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Book Review: Clare Harraway, *Re-citing Marlowe: Approaches to the Drama*. Aldershot and Brookfield, VT: Ashgate, 2000.

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the falls of the central figures. She then develops thorough, complex readings of how transgressive speech is used to reflect on cultural change in the Tudor plays. Her overly schematic claim, made fitfully, that the temptation and fall of John Skelton's Magnificence constitutes an 'allegory' depicting the consequences of the humanists' demotion of medieval Latin and Middle English does not mask her sophisticated deployment of earlier arguments: that Fancy's manipulation of words would be countered by the audience's response that some signs are socially valuable and so should be stable, that the tempters' transgressive speech, conventional in moral plays, indicates that signs of good and evil are stable, and that Magnificence becomes an object of the audience's mockery when he falls into the proud boasts of biblical play tyrants. Thus, the signs of spiritual degradation remain stable, even though Magnificence himself misreads the identity of deceptive speakers. With John Heywood's *The Play of the Wether*, Forest-Hill enters the tricky world of topical allusion. Yet her general argument does not depend on the persuasiveness of specific allusions: she cogently moves beyond traditional readings of Heywood's impartiality toward Reformed and Catholic claims to reason that he indirectly espouses virtue, usually in the form of the old religion, and reconciliation.

While these chapters largely ignore any new social context for transgressive language, Forest-Hill grounds John Bale's *King Johan* firmly in the biblically authorized use of abuse in Tudor religious controversy. Bale inverts the traditional use of transgressive language for characterizing spiritual states by having characters utter more abuse as they, quite virtuously, reject Catholicism. In this chapter she also loosely extends transgressiveness to any expression of support for the pope against the king, even to cynical self-disclosure by papal supporters – a move which might have been justified had she developed consistent ethical (especially focusing on will, intention, and consequences), semiotic, and/or theoretical analysis in the earlier chapters. Both the plays and the topic demanded that.

EDWIN D. CRAUN

Clare Harraway. *Re-citing Marlowe: Approaches to the Drama*. Aldershot, Hants: Ashgate, 2000. Pp 224.

Clare Harraway uses the phrase 'textual cabaret' (60) to describe the proliferation of letters, documents, titles, and signatures in *Edward II*. The strength of her study as a whole lies in her persuasive demonstrations that Marlowe's

characters abuse received terms and categories of all kinds by treating them as weapons. Its weakness lies in her failure to distinguish use from abuse where the language or discourse about Marlowe is concerned. She treats scholars who refer to 'canon' or 'genre', for example, as if they were comparable to murderous monsters like the Guise and Ferneze. By now such critical procedures are familiar: the deconstructionist wages a mental fight against violence by attacking prejudicial, self-fortifying attitudes which determine the dialects of the tribe. Often enough these procedures empty out received categories, leaving them well suited for 'cabaret' – a playful and inconsequential performance. The question enacted by Harraway's book is whether Marlowe scholarship can still aspire to other values.

Marlowe, we are told, is himself a 'discourse', a set of inscriptions made up of his plays and the writings about him. Harraway opens her book by criticizing the biographical emphasis in Marlowe studies, promptly de-centring an author whose sensational life has occasioned invidious comparisons with a supposedly greater, more elusive Shakespeare. In fact, she maintains (citing Richard Wilson), we have 'massive documentation' about Shakespeare's life, but it is much 'less exciting' (11). Harraway believes, with Foucault, that the author is a concept used to 'police' meaning; she agrees with Derrida that traditional readings 'double the text'; 'they simply reiterate and thereby reproduce what is already explicit in the text itself' (17). She opts instead for a method which both doubles and opens up texts, focusing particularly on dramatic moments 'marked by either criticism's obsessive concern or its unaccountable neglect' (18).

It follows from Harraway's principles that her practice will be thematic rather than chronological; a discursive 'Marlowe' may illustrate various applications of theory but will not develop or change as a playwright. In her first section, 'Reading and Writing', Harraway brings together *Doctor Faustus* (treated as two works) and *Edward II*, plays concerned with the reception and re-deployment of authorized texts. Faustus, readers may be surprised to find, is free to make hash of his reading in his first scene because the play texts 'mark the moment when the principle of authorial and textual authority lost its time-honoured respect' (33). His real and damning error is to believe that a written contract can bind him. If it could, Harraway reasons, he would not need to renew it. The words appearing on his arm reveal the evanescent, ghostly nature of all writing, made manifest as well by Derrida's notion of the 'trace': 'inscription inscribes its own temporariness' (42). In *Edward II*, dynastic royal power rather than diabolic coercion underwrites textual authority. According to Mortimer (72), 'our behoof will bear the greater sway / Whenas a king's name shall be under-writ' (5.2.13–14). This play, like *Doctor Faustus*, occurs

at a decisive 'moment when the textual performance of the past was being opened to analysis' (53). Harraway shows how language fails to bind in *Edward II,* despite the 'stranglehold' of the past expressed through appeals to 'legal and textual myths' of 'perpetuity' (65–6). The play ends as it does because Edward III can impose his interpretation on Mortimer's riddling letter, 'exploiting the past in order to invent the present and circumscribe the future' (75). All texts (like kings) lack "agency", she claims (63), except in so far as communal consent supports them.

