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In Steven Spielberg's 1975 film *Jaws*, the gaping jaws of the shark is an eidetic image, which has etched itself into the minds of generations of movie-goers.^[1] A hellmouth for a secular age, this image capitalises on the archetypal human fear of being consumed, of being devoured by an unseen predator which lies in wait just below the surface. Another leviathan stalks the waters of Thomas Lodge and Robert Greene's biblical drama *A Looking Glass for London and England* (c. 1589).^[2] Along with George Peele's *David and Bethsabe* (c. 1593-4), *A Looking Glass* constitutes one of the final attempts to revive the tradition of biblical drama in England. The play dramatises the Prophet Jonah's struggle to encourage the inhabitants of Nineveh to repent their sins. Half way through the play a hell mouth stage property is used to represent a whale when the Prophet Jonah is swallowed by '[t]he proud Leviathan that scours the seas' and then 'cast out of the [w]hales belly upon the Stage' (*LG*. IV.ii.1467, 1460-1).^[3] Bemoaning his time in the 'hideous bowels of' the fish, Jonah compares the whale's 'belly' to 'deepest hell' (*LG*. IV.ii.1464, 1478).

Although both are ultimately redemptive tales, *Jaws* and *A Looking Glass* present us with a struggle against adversity, whose outcome feels uncertain up to the very end. Death is omnipresent in *Jaws* and *A Looking Glass*. *A Looking Glass* depicts the corrupt court of Rasni, a king, who, surrounded by flatterers, is blinded to the possible repercussions of his sinful behaviour. During the play, 'many strange apparitions' appear: a mysterious 'hand' appears from a cloud waving 'a burning sword', women are incinerated by bolts of lightning and men descend into hell fires (*LG*. IV.iv.1671-2; IV.iii.1636). Just as in *Jaws*, where the death of the

shark's first victim is dismissed by the town's Mayor as a boating accident, the soothsayers of Nineveh convince Rasni that the bolts of lightning are not signs of God's displeasure but merely 'clammy exhalations' or 'conjunctions of the stars' and that the fiery gulfs are some unusual form of volcanic activity (*LG*. IV.iii.1641-2).

Previous criticism of *A Looking Glass for London and England* has tended to interpret the play as a piece of devotional literature. Some more traditional critics have tried to read *A Looking Glass* in terms of biographical criticism, in the misguided belief that the play must be indicative of the religious attitudes of the two dramatists who wrote it. This approach has led to the play being categorised as anything from crypto-Catholic, to vehemently Protestant or even as stridently Protestant. In 1905, J. Churton Collins argued that the themes of the play are indicative of 'those of the Puritan persuasion'.^[4] Hermann Ulrici declared the exact opposite suggesting that the play is 'an answer to the attacks on the stage by the Puritans'.^[5] This supposition was later contested by N. Burton Paradise, who believed the play's bawdy humour could 'hardly have been designed to elevate the stage'. Mystified as to the playwrights' intentions, Paradise admitted that the play's anti-Catholic sentiment seemed inexplicable given Lodge's conversion to Catholicism.^[6] This methodology is problematic for three reasons. First, we know very little about Lodge and Greene's religious beliefs. Recent biographers have argued that Thomas Lodge's conversion to Catholicism occurred as early as 1581 when his supplication for his MA at Oxford was mysteriously denied. But this theory is still reliant primarily on conjecture. Even less is known regarding Greene. Most critics have assumed that Greene was committed to the new religion because of his apparent involvement in the anti-Martinist campaign and his frequent criticism of Papal authority. Secondly, Lodge and Greene's attitudes towards biblical drama are far from consistent. In his pamphlet of 1596 *Wits miserie*, Thomas Lodge wrote that 'in stage plays to make use of Historical Scripture, I hold it with the Legists odious' and, after directly quoting from the Council of Trent's judgements on drama, he firmly denounced biblical drama.^[7]

