

Notes

Introduction

- 1 In the German original: 'Dem allegorisch Bedeutenden ist es durch Schuld versagt, seine Sinnerfüllung in sich selbst zu finden. [...] Es ist in aller Trauer der Hang zur Sprachlosigkeit und das ist unendlich viel mehr als Unfähigkeit oder Unlust zur Mitteilung' (Benjamin, 1978, p. 200). See also Sacks (1985, p. 76), where this point is discussed.
- 2 In his famous study of medieval political theology, Ernst Kantorowicz argued that this effigy symbolized the immortal body of the king, see Kantorowicz (1957). Under Kantorowicz's mentorship, Ralph Giesey (1960) wrote the first comprehensive historical study of funeral ceremonies in Renaissance France and their politico-legal rituals of monarchy.
- 3 See, for example, Cressy (1997, p. 386), Scodel (1991, p. 19) and Greenblatt (2001).
- 4 See Binsky (1996).
- 5 For a study of seventeenth-century notions about heaven in English Protestant theology, see Rupp (2001); for a comprehensive presentation and discussion of worship and theology in sixteenth- and seventeenth-century England, see Davies (1996).
- 6 See Gittings (1984), Calderwood (1987), Llewellyn (1991), Duffy (1992), Watson (1994), Cressy (1997), Neill (1997), Greenblatt (2001) and McCoy (2002).
- 7 For a lucid introduction to the cultural history of death, see Macho (2000).
- 8 For surveys of and some recent research in this field, see Haviland-Jones and Lewis (2000), Harré (1986), Schlaeger and Stedman (1999) and Kasten, Stedman and Zimmermann (2002).
- 9 For these points, see Petrey (1990), Carlson (1996), Fischer-Lichte and Kolesch (1998), Fischer-Lichte and Wulf (2001), Wirth (2002), Bial (2004) and Fischer-Lichte (2004).
- 10 See Krämer (2002), on whose account my survey is here based.

1 Politics of Mourning: English History Plays

- 1 Several editors, like the Oxford editors, have argued that this play was in fact preceded by the other two Shakespearean histories about the period of Henry VI.
- 2 See the discussion of travelogues about foreign and pagan burial rites in section 2.3.
- 3 My reading of this painting is throughout indebted to Aston (1993).
- 4 See O'Connor (1942), Beatty (1970) and Guthke (1992).
- 5 See Platt (1996) and Ariès (1982, p. 152).
- 6 Segar goes on to give detailed instructions: 'That forsumuch as diuers degrees of men doe vsually and casually meete at our funerals in *England*, it seemeth

necessary that in accompanying of euery corps, heed should be taken that no indignity be offered vnto any Mourner, but ech man to march in such place, as is meete for his estate. The Heralds therefore by their skill and care, are to take a List or Rolle of all Mourners, then to marshall them into seuerall classes, by their diuers titles, as Gentlemen, Esquires, Knights, Barons, Viscounts, Earles, &c., euer preferring her Maiesties Officers and seruantes before all others, *in pari dignitate*' (Segar, 1602, p. 253).

- 7 For a discussion of the gendered repertoire of mourning, see Ecker (1999b, p. 12); for further discussion of this scene and its cultural implications, see Chapter 3.
- 8 For a recent discussion of Foxe and the Elizabethan cult of martyrs, see Höfele (2005).
- 9 See Montrose (1996) and Laroque (1991); for a reading of Shakespeare's 'festive histories', see Ruiters (2003).
- 10 For this term, *Gedächtnisspur*, see Jan Assmann (2000a).
- 11 See, for instance, Righter (1962) or Calderwood (1979).
- 12 See Bronfen (1998) and Bronfen (1999).
- 13 See North (2002).
- 14 See Lacan (1981, p. 98) and Lukacher (1989).
- 15 Nash's comment has therefore attracted much attention in central studies of the history plays, see Rackin (1990, p. 114) and Howard and Rackin (1997, p. 113).

2 Pathologies of Mourning: Elizabethan Revenge Tragedies

- 1 All quotations from Kyd's *The Spanish Tragedy* are from Philip Edwards's edition of the play (London: Methuen 1959), with act, scene and line numbers given in brackets.
- 2 See Levinson (1983, p. 86).
- 3 This issue will be further discussed in Chapter 4.
- 4 See the points raised in section 1.3 with reference to Thomas Beacon's *Sick Mans Salue*.
- 5 This point has been analysed and comprehensively theorized by Bhabha (1994, p. 102–22).
- 6 See Haselstein (2000, p. 46) for an excellent account, on which this paragraph is based.
- 7 The same observation, almost verbatim, is recorded in Torkington's journal, suggesting the standard topics of pilgrimage accounts, cf. Loftie (1884, p. 36).
- 8 See my discussion of this scene in Döring (2005).
- 9 See my discussion of this moment in the Introduction.

3 Physiologies of Mourning: Tears and the Purgatory of Weeping

- 1 In a book-length study, Tom Lutz (1999) has promised to do just this but, despite the challenging material he has amassed, his universalist readings are