But because Harraway personifies Marlowe's texts, they take on an agency more compelling than that of author or characters. *Edward II*, she argues, self-consciously literalizes the very processes of re-reading the past which have led to its creation (60–1). The *Tamburlaine* plays use repetition – often denigrated as an artistic flaw – to indicate that there are no definitive origins, only endless differentiations. In *Dido Queen of Carthage* (also considered in her second section, 'Repetition'), dramaturgy writes back to critics who have accused this early work of immaturity and indebtedness. Child actors stage a play in which children dominate adults and theatrical representation rivals its epic parent, Virgil's *Aeneid*. Stigmatized by critics as a non-canonical, 'bad' text, *The Massacre at Paris* interrogates canonical thought *per se*, mocking a humanist faith in translations as capable of preserving original texts and promoting self-origination through reform. *The Jew of Malta* concludes this final section, 'Reformation', with a sweeping indictment of 'literary structures through and by which texts are conventionally read' (168), challenging the very possibility of generic classification.

Harraway implies, therefore, that Marlowe's plays revenge themselves on critics who neglect their 'multivalent' natures. The playwright remains de-centred in her account, becoming an active, creative presence in only one context. To describe his 'attempt in the drama to unseat his artistic progenitor, Virgil' (126), Harraway ironically associates him with Hamlet, another 're-citer' of Virgil who is anxious about the disruption of familial order and succession figured by boys' acting companies. In a rare critical gesture, Harraway also effaces herself, refusing to end her book with a 'last word' which claims 'interpretative primacy' (207). As I understand her strenuous aversion to the 'sanctity of originality' (126), so emphasized in her final chapters, she has identified through current philosophies of textuality attitudes which resemble the deadliest sins of pride or self-conceit. In keeping with her own self-effacement are her generous quotations from scholars whose views she accepts and questions. Her readings will surely occasion more argument. To claim, for

example, that 'the two parts of *Tamburlaine* do not stage inscription and reception' (81) is to ignore the literary models filling Tamburlaine's head. But a scholar so capable of enacting a sustained critique of the Faustian project should never be confused with a cabaret performer.

JUDITH WEIL

C. Walter Hodges. *Enter the Whole Army: A Pictorial Study of Shakespearean Staging, 1576–1616*. Cambridge: Cambridge University Press, 1999. Pp xii, 180. Illus.

Enter the Whole Army by C. Walter Hodges is both a book of pictures and an exploration of Elizabethan staging. As a book of pictures, it is unparalleled. Hodges has brought together more than fifty of his drawings made in the 1980s to accompany volumes in the series, *The New Cambridge Shakespeare*. He gathers them now into one volume in order to suggest more comprehensively 'the structure and management of the stage Shakespeare had worked with' (viii). Following introductory chapters, Hodges addresses specific features of the stage and staging: the music (or lords') room, procession scenes, the stage posts, beds and other furniture, special effects such as traps and descent machinery, and playing outside of the commercial playhouses in London. He acknowledges that, illustration to illustration, there are inconsistencies such as the presence or absence of a low railing around the stage and the position of a curtained space, but he justifies these as 'exploratory variations' that permit him to imagine alternatives. That focus on alternatives is key. Hodges repeatedly points out that his stagings are conjectural; at one point, he observes that '[w]e know the methods by which the Elizabethans might have achieved … [a particular] effect, but their actual interpretation of them is another matter' (48). However, the drawings are so beguiling that they have the effect of fact.

Consider, for example, fig 15, which depicts a moment in Mark Antony's funeral oration in *Julius Caesar*. Hodges provides a pulpit, which he describes as 'a firmly-built structure of commanding height' (42) from which Antony addresses the crowd. Hodges is so taken with the utility of such a structure that he imagines it a permanent fixture of the Elizabethan stage (44). In fig 46, which depicts Prospero's cell, Hodges provides a 'small central porch projecting from' the upper stage (136); in a note on the structure, he muses that the porch is 'so simple, so obvious and so useful' that he can think of no reason why it did not exist. He provides variations on the porch-and-pulpit combi-