

# Cahiers Élisabéthains

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## EDITORIAL POLICY

An English-language journal, *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, including its afterlives, is the focal point of our interests.

*Cahiers* welcomes all critical approaches, traditional, contemporary, and cutting edge.

Each issue includes articles (4-5), a unique section of international theatre reviews, illustrated with colour and black-and-white photographs, 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 footnotes, and written in English. Do not append a bibliography. For articles and notes, give full references in the footnotes. 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 submit electronic copies (Word and RTF formats): see contacts below.

- **Articles**

Articles (6,000-8,000 words) should be addressed in electronic format to Agnès Lafont or Nick Myers, our Assistant Editors. See addresses below.

- **Notes**

Contributions for the "Notes" section may include notes and brief articles, not to exceed 3,000 words. The intention is to provide an outlet for remarks and discoveries of a literary-historical, comparative, textual or bibliographical nature, as well as performance and other forms of adaptation (stage, screen, etc.). Submissions should be emailed to Janice Valls-Russell, Reviews and Managing Editor.

- **Play and Book Reviews**

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- **Announcements**

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Katherine A. GILLEN

From Sacraments to Signs: The Challenges of Protestant Theatricality in John Bale's Biblical Plays  
*Cahiers Élisabéthains* 80 (Autumn 2011), 15-25.

## INDEX TERMS

- |                                 |                        |               |
|---------------------------------|------------------------|---------------|
| 1) Bale, John                   | 2) theatre, Protestant | 3) sacraments |
| 4) divinity, representations of | 5) semiotics, theatre  |               |

This essay examines Bale's attempt to create a reformed theatre that not only promoted Protestant ideology but also conformed to emerging conceptions of Protestant religious representation. I argue that Bale's 1538 Biblical plays, *God's Promises*, *John Baptist's Preaching in the Wilderness* and *The Temptation of Our Lord* are linked not only by their plot arc and articulation of Protestant doctrine but also through their sustained interest in translating Protestant religious semiotics to the theatre. Complicating prevailing arguments that Bale was comfortable representing the divinity on stage, I chart Bale's rhetorical efforts to avoid idolatry by depicting Christ as an embodied, and therefore theatrical, sign. Ultimately, Bale has difficulty reconciling the sign of the embodied Christ with the linguistic signs of Scripture. His struggles, I contend, reflect larger tensions between the presumed transparency of Scripture and Protestants' desire to supplement this "transparent" text with sermons and plays.

(KG)

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*Cahiers Élisabéthains* 80 (Autumn 2011), 15-25.

## MOTS-CLÉS POUR INDEXATION

- |                              |                          |               |
|------------------------------|--------------------------|---------------|
| 1) Bale, John                | 2) théâtre protestant    | 3) sacrements |
| 4) divinité, représentations | 5) sémiotique du théâtre |               |

Cet article examine la tentative de Bale de créer un théâtre de la Réforme qui visait à promouvoir l'idéologie protestante tout en se conformant aux conceptions de la représentation religieuse protestante qui se faisaient jour. Je chercherai à démontrer que les pièces bibliques de Bale de 1538 (*God's Promises*, *John Baptist's Preaching in the Wilderness* et *The Temptation of Our Lord*) sont reliées entre elles non seulement par la portée de l'intrigue et son articulation avec la doctrine protestante, mais aussi par leur attachement à transposer au théâtre une sémiotique religieuse protestante. Réévaluant les analyses selon lesquelles la représentation sur scène du divin ne troublait pas Bale, je retracerai la démarche rhétorique de Bale pour éviter toute accusation d'idolâtrie en présentant le Christ comme un signe incarné et donc dramatique. En fin de compte, Bale a eu des difficultés à concilier le signe du Christ incarné et les signes linguistiques des Écritures. J'avance l'idée que cette tension reflète des tensions plus vastes entre la transparence supposée des Écritures et la tentation des Protestants de compléter ce texte "transparent" par des sermons et des pièces. (CE)

Farrah LEHMAN DEN

“We Confound Knowledge with Knowledge”: Posthumanism and Sensory Encounter in John Webster’s *The White Devil*  
*Cahiers Élisabéthains* 80 (Autumn 2011), 35-46.