Thus, it would seem that Lodge's conversion to Catholicism prompted him to completely reject and scorn biblical drama.^[8] But Lodge's attitude towards biblical drama had not always been so dismissive. In 1579, he commended drama for its pedagogical value and suggested that 'playing' could 'incite the people to virtues, when they might hear no preaching'.^[9] Robert Greene, likewise, filled numerous pamphlets extolling the value of the old moralities in 'teaching education' and there is also some evidence to suggest that Greene had written a biblical play on the subject of Job.^[10] Yet in his epistle to *Farewell to Folly* (1591), he berates the author of *Fair Em* for writing a play which 'was but simple abusing of scripture'. Thirdly, and perhaps most importantly, the question of precisely what Lodge and Greene thought about religion or about its place in literature is inconsequential. To assume that Lodge and Greene used their drama merely to voice their own opinions is naive in the extreme. While the overwhelming majority of the play is concerned with portraying the sinful licentiousness and corruption of the city of Nineveh, the story of the city's repentance is crammed into a few short scenes. As Lodge and Greene are evidently aware, penance and repentance do not make good theatre, whereas sex and violence have an enduring appeal.

More recently, Lori Humphrey Newcomb has read the play in conjunction with Greene's *Vision* (1592), describing both the play and the pamphlet as vehicles of 'popular devotion'.^[11] But by reading *A Looking Glass* alongside sermons and other religious tracts, Newcomb assigns the play a certain moral seriousness, which seems somewhat at odds with its predilection for bawdy sex and fart jokes. Taking a similar methodological approach, Peter Lake and Michael Questier have noticed that Hosea's hell-fire rhetoric recalls the providential language of the St. Paul's Cross sermons and have argued that in *A Looking Glass* 'many of the central themes of the Paul's Cross jeremiads' are 'literally being acted out'.^[12] But *A Looking Glass* is a play not a sermon. The play was written to entertain a paying audience, not to preach to a congregation. By drawing an analogy between Lodge

and Greene's *A Looking Glass* and Spielberg's movie blockbuster, I wish to emphasise the way in which the play is designed to thrill a commercial audience.

As Jean-Christophe Agnew has demonstrated, '[t]he theatre of late Medieval and early modern England [...] was a theatre in and of the marketplace'.^[13] Judging on the available evidence, *A Looking Glass* was a great commercial success. The play was performed four times in 1592 and printed five times between 1594 and 1617.^[14] Like Spielberg's Hollywood blockbuster *Jaws*, *A Looking Glass*'s mixture of suspense and spectacle had a massive commercial appeal. But just as *Jaws* frequently attracts the condescension of film critics, who prefer to dwell on the avant-garde practices of art house cinema, the commercial popularity of *A Looking Glass* has led some literary critics to dismiss the play as unsophisticated or vacuous. It is a mistake to assume that just because a play or film is popular it cannot embrace challenging intellectual concepts. *A Looking Glass* is a sophisticated play, which provokes a profound affective and intellectual audience response.

Engaging purposefully with anachronism as an enabling mode of linking old and new, this paper will seek to emphasise the relevance of early modern drama to today's ocularcentric world, a relevance that more stridently historical theoretical approaches would seek to deny it. It should be made clear from the outset that the purpose of this paper is not to suggest that a film from the 1970s could legitimately be directly compared with a play from the 1580s, given that neither is in any way influenced or inspired by the other. Rather this paper proposes to use Spielberg's movie as an analogy, which will allow me to formulate my interrogative agenda.^[15] Just as the modern cinematic experience delights in a variegated intertextuality, with actors, special effects, scenarios and signature shots migrating from movie to movie, this paper will explore how specific spectacles moved from play to play in early modern drama. The purpose of this article is threefold. First, I am going to demonstrate the way in which *A Looking Glass* pivots between moments of suspense and surprise. Turning to Jonah's escape from 'out of the belly of the deepest hell', I will then discuss the symbolic

significance of the stage property of the hell mouth (*LG*. IV.ii.1478). Finally, I will examine the way in which the play meditates on the limits of human knowledge and the infinite power of wonder.

