertextual collages that look backwards towards the natural unity found in the Garden of Eden. This leads me to argue that *The Silkwormes'* compositional style shares more in common with Guillaume de Saluste, Sieur Du Bartas's *Sepmaine* (1578, 1584) than with Virgilian didactic poetry. I consider throughout Elizabethan notions of authority, composition and originality, and conclude that *Silkwormes* merits critical attention for its skilful synthesis of diverse material in creating a work appropriate for Mary Herbert and her household at Wilton.

(PA)

*

Cahiers Élisabéthains 78 (Autumn 2010), 39-45.

MOTS-CLÉS POUR INDEXATION

- | | | |
|---|---|---------------------------|
| 1) Moffet, Thomas [Moufet, Muffet] | 2) Bartas, Guillaume de Salluste, seigneur du | 3) Herbert, Mary [Sidney] |
| 4) <i>Insectorum sive Minimorum Animalum Theatrum</i> | 5) imitation | 6) humanisme |
| 7) naturalisme | 8) poésie didactique | |

Cette étude se penche sur la superposition entre la philosophie naturelle et l'imitation humaniste dans deux textes de Thomas Moffet: son ouvrage de référence, *Insectorum sive Minimorum Animalum Theatrum* (écrit v.1589) et son poème, *The Silkwormes, and their Flies* (1599). Dans ces deux ouvrages il puise abondamment chez les auteurs classiques ainsi que chez ses contemporains pour créer des collages intertextuels qui regardent en amont vers l'unité naturelle du Jardin d'Éden. À partir de là, nous nous attachons à démontrer que la composition de *The Silkwormes* se rapproche davantage par son style de *La Sepmaine* (1578, 1584) de Guillaume de Salluste, seigneur du Bartas, que de la poésie didactique de Virgile. Nous aborderons les notions élisabéthaines d'autorité, de composition et d'originalité, pour conclure que *The Silkwormes* mérite l'attention du critique pour sa synthèse habile de divers matériaux, en créant une œuvre qui convenait tout à fait à Mary Herbert et sa maisonnée de Wilton.

(CE)

Doug ESKEW
[back to contents](#)

“Soldiers, prisoners, patrimony”: *King Lear* and the Place of the Sovereign
Cahiers Élisabéthains 78 (Autumn 2010), 29-38.

INDEX TERMS

- | | | |
|----------------|---------------------|------------------------|
| 1) Shakespeare | 2) <i>King Lear</i> | 3) sovereignty |
| 4) space | 5) place | 6) theology, political |

This essay argues that the early modern political, material, and jurisdictional phenomenon known as the “verge” may be helpful in interpreting *King Lear*. During Shakespeare’s lifetime, this 12-mile compass surrounding the person of the king became a contested site in the battle over sovereign authority. As a ground-zero of sovereign power, the verge stands as the object of desire motivating the characters of Lear and Edmund. Lear wishes to regain the verge so that he might put his daughters on trial. Edmund wishes to gain retributive justice in going from “base” bastard to the “top” of the monarchy. This doubling of the king and the bastard is displayed in the play’s chiasmic language and stage movements. With a significant exception, Lear and Edmund do not occupy the stage at the same time, but their paths cross once at the play’s beginning and once at its end – times when Lear alternatively loses the verge and then, briefly, regains it.

(DE)

*

Cahiers Élisabéthains 78 (Autumn 2010), 29-38.

MOTS-CLÉS POUR INDEXATION

- | | | |
|----------------|-----------------------|------------------------|
| 1) Shakespeare | 2) <i>Le Roi Lear</i> | 3) souveraineté |
| 4) espace | 5) lieu | 6) théologie politique |

Cet article cherche à démontrer que le phénomène politique, matériel et juridictionnel de la première modernité connu sous le nom de “verge” peut nous apporter des éclairages sur *Le Roi Lear*. Durant l’époque de Shakespeare, ce territoire de douze miles entourant la personne du roi devint le lieu contesté d’un conflit au sujet de l’autorité royale. En tant que zone inviolable du pouvoir royal, cette zone représente l’objet du désir qui anime Lear et Edmund. Lear souhaite la regagner afin de pouvoir juger ses filles. Edmund cherche à obtenir réparation par une ascension qui le mènerait de l’humiliation de la bâtardise au “sommet” de la monarchie. Cette doublure du roi et du bâtard apparaît dans le langage chiasmique de la pièce et le mouvement des acteurs sur scène. À une exception près, Lear et Edmund ne sont pas présents sur scène en même temps, mais leurs chemins se croisent deux fois, au début puis à la fin de la pièce, à des moments où Lear perd cet espace, puis le regagne brièvement.

(CE)

Atsuhiko HIROTA
[back to contents](#)

The Tardy-Appish Nation in a Homespun Kingdom: Sartorial Representations of Unstable English Identity
Cahiers Élisabéthains 78 (Autumn 2010), 1-12.

INDEX TERMS

- | | | |
|--------------------------------------|-----------------------------------|---|
| 1) Identity, English | 2) apparel | 3) Boorde, Andrew, <i>The Fyrste Boke of the Information of Knowledge</i> |
| 4) <i>Thomas of Woodstock</i> | 5) <i>Richard II</i> | 6) <i>The Merchant of Venice</i> |
| 7) <i>The Merry Wives of Windsor</i> | 8) Peele, George, <i>Edward I</i> | 9) Speed, John, <i>The Theatre of the Empire of Great Britaine</i> |

Clothes were integral to the construction of early modern English identity. In the anonymous *Thomas of Woodstock* the homespun frieze that Thomas wears and the patch-work of foreign apparel that Richard II invents with his favourites characterize these political opponents as English and un-English respectively. This dichotomy, however, was not always as clear-cut as Woodstock suggests. Early modern English writers (including Shakespeare) referred to a patchwork of foreign apparel as the favourite fashion of Englishmen so often that this conspicuously un-English sartorial feature paradoxically came to represent Englishness. Sixteenth-century English writers also made frieze represent the Welsh and the Irish. This coarse woollen cloth symbolized marginality and lack of cultural sophistication rather than essential Englishness. Both the patchwork of foreign apparel and frieze thus could represent both Englishness and un-Englishness. This double duality suggests the vulnerability and instability of the conception of Englishness.