## INDEX TERMS

- |                 |                              |                           |
|-----------------|------------------------------|---------------------------|
| 1) posthumanism | 2) Webster, John             | 3) <i>The White Devil</i> |
| 4) anatomists   | 5) <i>Arden of Feversham</i> | 6) knowledge, sensory     |
| 7) affect       |                              |                           |

In a number of scenes in John Webster’s *The White Devil*, characters fail to encounter events with their eyes, ears, and tongues; these moments of failed sensory encounter stand in contrast to early modern anatomists’ claims that unencumbered, personal human sensory encounter leads to a satisfying knowledge of the universe. This essay argues that the anxieties of sensory encounter exposed in the play are strikingly posthumanist: the play acknowledges that the senses often operate at a distance rather than bridge distances, critiques the ideas that sensory knowledge and consciousness are central to human experience, and even suggests that sensory encounter can sometimes be radically nonpersonalizable. In rehearsing a posthumanist reading, this essay also addresses some of the challenges inherent in posthumanist readings of early modern drama, namely that “reading” suggests a conscious, interpretive, and human engagement with a text.

(FLD)

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*Cahiers Élisabéthains* 80 (Autumn 2011), 35-46.

## MOTS-CLÉS POUR INDEXATION

- |                  |                              |                             |
|------------------|------------------------------|-----------------------------|
| 1) posthumanisme | 2) Webster, John             | 3) <i>Le Démon blanc</i>    |
| 4) anatomistes   | 5) <i>Arden of Feversham</i> | 6) connaissance sensorielle |
| 7) affect        |                              |                             |

Dans un certain nombre de scènes du *Démon blanc*, les personnages échouent à affronter des événements par la vue, l’ouïe ou le langage; ces moments d’échec sensoriel contrastent avec l’affirmation des anatomistes de la première modernité selon lesquels une interaction sensorielle humaine, personnelle et sans entrave débouche sur une connaissance satisfaisante de l’univers. Cet article vise à démontrer que les inquiétudes relatives aux rencontres sensorielles mises en scène dans la pièce de Webster représentent une rupture posthumaniste: la pièce admet que les sens fonctionnent plus souvent à distance qu’ils ne servent à franchir les distances, interroge l’idée selon laquelle la connaissance et la conscience sensorielles sont indispensables à l’expérience humaine, et suggère même que la rencontre sensorielle peut être radicalement impossible à personnaliser. Dans la lecture posthumaniste qu’il propose, cet article aborde aussi certains des défis que posent les lectures posthumanistes du théâtre de la première modernité, notamment l’idée que “lire” implique une interaction consciente, interprétative et humaine avec un texte.

(CE)

Nathalie ROULON

The Representation of the Two Queens in *King Henry The Eighth*  
*Cahiers Élisabéthains* 80 (Autumn 2011), 27-34.

## INDEX TERMS

- |                    |                        |                           |
|--------------------|------------------------|---------------------------|
| 1) Henry VIII      | 2) Katherine of Aragon | 3) Boleyn, Anne           |
| 4) Shakespeare     | 5) Fletcher,           | 6) <i>King Henry VIII</i> |
| 7) imagery, Marian | 8) musique             |                           |

Although recent critics of *King Henry VIII* tend to argue that the play represents Katherine of Aragon and Anne Boleyn in much the same way, a study of the Marian imagery and the musical references leads one to establish clear distinctions between the two queens and to assess the political and religious implications of these distinctions.

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*Cahiers Élisabéthains* 80 (Autumn 2011), 27-34.