Preoccupied with questions of autonomy and divine providence, in a way which anticipates Marlowe's *Doctor Faustus*, Nathaniel Woodes's morality drama *The Conflict of Conscience* (1581) offers not one but two possible endings - one describing the protagonist's damnation the other celebrating his salvation.^[16] Written several years later, *A Looking Glass* presents us with a similar spiritual struggle whose outcome also feels uncertain up to the very end. The plot of *A Looking Glass* pivots on 'an open paradigm': will Nineveh suffer the same fate as the city of Jerusalem, or will the Ninevites repent and escape damnation? Indeed, Lodge and Greene's *A Looking Glass* deploys similar narrative strategies to those described by Roland Barthes in *Image-Music-Text* (1977):

Suspense is clearly only a privileged [...], it offers the threat of an uncompleted sequence, of an open paradigm [...], that is to say, of a logical disturbance, it being this disturbance which is consumed with anxiety and pleasure [...]. "Suspense," therefore, is a game with structure, designed to endanger and glorify it, constituting a veritable "thrilling" of intelligibility.^[17]

Embodied in Barthes's phrase 'a veritable "thrilling" of intelligibility' is an acknowledgement that suspense provokes both an affective and intellectual response.^[18] A great advocate of suspense, Alfred Hitchcock also recognised that 'suspense is essentially an emotional process', which is created by giving the audience privileged information, in order to create dramatic irony.^[19] In her work on Hitchcock's use of suspense in film, Susan Smith has observed the way in which 'the intellectual and emotional strands inherent in all suspense' can 'become separated, resulting in an ambivalent viewing position consisting of both distance from, and involvement with, the character(s) concerned'.^[20]

The opening shots of *Jaws* demonstrate the principles of suspense succinctly. During a drunken beach party, a young girl goes skinny dipping. We cut to an underwater shot as the camera moves slowly upwards towards the girl's legs. The tension builds. After another jump cut, we return to the surface. We watch the girl's reactions as she is suddenly grabbed from below. Struggling and screaming, she is pulled under the surface. Spielberg has placed his audience in 'an ambivalent viewing position'; we are both underwater looking up at the girl from the shark's eye-view and above the surface empathising with the girl's plight.^[21] We react to the sequence on both an intellectual and emotional level. We have privileged knowledge; we know something is going to attack her.

The establishing shots of *Jaws* offer a grim prophecy of what is to come. Unlike the majority of the island's inhabitants the audience knows that a man-eating shark is attacking swimmers. The audience has privileged knowledge but that knowledge has limits. We know what might happen but we have no way of predicting when or to whom. These gaps in our knowledge ensure we will react with shock and terror when more swimmers are attacked. Throughout the rest of the film Spielberg plays with the audience's anxieties, frequently puncturing the mounting tension with moments of bathos. At one point in the film, thousands of bathers flee the water after a suspected sighting of the shark, only for it to be subsequently revealed that it was merely two children playing a practical joke with a rubber model fin. This moment seems to give a wry self-reflexive nod to Spielberg's own directorial strategy, as he attempts to terrify audiences with his very own rubber shark.

A Looking Glass deploys a similar form of narrative suspense. As seasoned sermon-goers, the majority of the audience would have been well aware that in the Book of Jonah the Ninevites escape destruction by repenting their sins. The appearance of the prophet Hosea, however, puts an immediate dampener on this rather reassuring piece of foresight. Indeed, these opening scenes of the play demonstrate 'the formal similarities between narrative knowledge and prophetic persuasion'; both lead an audience to expect a specific future outcome.^[22] In the

Old Testament Hosea's homilies are directed primarily at the sinful city of Jerusalem. Unlike the Ninevites the Jews did not repent and the city of Jerusalem was destroyed. Throughout the play, Lodge and Greene attempt to keep the fate of Jerusalem very much in the forefront of the audience's mind. When Hosea first appears on stage, the angel states that he has brought the prophet 'from Jewry unto Nineveh' and recalls how Hosea has 'preached long to the stubborn Jews' with little success (*LG*. I.ii.162-5). After his forty-day expedition to Nineveh is concluded Hosea returns 'to great Jerusalem', no doubt presuming that Nineveh's fate is sealed and that God will send 'mighty plagues, / To punish all that live in Nineveh' (*LG*. IV.v.1838,1832-3). Like Spielberg, Lodge and Greene place their audience in an ambivalent viewing position. On the one hand, the audience are in a privileged position. They watch the Ninevites with an air of moral detachment; like God, they judge and evaluate their behaviour from a distance. Just as *Jaws* is frequently read as an allegory of the Vietnam War - when US troops were 'powerless against guerrilla attacks (the shark)' - the court of Nineveh is a microcosm of the sinful depravity of contemporary London.^[23] As a result, the audience are made to empathise with the plight of the Ninevites, as a mirror image of their own moral predicament.