- disappointingly superficial; the same holds true for James Elkins's study on tears and paintings (2001).
- 2 See my discussion of parodistic repetition in section 4.1.
 - 3 Turner conjectures it was first performed in the last years of Elizabeth's rule or in 1604 at the latest, cf. Heywood (1967, p. xii).
 - 4 See the king's speech in *Edward III*, cited and briefly interpreted in section 2.1.
 - 5 For these issues, see Paster (1993) and Lange (1996, chapter 1), or Schoenfeldt (1999), Scholz (2000) and Healy (2001).
 - 6 On body narratives and their political functions, see Scholz (2000).
 - 7 This debate is comprehensively surveyed and discussed by Lange (1996), chapter 4, without, however, mentioning Lesly's treatise. The following two references are taken from p. 158 and p. 164 of her study.
 - 8 See, for instance, Fietz *et al.* (1996), Bachorski *et al.* (2001), Pfister (2002a), Dentith (1995).
 - 9 See Bright (1969, p. 152); at another point, Bright indeed refers to Aristotle's rhetoric (1969, p. 140).
 - 10 See Austin (1975, pp. 21–2), Derrida (1977) and Searle (1977); discussed in Culler (1983, pp. 115–20); see also Krämer (2001) and Wirth (2002).
 - 11 All references are given by act, scene and line according to the following edition: George Chapman, *Plays and Poems*. Eds Jonathan Hudston and Richard Rowland. Harmondsworth: Penguin 1998.
 - 12 Maus (1995, pp. 16–17) discusses such issues; see also Zagorin (1990).
 - 13 See, for instance, Crane (2001), Chapter 4.

4 Parodies of Mourning: Corpseless Comedies

- 1 The arrest took place at Houghton Tower, like other areas in the north of England a stronghold of recusant culture. For recent discussions of this context, see Richard Dutton, Alison Findlay and Richard Wilson (2003a) and (2003b). All details about Campion's life and death are taken from Richard Simpson's biography (1867) and Evelyn Waugh's account, first published in 1935 (Waugh, 2001, pp. 1–128).
- 2 This was one of the great insights offered in Michel Foucault's classic study, cf. Foucault (1976).
- 3 For the semiotic problems raised with the process of forgetting, see also Umberto Eco's comments on the impossibility of the *ars oblivionalis* (Eco, 1988) and, in particular, Sybille Krämer's philosophical reconsiderations of this question (Krämer, 2000).
- 4 Richard Wilson (2005) relates the cultural memories of this incident to the tragic action involving a handkerchief in Shakespeare's *Othello*.
- 5 Again, see Höfele (1999) to whom my discussion of this issue is indebted throughout.
- 6 In a survey article, Neill (1992, pp. 47–74) has listed several of these plays and accounted for them in an interpretative framework based on Frye and archetypal patterns. He has not, however, considered the politics of parody – which is my central concern in this chapter.

- 7 The information in this paragraph follows Dentith (2000, p. 10) and Preminger and Bregan (1993, pp. 881–2); for the etymology of *parody*, see also Hutcheon (1985, p. 32) and Rose (1993, p. 49); the terminological spectrum is categorized, for instance, by Genette (1993).
- 8 *Iniunctions exhibited by John [Parkhurst] by gods sufferance Bishop of Norwich* (London, 1561) 'For Clarkes and theyr dutie: Whether that the songe in the Churche be modest and distincte so deuised and vsed that the ditte my plainly be vnderstand.' (Wickham Legg, 1903, p. 98). For questions of devotional sincerity and the use of church music, see Targoff (2001, pp. 6, 67).
- 9 The following analysis is based on Miller (1946) and Tydeman's notes (1984) in his edition of the play text.
- 10 In *The Schoolmaster* (1570), Roger Ascham wrote of Plautus and Terence that these writers 'be like meane painters, that worke by halfes, and be cunning onlie in making the worst part of the picture, as if one were skilfull in painting the bodie of a naked person from the navell downward, but nothing else' (Smith, 1904, I, p. 28).
- 11 See, for example, Mage Mumblecrust's line: 'Nowe, by the token that God tokened, brother / I will deliver no token one nor other!' (Tydeman, 1984, p. 133).
- 12 Biographical information about Udall follows Walker (1998, p. 163) and Scheurweghs (1939, pp. xxxv–lxxi).
- 13 His political morality *Respublica* is likely to have been performed at court over Christmas 1553/54. The play's religious politics are assessed by Walker in the following terms: 'Udall is quite prepared to argue for a church restored to much of its former wealth, but it is the reformed church of the Edwardian settlement which he wants to strengthen, not the full-blown Catholic institution with its monks, friars, and chantry priests. [...] Udall adopts the rhetoric of restoration and renewal associated with the new Marian regime, and addresses the real social hardships created by Edwardian and later Henrician policies squarely and resolutely. But he does so for his own purposes' (Walker, 1998, p. 189).
- 14 None of the critical sources consulted ever mention the occasion, though all of them discuss Udall's religious standing.
- 15 Cf.: 'closer examination shows that the play was written in the reign of Edward VI and imperfectly revised for printing in the reign of Queen Elizabeth' (Edgerton, 1965, p. 557); 'that Roister Doister was written between 1545 and 1552, the period when Udall again lived in London, is further proved by the final prayer: it obviously was written during the reign of Edward VI' (Scheurweghs, 1939, p. lviii).
- 16 T.W. Baldwin and M.C. Linthicum (1927) venture 'a pretty safe guess' that Roister Doister was performed during the Christmas season 1553 by Gardiner's choir boys.
- 17 She is referring to Pierre Bourdieu, *Language and Symbolic Power* (1991, p. 109).
- 18 In drinkers' Masses, for instance, the word *dolio* ('cask') is used instead of *Domino*, or *potemus* ('let us drink') instead of *oremus* ('let us pray'), and so on; see Bayless (1996).
- 19 See Englander *et al.* (1990, pp. 448–51).

- 20 In an oft-cited reading, Jean Howard has argued that the play works to re-establish patriarchal power by re-legitimizing a form of theatricality: 'This occurs when the patriarch, Leonato, takes up the task of righting the social order through a series of fictions to be enacted at Hero's tomb and at a second wedding' (1987, p. 181). I argue that these 'fictions' are elements in (re-)establishing a religious order and legitimating parodistic rites.
- 21 See also Carlson (1994).

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