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Laurie Maguire
Magdalen College, University of Oxford

Marlowe studies have long moved on from the narrow parochialism of articles that simply limit themselves to Marlowe's small canon or rehearse the literary relationship between Marlowe and Shakespeare as a play-by-play equivalence. In recent years, scholarship has illuminated Marlowe by invoking wider contexts: publishers, repertory, afterlives. This collection of essays expands the contextual circle further by putting various contexts into dialogue with others, in particular those of theatre history and book history. 'Intersection' and its synonyms are frequently used by the editors and their contributors, stressing the 'confluence of data from print culture and theatre history' (1), the 'intersecting worlds of non-dramatic and dramatic poetry' (5), the concept of 'posthumous collaboration' (11), and the 'intersection between print and performance, between visual and aural experience' (69). Thus, even when essays have little radically new to say, the ways in which they contextualize known information — in repertory context or in boys' companies, for instance — give them a freshness.

One of the major messages of this volume is that the Marlowe we know is not the one the early moderns knew. It all depends on context. In the context of commonplace books, *Edward II* is the Marlowe play with the greatest impact (David McInnis, 'Booking Marlowe's Plays'). The other Marlowe plays, rhetorically and visually effective though they may have been, lack the extractable moral generalizations that make their way into commonplace books. ('Marlovian language was too distinctive and context-specific', 242). In the context of 1590s print history, Marlowe was a collaborative author: András Kiséry ('Companionate Publishing') shows how the early publications of Marlowe's works are presented as collaborative or supplemented: *Dido* (with Nashe), *Hero and Leander* (published with Chapman's continuation), *Lucan's First Book* (published as a nonce-collection with *Hero and Leander*), Ovid's *Amores* (published with John Davies's *Epigrams* and including an additional elegy translated by Jonson), 'Come live with me' and its reply (published in *England's Helicon* as two poems by two authors). In the context of Caroline publishing, Thomas Heywood's involvement in *The Jew of Malta* (Q 1633) forms part of his 'sustained attempt to claim his due in the

Elizabethan revival of the 1630s' (Richard Dutton, 'Thomas Heywood and the Publishing of *The Jew of Malta*', 192). Heywood had not published any plays since 1615; between 1631 and 1633 five of his plays (old and new) reached print. Heywood's signed epistle to Thomas Hammon, prefaced to *The Jew of Malta*, was the third he had dedicated to Hammon in three years; with this publication he makes a bid to link himself to Marlowe. In the context of canon formation, Adam G. Hooks's bio-bibliographic tracing of 'the publication, circulation, and reception of an unstable and shifting textual corpus' shows how Marlowe, in one sense, 'comes after Shakespeare' ('Making Marlowe', 112).

Other exciting essays deal with the nascent commercial market of plays in print, showing publishers giving careful thought to how they present and place individual works. Claire M.L. Bourne assesses Richard Jones, the printer-publisher of *Tamburlaine*, as someone who tried — effectively — to give readers the episodic sense of shifting military staging in *Tamburlaine* by his scene divisions: 'an accumulation of discrete iterated units of action' ('Making a Scene', 117). Tara L. Lyons looks at how two-part plays were marketed in the 1590s. Richard Jones presented *Promos and Cassandra* (1578) to readers as 'Devided into two Commicall Discourses' and did the same with *Tamburlaine*: 'Devided into Two Tragical Discourses'. Nonetheless, each is a different kind of series, with *Promos* being 'one narrative divided into two parts' and *Tamburlaine* 'two plays that Jones was attempting to market as one whole narrative' (153). In her study of repertory, Roslyn Knutson revisits the 'sons of *Tamburlaine*' plays, long pigeonholed as weak imitations. She shows that, in measuring contemporary success, commerce is more important than quality: 'what matters is whether the so-called weak sons had success in the theatrical marketplace' (28). Knutson's essay redirects how we think about 'influence'. Tom Rutter does something similar with his study of allusions to Marlowe in printed plays in 1594. Rutter shows that dramatists were more interested in Marlowe's use of rhetoric and spectacle than in his ideas. Montaigne scholars have similarly noted (with disappointment) that Shakespeare seems to have been more concerned with the sound of Montaigne — in Florio's translation — rather than with the French philosopher's ideas; we see the same phenomenon here, with 1590s dramatists engaging with the acoustics of *Tamburlaine* rather than its subversions.