In both *Jaws* and *A Looking Glass* suspense and surprise are interrelated rather than mutually exclusive. Indeed, both the film and the play seem to oscillate between moments of suspense (when our privileged knowledge leads us to expect a certain course of events) and moments of surprise (when the unexpected happens and our privileged knowledge is called into question). This relationship between suspense and surprise stems from the inextricable link between knowledge and wonder, which I outlined in my introduction. According to Plato no amount of knowledge ever entirely dispels wonder.^[24] Thus it is that most suspense narratives throw doubt on the readers' or audiences' belief in their own omniscience; their privileged knowledge is almost always discredited or found to be deficient. In a world where knowledge is finite, wonder is infinite.

To corroborate this theory, it is interesting to notice how frequently early modern accounts of whale sightings emphasise the limits of human knowledge. Recalling the ‘Strange and Wonderful’ arrival of a whale in the river Thames in the year 1686, Sarah Bradmore expresses irritation that ‘some men have had the Impudence to pretend [...] that they know the Will and Pleasure of the Almighty’ and have ‘put it publicly in Print’ that they can interpret the meaning of this prophetic event.^[25]



Fig 2: Woodcut from the title page of the anonymous pamphlet *A true and wonderfull relation of a whale* (1645)



Fig. 3: Woodcut from the title page of the anonymous pamphlet, *A true report and exact description of a mighty sea-monster* (1617)

Some accounts also emphasise the whale's status 'as a monument of Remembrance' or novelty. One report describes how spectators 'brought pieces' of the whale and that 'some took lesser pieces to show to their neighbours, friends and acquaintance', while others:

do both safely and securely lock it up, esteeming more rarely of it, then a dish of Anchovies, Salmon, or Lobsters, that is a present for a Lady, for although a whale be not good to eat, it is novelty, and very strange and much more stranger to be caught in the River of Thames so near to London Bridge.^[26]

This anonymous pamphlet goes on to tell of how some entrepreneurial fishermen 'made a prize of her; for, they took two-pence a piece of all the spectators', transforming the whale into a profitable tourist attraction on the 'gallant day of Jubilee'.^[27] Almost all accounts describe the whale as one of God's 'great wonder[s]', the sight of which provokes both intellectual contemplation - 'pious

cognitions’ - and astonishment - ‘gaping for the Event’.^[28] In a similar way, the spectacle of Jonah being ‘*cast out of the Whales belly upon the stage*’ in *A Looking Glass*, which is pre-empted by the sailor’s ‘tidings of wonder and awe’, is envisaged in terms of a miracle, as one of God’s ‘wondrous works’ (*LG*. IV.ii.1460-1; IV.i.1375, 1433).

In her work on *A Looking Glass*, Berta Sturman has argued that ‘[t]he whale was very possibly represented by a variation of a hell mouth’, and that it may have been ‘arranged behind the drawn curtains of the inner stage during the proceeding scene and revealed at the opening of this scene’.^[29] This hypothesis is supported by Jonah’s description of his ordeal inside the whale. Jonah likens the experience of being swallowed to being ‘drawn [...] down to death’, and suggests that his escape demonstrates God’s ‘mercy’ which ‘hath restored’ him ‘to life’ (*LG*. IV.ii.1473-4). There are strong typological connections between the whale that swallowed Jonah and hell in Scripture and it seems reasonable to assume that this association would have been visualised on stage. Indeed, as Gary D. Schmidt has demonstrated, images of hell mouths habitually took the form of a whale’s jaws in Medieval frescos, sculpture and manuscripts.^[30] The Old Testament story of Jonah’s escape from the whale was frequently compared to the New Testament story of Christ’s harrowing of hell: ‘For Jonah was three days and three nights in the belly of the whale, so will the Son of Man be three days and three nights in the heart of the earth’ (Matthew, 12.40). Many contemporary sermons explore this typological connection. Some emphasise how ‘by the sign of Jonas in the whale’s belly, Jesus fore-showed his own descent into hell’.^[31] Others draw wider implications from the story of Jonah, comparing Jonah’s struggle against the overwhelming might of ‘that sea-monster the whale’ to a pious individual’s day to day spiritual struggles against ‘that Hell-monster the devil’.^[32]