## MOTS-CLÉS POUR INDEXATION

- |                  |                        |                             |
|------------------|------------------------|-----------------------------|
| 1) Henry VIII    | 2) Catherine d' Aragon | 3) Boleyn, Anne             |
| 4) Shakespeare   | 5) Fletcher,           | 6) <i>Le Roi Henry VIII</i> |
| 7) image mariale | 8) musique             |                             |

Bien que la critique actuelle tende à considérer que Catherine d' Aragon et Anne Boleyn sont représentées sur un mode analogue dans *Le Roi Henri VIII*, l'étude des images mariales et des références musicales contenues dans la pièce permet d'établir des distinctions claires entre les deux figures et de mesurer les conséquences politiques et religieuses de ces distinctions.

(NR)

## CARDENIO, FROM CERVANTES TO SHAKESPEARE AND BEYOND: AN INTERVIEW WITH ROGER CHARTIER



Interview between Roger Chartier, author of *Cardenio entre Cervantès et Shakespeare* (Paris: Gallimard, 2011), and Janice Valls-Russell.

A historian specialising in the written culture of early modern Europe, Roger Chartier is Professor at the Collège de France, where he holds the chair of “Text and Cultures in modern Europe”, Director of Studies at the École des Hautes Études en Sciences Sociales, and Visiting Professor at the University of Pennsylvania. He has published and lectured extensively, and his works have been translated into several languages. He has edited or co-edited leading collaborative projects that include *Pratiques de la lecture*

(1985); *Passions of the Renaissance*, vol. 3 of *A History of Private Life* (1989) edited by Philippe Ariès and Georges Duby; *Histoire de l'Édition française*, with H.-J. Martin (1982-1986); and *A History of Reading in the West*, with Guglielmo Cavallo (1999). He is the author of several books. Those published in English and/or of more immediate interest to readers of *Cahiers Élisabéthains* in the context of this interview include *Cultural History: Between Practices and Representations* (1988); *On the Edge of the Cliff: History, Language and Practices* (1996); *Publishing Drama in Early Modern Europe, The Panizzi Lectures 1998* (1999); *Inscription and Erasure. Literature and Written Culture from the Eleventh to the Eighteenth Century* (2007), *Écouter les morts avec les yeux* (2007).

Roger Chartier received me in his office at the Collège de France, a large, luminous room lined with books. In the centre of the room stands his desk, which belonged to, and was designed for, the anthropologist Marcel Mauss, with rows of filing drawers in which Mauss kept his documents and findings.

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JVR – Much of your work has focused on written culture, on the material conditions of textual production and the conditions of reception. In the case of *Cardenio*, you have undertaken to study a 17th-century text, the first hypothetical material form of which dates from the eighteenth century, a text with a floating title (*Cardenno*, *Cardenna*, *Double Falsehood*) and of uncertain authorship. Isn't that accumulating challenges? What led you to embark on that quest?

RC – Perhaps a combination of good luck and circumstances. Since 2001, I have been Visiting Professor at the University of Pennsylvania, Philadelphia. My field is history, but I have also worked there with the English Department's Shakespeareans. I teach fairly regularly with Peter Sallibrass. This experience, and the presence of Margreta de Grazia and, more recently, Zachary Lesser, have helped me to define a firmer interest in Shakespeare than I might have had before my arrival in Philadelphia, all the more so since the university library has a strong Shakespeare tradition, with a whole room, the Furness Library, a library within the library, entirely devoted to the bibliography of the Elizabethan world and sev-

enteenth-century Britain. All this has enabled me to carry out modest research into specific aspects of the Shakespeare canon: an article in *Shakespeare Quarterly* on Hamlet's tables, written with Peter Sallibrass, J. Franklin Mowery and Heather Wolfe; and more personal work on the staging of Jack Cade's rebellion in *2 Henry VI*.

All of this intersects with previous and subsequent interest in the drama and, more broadly, the literature of the Spanish Golden Age. I have worked on French translations and editions of Quevedo's *Buscón*, on *comedia* and, obviously, after 2005 – a key year in celebrations of Cervantes – on *Don Quixote*. I have explored the equivalent of...

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