(AH)

*

Cahiers Élisabéthains 78 (Autumn 2010), 1-12.

MOTS-CLÉS POUR INDEXATION

- | | | |
|--|-----------------------------------|---|
| 1) identité anglaise | 2) costume | 3) Boorde, Andrew, <i>The Fyrste Boke of the Information of Knowledge</i> |
| 4) <i>Thomas of Woodstock</i> | 5) <i>Richard II</i> | 6) <i>Le Marchand de Venise</i> |
| 7) <i>Les Joyeuses commères de Windsor</i> | 8) Peele, George, <i>Edward I</i> | 9) Speed, John, <i>The Theatre of the Empire of Great Britaine</i> |

Les vêtements sont une composante intégrante de la construction de l'identité anglaise de la première modernité. Dans la pièce anonyme *Thomas of Woodstock*, la ratine tissée que porte Thomas et l'assemblage disparate de modes vestimentaires étrangères que Richard II élabore avec ses favoris caractérisent ces deux opposants comme étant respectivement anglais et non-anglais. Cette dichotomie n'est toutefois pas aussi tranchée que le suggère Woodstock. Des écrivains de la première modernité (dont Shakespeare) se réfèrent à un patchwork de styles étrangers comme étant la tenue préférée adoptée par les Anglais, à tel point que cette caractéristique vestimentaire si visiblement non-anglaise a fini par représenter l'identité anglaise. Les auteurs anglais du XVI^e siècle ont également utilisé la ratine pour représenter les Gallois et les Irlandais: ce grossier tissu de laine symbolisait la marginalité et un manque de raffinement culturel plutôt qu'une identité "anglaise" foncière. C'est ainsi que l'assemblage de modes étrangères et la ratine en viennent à représenter à la fois une identité anglaise et non-anglaise. Cette double dualité suggère une vulnérabilité et une instabilité de la notion même d'identité anglaise.

(CE)

Maurice HUNT
[back to contents](#)

Getrude's Interiority
Cahiers Élisabéthains 78 (Autumn 2010), 13-27.

INDEX TERMS

- | | | |
|------------------|--------------------------------|-----------------------------------|
| 1) interiority | 2) Gertrude | 3) characterisation, early modern |
| 4) <i>Hamlet</i> | 5) <i>Hamlet</i> , first texts | 6) mirrors, early modern |

This essay describes a complex inward life in Gertrude, one larger and more consistent with her speeches, silences, and behaviour than interiorities previously posited for her. It does so by first showing the outwardness of her character in the 1603 First Quarto text of *Hamlet*, such that the inwardness of her character in the 1604-1605 Second Quarto and 1623 Folio texts becomes more apparent. Fresh analysis of Gertrude and Hamlet's dialogue in her closet (Act III Scene 4) and her behaviour afterwards suggests that inwardly Gertrude does not consider her marriage to Claudius incestuous, that she likely loves Claudius as much or more than she does her son, that she never does obey Hamlet's command to forswear Claudius's bed, and that she imagines a family romance in which she and Claudius and her son and Ophelia form a family. That is, she does so until Ophelia's death. Her accidental poisoning, occasioned by the man she seems to love, is the greater for the loss of a relatively rich interior life.

(MH)

*

Cahiers Élisabéthains 78 (Autumn 2010), 13-27.

MOTS-CLÉS POUR INDEXATION

- | | | |
|------------------|------------------------------------|---|
| 1) intériorité | 2) Gertrude | 3) étude de caractère, première modernité |
| 4) <i>Hamlet</i> | 5) <i>Hamlet</i> , premiers textes | 6) miroirs, première modernité |

Cet article décrit la vie intérieure complexe de Gertrude, une vie plus riche et plus cohérente avec ses paroles, ses silences et son comportement que l'intériorité qu'on lui a attribuée jusqu'à présent. Nous montrons la dimension extrovertie de son personnage dans le premier in-quarto de *Hamlet*, de 1603, ce qui permet ensuite d'en montrer la dimension plus introvertie, telle qu'elle apparaît de manière plus manifeste dans le deuxième in-quarto de 1604-1605 et l'in-folio de 1623. Des analyses nouvelles du dialogue de Gertrude et Hamlet dans son cabinet (Acte III Scène 4) et son comportement ultérieur suggèrent qu'intérieurement, Gertrude ne considèrerait pas que son mariage avec Claudius avait un caractère incestueux, qu'elle l'aime sans doute autant si ce n'est plus que son fils, qu'elle n'obéit pas à l'injonction de Hamlet de délaisser la couche de Claudius, et qu'elle imagine un roman familial dans lequel elle formerait une famille avec Claudius, son fils et Ophélie – cela, du moins, jusqu'à la mort de cette dernière. Son empoisonnement accidentel, causé par l'homme qu'elle aime, est d'autant plus dramatique compte tenu du renoncement à une vie intérieure relativement riche qu'il présuppose.

(CE)