Included in Henslowe’s inventory of the stage properties belonging to the Admiral’s Men, the hell mouth probably consisted of a wooden frame in the shape of a mouth, which belched smoke, fire and fireworks.^[33] The Records of Early Modern Drama (REED) detail payments made by the Drapers and Cappers Guilds

for the ‘making’, ‘painting’ and general maintenance of the hell mouth for their productions of the Resurrection, the Descent into Hell and their pageant of Doomsday.^[34] French performance records indicate that the mouth that could be opened and shut; an account of a theatrical production in Metz in 1474 tells how:

The gateway and mouth of Hell in this play was very well made, by a device (engin) it opened and closed of its own accord when the devils wanted to go in or come out of it. And this great head (hure) had two great steel eyes which glittered wonderfully.^[35]

The hell mouth also called for a series of special effects. The Coventry Drapers’ accounts detail payments made for ‘keeping of hell mouth’ and for ‘keeping of fire at hell mouth’.^[36] The Midsummer Shows in London in 1541 seem to have demanded a rather more elaborate pyrotechnics; the Drapers’ Repertory records payments for ‘for a gallon of ‘aqua vita’ to burn in the ‘mouth’.^[37] The appearance of the hell mouth was also frequently accompanied by ‘cannon-fire, thunder, and other fearful sounds’.^[38]

Theatre historians have indentified two concurrent methods for staging damnation. The first imagines hell in terms as an open pit or trapdoor through which protagonists descend. So for example, in *A Looking Glass*, Rasni’s spoilt courtier Radagon is ‘swallowed’ into the ‘concave of the earth’ after ‘*a flame of fire appears from beneath*’ (LG. III.ii.1230-1, 1237). The other staging method, however, envisages hell as a stage mansion at the back of the stage, from where, as in the B-text of *Doctor Faustus*, ‘*hell is discovered*’. In both Jean Fouquet’s 1460 miniature of the *Livre d’Heures pour Maître Etienne Chevalier*, which depicts a theatrical performance of the martyrdom of St. Apollonia, and Hubert Cailleau’s 1547 miniature of the staging design for the *Valenciennes Passion* in Paris, the hell mouth emerges from beneath a scaffold.



Fig. 4: Hell mouth (detail), Jean Fouquet's "The Martyrdom of St. Apollonia" (1451-1456), taken from *Livre d'Heures pour Maître Etienne*, Musée Condé, Chantilly.^[39]

