

sage, body, Shakespeare. So it goes. Hand D does more than represent Shakespeare; it resurrects him.

The final article, by Leeds Barroll, 'Assessing "Cultural Influence": James I as Patron of the Arts' (132), focuses on history. Barroll states that James I took extensive measures 'to assure his physical security at the accession' (139). That, coupled with James's interest in the highly physical activity of hunting, rather than in theater productions, finalizes the idea that this volume deals with more than abstractions, and that actors' bodies, the bodies of the audience, even the question of our interest in bodies, may lead us closer to understanding the now long decayed mind-bodies of early moderns who actually lived, as well as to an understanding of the literature they produced.

The twenty-one book reviews (165) that make up the rest of the volume are delightfully useful at guiding one's reading. Many of the reviews lead back to the essays. This is clearly so in Jonathan Dollimore's review of George Minois' *History of Suicide* (240) and Jonathan Gil Harris's review of Michael C. Schoenfeld's *Bodies and Selves in Early Modern England*. (252). This volume of *Shakespeare Studies* will reward the reader, will stimulate thought, will add a book or two to one's reading list, and this is so no matter how many works with the word 'Body' in the title one has read.

Gillian Murray Kendall

Elizabeth Cary. *The Tragedy of Mariam: The Fair Queen of Jewry*. Ed Stephanie Hodgson-Wright. Peterborough, Ontario: Broadview Literary Texts, 2000. Pp194.

*The Tragedy of Mariam: The Fair Queen of Jewry* deserves a place in literary history as the first original play in English written by a woman. Focused on the relationship between Herod and his wife, Mariam, in the first century BC, the play examines issues of gender and dynastic politics which have relevance for the author's seventeenth-century milieu. However, for nearly four centuries, this play existed in obscurity, overlooked even by Robert Birley in his reconsideration of lost masterpieces called *Sunk Without a Trace*.<sup>1</sup> Between 1613 and 1994, only two editions of *Mariam* were published: the 1613 first edition and a 1912 Malone Society edition, edited by A.C. Dunston (this latter was reprinted with a supplement in 1992). Then, in 1994 Weller and Fer-

guson's edition was published by the University of California Press, followed in the next few years by at least seven more editions, either published individually or in anthologies. This brisk industry in *Mariam* scholarship in the last decade reflects the healthy status of early modern women both in the classroom and in the scholarly conversation.

Stephanie Hodgson-Wright's reworking of her 1996 edition of *Mariam* for this Broadview Literary Texts edition, in addition to demonstrating the vibrancy of this scholarship, is also paradigmatic of the maturing of critical perspective that has occurred in the feminist examination of early women's writing. Whereas her 1996 edition of the play included only a short introduction, a brief bibliography, textual apparatus, and the play itself, in her 2000 revision, Hodgson-Wright carefully and astutely improves and amplifies her introduction, adds a useful apparatus of extant contemporary documents, greatly expands the bibliography, and reproduces several stills from a 1994 performance of the play. These modifications illustrate two important features about *Mariam* criticism in particular and feminist criticism in general: first, the changes in the introduction show how literary history and performance criticism have modulated the ideological focus of feminist critique and grounded gender politics within a critical framework; and second, the obvious amplifications have transformed the edition from academic curiosity to functional textbook, dramatizing the extant to which this heretofore unknown woman's text has become part of the literary and school canon.

The introduction to the 2000 edition is more readable and a more useful critical piece of writing than the earlier version. Hodgson-Wright reduces the number of notes, in several cases bringing into the text of the introduction important material she had relegated to footnotes in 1996. For example, the comparisons she makes between the play and its source passages in Josephus's *Antiquities* are now entirely in the introduction proper, not half in notes and half in the text. She adds a section on 'Plot and Character', expanding more thoughtfully on the nuances in the foil characters of Alexandra, Salome, Graphina, and Doris. While her 1996 introduction argued that the play was an ideological counter to the 'patriarchal' court masque, in this later introduction, Hodgson-Wright modulates this argument, rather shifting her discussion to a comparative analysis of *Mariam* and the contemporary genres of closet drama and masque. Finally, she amplifies and strengthens the discussion of performance, strongly supporting her contention that *Mariam* is 'actable' by describing several productions from the late 1990's.

The critical apparatus is likewise helpful. In addition to reproducing the relevant passages from *The Antiquities of the Jews* and *The Wars of the Jews* by

Flavius Josephus, the source texts for the play, Hodgson-Wright has judiciously selected passages from contemporary political and domestic tracts that illustrate the perceived role of women in the social order. There are extracts from such works as Vives's *Instruction of a Christian Woman*, *The Book of Common Prayer*, James I's *Basilicon Doron*, Dorothy Leigh's *The Mother's Blessing*, and Rachel Specht's *A Muzzle for Melastomus*, among others. These excerpts contextualize the various debates prominent in the play, particularly those focusing on the private and public functions of a wife and a mother in relation to husband, children, and other family members, and the political import of these functions during the early part of the seventeenth century.

The centerpiece of this book, the play itself, is based on the 1994 edition of Weller and Ferguson. However, Hodgson-Wright consults several texts not examined by Weller and Ferguson: two copies of the 1613 edition, those in the Shakespeare Birthplace Trust and the Pierpont Morgan Library, and the substantial emendations in the Bodleian copy. She modernizes and standardizes spelling and punctuation, and makes consistent stage directions, act and scene numbers, and speakers' names. Hodgson-Wright's textual apparatus is scrupulously documented, although it is difficult to locate the exact editions of the play she cites, since they are embedded in the larger list of works and editions of works by Cary at the end of the book. The footnotes are, in general, constructive without being pedantic. In all, this is a highly functional and practical text, easy to use and easy to read.

In sum, the enlarged introduction, the added appendices, and the photographs of recent productions have the effect of grounding *Mariam* in a literary and theatrical continuum, providing strong evidence for its intrinsic value as both a feminist manifesto and a dramatic text. This edition is a valuable addition to the ongoing and lively conversation about early modern women writers, and especially contributes to the recovery and dissemination of their works. While this edition will be of use to graduate students and scholars, its accessibility to undergraduate students is probably its most significant contribution, as such accessibility will, in the long run, accelerate the reinscription of women and their work in early modern literary history.

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1. Robert Birley, *Sunk Without a Trace* (New York, 1962).