Florio makes an appearance in Kiséry's fascinating essay (mentioned above) about networks of printers and publishers in which he shows how their publications promoted the sign of the Black Bear and a community of stationers rather than individual authors. Sarah Wall-Randell ('Marlowe's *Lucan*') does a lovely job of unpicking the prefatory epistle of *Lucan's First Book* (1600), with publisher

Thomas Thorpe's allusion to raising the dead ('*Chr. Marlow ... whose ghoast or Genius is to be seen walke the Churchyard in at least three or foure sheets ... I have rais'd [this translation] in the circle of your Patronage*'). Exploring the interface between printed sheets and winding sheets, she asks 'What if the printed legacy does not lie as still and firm as marble; what if, as here, the remnant is a revenant?' (19). Paul Menzer explores a different kind of revenant as he traces the afterlife of the extra devils in anecdotes about *Doctor Faustus* ('The Devil and *Doctor Faustus*') and Matthew Steggle lays to rest the ghost of Marlowe's lost play, *The Maiden's Holiday* (attributed to Marlowe and John Day in Humphrey Moseley's Stationer's Register entry in 1654) as he provides the context in which this misattribution likely arose. Arguing that the play was probably a holiday pastoral, he documents the influence of Marlowe's 'best-known *non-dramatic work*', the pastoral poem 'Come live with me' on the authorial attribution of this lost drama.

Performance is also well represented. Evelyn Tribble recuperates the text of the *Massacre at Paris*, arguing that its episodic and fragmented nature is appropriate to the representation of trauma: 'narratives of [traumatic] events tend to be fragmented and disjointed' (58). Lucy Munro ('Alarums: *Edward II* and the Staging of History') shows how, despite references to Gaveston's musicians in *Edward II*, the play's soundscape is primarily that of battle — 'alarums'. In a brilliant essay ('*Doctor Faustus's Leg*') Genevieve Love combines performance study and textual history. She looks at addition and subtraction in the two texts of *Doctor Faustus*, juxtaposing W.W. Greg's editorial attitudes to the A- and B-texts (1604, 1616) with the texts' own staging of augmentation and reduction. Greg saw the shorter A-text as an amputated version of an authentic, original B-text. Love reads his textual conclusion through the play's own interest in amputation and prosthetic supplementation: the horse-courser pulls off one of Faustus's legs, and the humiliated knight, Benvolio, accidentally decapitates Faustus. On both occasions, Faustus recovers and seems to grow another body part. Love explores the prejudiced and prejudicial textual vocabulary of augmentation and reduction, using *Doctor Faustus* as a test case; this exhilarating and imaginative argument receives fuller treatment in her book, *Early Modern Theatre and the Figure of Disability* (Arden, Bloomsbury, 2018).

Going over known territory sometimes comes at a price: Peter Kirwan and Eoin Price offer slightly laboured accounts of *I Contention* and *Dido, Queen of Carthage* respectively. There are also some missed opportunities. Kirwan's interesting discussion of 'then' and 'here' in stage directions notes that 'here' is 'too pervasive' in early modern plays to be strategically distinctive, unlike 'then' which is more unusual; but I waited in vain for a discussion of how the two appear

together in *Arden of Faversham* (Q 1592), a play whose collaborative authorship is still inviting candidates. In excellent discussions of imitation, devils, and repertory, neither Knutson nor Rutter mention the devils' impersonation of sweethearts / wives in the anonymous *Knack to Know a Knave* (Q 1594) and Greene's *John of Bordeaux* (MS ca1591?); in Greene's *Orlando Furioso* (Q 1594), the Clown appears in disguise as Orlando's sweetheart, Angelica. These play-texts intersect helpfully with *Doctor Faustus* and may illuminate issues of influence and dating.

Overall, this collection shows that the most exciting work in Marlowe studies is taking place in textual and theatre studies. When the two are put together, as in this volume, the intersection is endlessly illuminating.