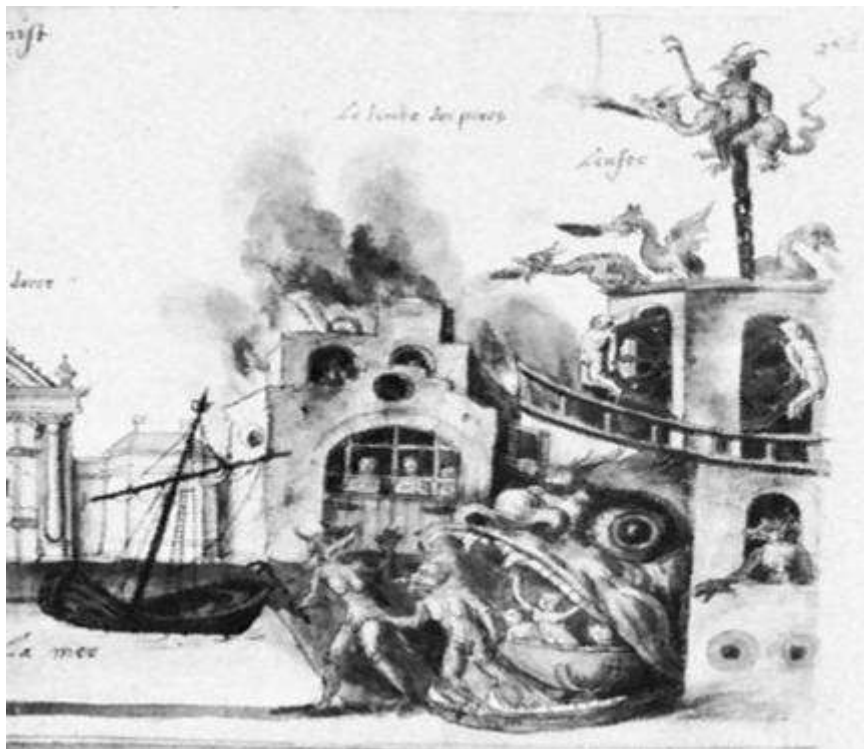


Fig. 5: Detail of Staging Design for the *Valenciennes Passion*, Paris, miniature by Hubert Cailleau, 1547.^[40]

In Medieval drama, the hell mouth was a very versatile stage property. It could be used for exits or entrances; it could depict damnation or salvation. Its meaning was not fixed; protagonists were just as likely to be dragged through it, as to emerge from it. In the Chester pageant of *The Fall of Lucifer*, Lucifer and his companion Lightborne fall ‘deep into the pit of Hell’, while in the York pageant *The Harrowing of Hell*, the action is reversed, when Christ breaks open the gates of Limbo to rescue Adam, Eve and several Old Testament prophets.^[41]

In both *A Looking Glass* and Marlowe’s *Doctor Faustus*, the hell mouth has a dual function; it demonstrates its ability to tell two antithetical stories. Although there is a certain amount of uncertainty surrounding the dates of performance, there is about a ten year gap between *A Looking Glass* and the B-text of *Doctor Faustus*.^[42] Needless to say, there are two different versions of *Doctor Faustus*; I have decided to work primarily from the B-text simply because the staging of hell in this version is far more visually spectacular. David Bevington has argued that the 1616 B-text is the result of the Admiral’s Men commissioning a revival of *Doctor Faustus* in 1602. William Birde (or Borne) and Samuel Rowley added various visual spectacles to Marlowe’s play. Rather than being on the decline, spectacle was becoming increasingly popular.

Although it would be difficult to substantiate any suggestion that there is a direct line of influence, there is a strong intertextual resonance - an interplay - between *A Looking Glass* and *Doctor Faustus*. Play scripts in this period were far from fixed, if a phrase, a character or even a stage property proved popular, it was often reused in another play. As well as sharing a stage property, these plays also share lines. Verbal parallels in the comic scenes have led Roma Gill to suggest that the actor John Adams, who played the clown in *A Looking Glass*, also performed the role of Robin the clown in *Doctor Faustus*.^[43] These plays are intrinsically linked.

While Jonah ultimately expresses remorse and seeks reconciliation with God in Marlowe’s *Doctor Faustus* B-text (c. 1602), Faustus turns his back on God and continues to pursue his intellectual ambitions. As a consequence, *Doctor*

Faustus ends in tragedy, as '[h]ell is discovered' and Faustus is 'receive[d]' into 'the jaws of hell'; whereas in *A Looking Glass* there is a sudden *peripeteia* in the middle of the play, as Jonah is 'cast out of the whales belly upon the stage' (DF. B. V.ii.120; LG. IV.i.1460-1). In *Doctor Faustus* the hell mouth is used to stage Faustus's damnation, in an allusion to the Last Judgement; in *A Looking Glass* the hell mouth is used to stage Jonah's salvation, in an allusion to the Harrowing of Hell.

The stage property also interacts thematically with the descriptions of hell in both plays. Throughout the play, we are presented with two ways of conceiving of hell: *poena sensus* (the punishment of the sense) the actual physical experience of damnation and *poena damni* (the punishment of the damned) the condition of being separated from God.^[44] As Marlowe's Mephistopheles explains hell is both a place where sinners are 'tortured and remain for ever' and an abstract idea: 'Hell hath no limits, nor is circumscribed / [i]n one self place, but where we are is hell' (DF. B. II.i.122-6). A similar dialectic is at work in *A Looking Glass*, where hell is both a place of torment as hot as a 'Smith's forge' and an abstract concept (LG. IV.iv.1715). Rasni, the tyrannical king, declares himself to be 'buried in the hell of thoughts' and the Prophet Hosea argues that 'the common-wealth' itself 'may be accounted hell' (LG. V.i.2010; IV.i.1361).

For an early modern audience, a hell mouth was an anachronism, harking back to Medieval drama, where it had fulfilled a didactic purpose, teaching the audience to fear hell and repent their sins. But on the commercial and increasingly secular stage these spectacles lost their devotional impact while retaining their power to captivate an audience's imagination. The hell mouth had stopped being an iconic image and had become a mnemotechnic device; while it reminded the audience of the innate physical reality of hell, it also provided a visual stimulus with which they might contemplate more abstract conceptions of damnation and salvation.

In his survey of Protestant biblical theatre, Michael O'Connell has demonstrated that during the 1580s and 1590s 'playwrights hoped to evade the iconoclast issue

of portraying the divine by resorting to Old Testament and Apocryphal texts’.^[45] By using a hell mouth to represent the whale, Lodge and Greene were able to exploit the typological links between the Old and New Testaments. This significant staging decision allowed them to covertly allude to stories from the New Testament, while avoiding the danger of portraying Christ onstage.

Given the Protestant distrust of visual images and the anxieties surrounding the legitimacy of religious drama, one might think that representing hell on stage was a daunting task.^[46] As Murray Roston is quick to point out, there was no law which prohibited biblical drama but only a ‘universal assumption in Protestant England that such dramatization would constitute sacrilege’. But if we are being strictly accurate, no early modern play ever actually depicts hell - hell is always located off stage. As Thomas Heywood informs us, ‘the coverings of the stage’, the roof, symbolised ‘the heavens (where any occasion [...] Gods descended’, while hell was located under the stage, with devils rising from the trapdoors.^[47] Heaven and hell imposed a vertical axis onto the stage, providing the audience with a simple visual allegory with which to contemplate the eternal struggle between God and the devil. In his wide-ranging study of representations of heaven and hell Edward J. Ingabretson has pointed out how more often than not a conception of heaven can ‘only be constructed, as it were, by inversion, beginning with hell’.^[48]

However, the hell mouth is not a representation of hell itself; it is a portal not a place. Hell is a place of unimaginable horror. As a consequence both *Doctor Faustus* and *A Looking Glass* demonstrate the limitations of the hell mouth, emphasising that the hell mouth is merely a visual reminder of what can never be adequately represented. When ‘[h]ell is discovered’ in *Doctor Faustus*, the Bad Angel invites Faustus to ‘let’ his ‘eyes with horror stare / [i]nto that vast perpetual torture-house’; the audience, however, cannot see this hellish vision, all they can see is a rather rudimentary stage property belching smoke (*DF*. B. V.ii.121-2). Similarly in *A Looking Glass*, Jonah’s *ekphrasis*, the speaking picture he conjures up, allows us to contemplate the unimaginable horrors inside the ‘broad opened

chaps' of the whale that the stage is visually unable to represent (*LG*. IV.ii.1471). Both *Doctor Faustus* and *A Looking Glass* constantly remind the audience that these stage images of damnation 'are nothing', compared with the '[t]en thousand tortures that more horrid be' in hell (*DF*. B. V.ii.131-2).

In his short essay on *Jaws*, Stephen Heath argues that '*Jaws* is reflexive with its play on the unseen and unforeseeable'.^[49] After killing the monstrous shark, the two survivors find themselves alone, miles away from land. The film's closing shots, as the two men paddle away on their make-shift raft towards an endless horizon, reemphasises awesome power of nature. In *Jaws*, the human capacity for wonder is infinite. The same is true of *A Looking Glass*. Towards the end of *A Looking Glass*, Jonah waits expectantly for God to destroy 'the cursed Ninevites', only to express a real disappointment when his 'prophecy [is] brought to nought' (*LG*. V.iii.2155, 2186). Having been berated by the angel for not having demonstrated compassion towards Nineveh, Jonah is ordered to go and witness the 'true contrition' of the city and to proclaim that God has granted them mercy (*LG*. V.iii.2214). Left alone on stage, Jonah voices his renewed sense of wonder and awe, as he concludes that that God's greatness is, by definition, beyond human understanding: 'Oh who can tell the wonders of my God / [o]r talk his praises with a servant tongue?' (*LG*. V.iii.2220-1). *A Looking Glass* acknowledges that there are limits to humanity's knowledge of God and that as a consequence the universal condition of humanity is one of perpetual wonder.

Endnotes

[1] *Jaws*. Dir. Steven Spielberg. Universal Pictures, 1975.

[2] For further discussion of biblical drama in the 1590s, see Connolly, Annaliese. "Peele's *David and Bethsabe*: Reconsidering Biblical Drama of the Long 1590s." *Early Modern Literary Studies* 16 (2007): 1-20.

[3] All quotations from *A Looking Glass* are taken from Tetsumaro Hayashi's edition of the play, which retains the original spelling and punctuation: Lodge, Thomas, and Robert Greene. 1970. *A Looking Glasse For London and England*.

Ed. Tetsumaro Hayashi. Metuchen, N. J.: The Scarecrow Press. In the interest of readability, I have modernised the spelling and punctuation of the quotations from all early modern texts.

[4] Collins, J. Churton. 1905. ed. *The Plays and Poems of Robert Greene*. Vol. I. Oxford: Clarendon Press: 139.

[5] Ulrici, Hermann. 1846. *Shakespeare's Dramatic Art: and his relation to Calderon and Goethe*. London: Wilson and Ogilvy: 38.

[6] Paradise, N. Burton. 1931. *Thomas Lodge, The History of an Elizabethan*. New Haven: Yale University Press: 155.

[7] Lodge, Thomas. 1596. *Wits miserie, and the vvorlde madnesse*. London: sig. Fiṽ.

[8] Halasz, Alexandra. 2008. "Lodge, Thomas (1558-1625)." *Oxford Dictionary of National Biography*. <http://ezproxy.ouls.ox.ac.uk:2117/view/article/16923> (13 Feb, 2009).

[9] Lodge, Thomas. 1579. *Reply to Gosson's schoole of abuse*. London: 42.

[10] Greene, Robert. 1592. *Greenes, groats-vvorth of witte [...]*. London: sig. E; Sager, Jenny. 2011. "Job, The History of." *Lost Plays Database*. http://www.lostplays.org/index.php/Job,_The_History_of (09 July, 2011).

[11] Newcomb, Lori Humphrey. 2008. "A Looking Glass for Readers: Cheap Print and the Senses of Repentance" *Writing Robert Greene*. Eds. Kirk Melnikoff and Edward Gieskes. Aldershot: Ashgate: 134.

[12] Lake, Peter, and Michael Questier. 2002. *The Antichrist's Lewd Hat*. New Haven: Yale University Press: 367.

[13] Agnew, Jean-Christophe. 1986. *Worlds Apart: The Market and the Theater in Anglo-American Thought, 1550-1750*. Cambridge: Cambridge University Press: x.

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First Response

For all the obvious immense differences between a 1970s movie blockbuster and a 1580s professional theatre play, this paper uses the parallels between the two – and especially between the iconic image of the shark's mouth and the (for the 1589 audience) even more iconic image of the entrance to hell as the mouth of a whale – as a way into the theological and thus dramatic impact of the central image of the play. In the process we are given a vivid sense of the ways in which what for centuries been thought of as a clear line between the 'medieval' and the 'early modern' (as well as between 'Catholic' and 'Protestant') in fact constitutes something far more blurred and overlapping, as well as of the profound and

familiar visual – and thus theological – impact that what seems to be a simple prop – the ‘hell mouth’ mentioned in Henslowe’s accounts – would have had on Elizabethan audiences. In the process, we gain a valuable sense of a play that has close ties to one of the best-known plays of the period, Marlowe’s *Doctor Faustus*, as well as of the capacity of early modern theatre to invoke a powerful sense of wonder in its audiences.