Thomas Garter's The Commodity of the moste vertuous and Godlye Susanna, published in 1578 and probably written about ten years earlier, is an English morality play about Susanna and the Elders, based on the apocryphal chapter 13 of the book of Daniel. Called a hybrid morality because it mixes "real" characters with allegorical ones, this play has been criticized for combining obscenity with a moral lesson, for being "inartistic" (Doran 188), and for its complicated exposition (Campbell 218-22). The Commodity of Susanna's mixture of genres does provide an interpretive challenge for the modern audience. Unused to a combination of secular and scriptural material, how are we to understand this play? A particular difficulty for modern readers is the apparently unbiblical way that The Commodity of Susanna's iconic time transforms the terse linear exposition of Daniel 13.

The hybrid nature of The Commodity of Susanna affects not only the play's real and allegorical characters but also its image of time: the two genres, morality play and biblical narrative, have different ways of representing time. In The Commodity of Susanna the straight-line, historic time exposition of Daniel 13 is mixed with iconic time, a non-linear mode of representing events that is quite different from the direct chronological narrative of the story of Susanna and the Elders in the Bible. Yet The
Comedy of Susanna would have been much less confusing to its original audience than it has been to modern readers. The sixteenth-century audience was used to the vivid, earthy Vice and other allegorical characters, and it was also accustomed to seeing represented on stage the eternal power of God, a lesson drawn from Daniel 13 and amplified in The Comedy of Susanna.

A genre is a set of expectations, as Hans Robert Jauss points out in "Theory of Genres and Medieval Literature" (22). He argues that these expectations are like "rules of the game" (88). These rules for each genre should be understood as what the original audience for a work would have considered normal rather than as ideal prescriptions for what ought to be admired. That is, the rules of the game for a particular genre should not be criteria which could be used to evaluate a text; rather they should simply describe the genre, showing what the genre's audience would expect, would understand as normal. For example, we don't judge the quality of a western by whether it has a chase scene with horses; we simply recognize the text as a western by this element. The challenge in reading The Comedy of Susanna, then, is not to criticize the play for its iconic time mode, but to learn to see how iconic time works.

In his article "Historic and Iconic Time in Late Tudor Drama," Bernard Beckerman describes iconic time as "not subject to the changeability of events." Its immutability is "continually being verified by demonstration, and thus verified, confirms truth in absoluteness" (47). Beckerman sees the medieval mind as aware of both changeable and unchangeable time but as more interested in eternal, iconic time, while "the men of the Renaissance shifted their gaze to the ebb and flow of daily existence" (48). Yet even later Renaissance plays show the static
visual patterns and interrupted time flow of medieval drama. Alan Dessen's *Elizabethan Drama and the Viewer's Eye* discusses this issue in reference to Marlowe and Shakespeare. Dessen emphasizes that the moralities were the popular plays of these playwrights' youth, not the more critically acclaimed craft cycles or large-scale plays like *The Castle of Perseverance*.

Dessen extends to other plays of the period Wilbur Sanders' analysis of the debate between Dr. Faustus' two angels: "It is the act of choice in slow motion, a dramatization of his strained attention to the faint voices of unconscious judgment" (Sanders 217). This change in the apparent flow of time is an effective part of the genre, Dessen argues: "[T]o the critic nurtured on Henry James, the stage psychomachia may seem a blemish on an otherwise complex tragedy, but in the theater such a suspension or slowing down of the process of choice may be a worthy equivalent to the novelist's presentation of interior states of consciousness" (137). *The Comedy of Susanna* reflects the generic image of iconic, immutable time that Sanders and Dessen have analyzed in later, more well-known plays. Garter's play combines this generic dramatic trait, descending from the morality and Corpus Christi plays (Kolve 101-23), with the straight-line historic exposition of Daniel 13, the image of time which modern audiences tend to consider normal.

Beckerman emphasizes the power of iconic time to confirm "truths in absoluteness" (47), including "the perfect chastity of Thomas Garter's Susanna" (49). Illustrating and confirming absolute truth is the overt goal of the didactic popular morality genre. *The Comedy of Susanna's* alterations in historic time help insure that this play, to quote its Prologue, "sheweth forth how prone God is, to
help such as are just" (l. 8). Nevertheless, Beckerman sees the use of iconic time by a playwright as a problem, a challenge to the very nature of his medium (48). To Beckerman, drama is fundamentally dynamic, keeping the audience’s attention by unfolding a linear plot.

However, Robert Potter, in *The English Morality Play: Origins, History and Influence of a Dramatic Tradition*, shows how different the morality play is from modern drama, in which the dynamic exposition of plot seems to represent "realistic" events. As Potter says:

In a purely theatrical sense, the morality play is a drama of ideas. The events which occur on stage in the course of the play are not mimetic representations of life, but analogic demonstrations of what life is about. The stage is the world; the time, the present. (33)

Allegorical absoluteness of character, present-time exposition of ancient events, and an English setting—all these characteristics of classic moralities are also present in Garter’s late morality play, “hybrid” though it is. In general, the late, hybrid morality plays do seem more dedicated to popular entertainment than the earlier "pure" moralities had been, though they retain many characteristics inherited from earlier drama. Potter describes the late moralities as having "a unique jumble of intellectual and theatrical elements, admonitory satire, stage horseplay, morality figures, the Vice, classical allusions, and Calvinism" (108-09). Yet however jumbled *The Commodity of Susanna* may seem, a close look at its use of time will reveal a consistent adherence to its Prologue’s stated goal.
Along with its particular "jumble of intellectual and theatrical elements," The Commodity of Susanna does have a one-day, "Aristotelian" time unity. However, this is probably due, not to the newly rediscovered classical model, but to the play's source; the events of Daniel 13 take place on one day, in one place (Herrick 135). In the Geneva Bible, the entire "Historie of Susanna, which some joyne to the end of Daniel, and make it the 13. chap" is told in only sixty-five verses. The style is simple and direct. Though ancient, this way of telling a story is more a part of a modern person's "horizon of expectations" (Jauss, "Theory of Genres" 22) than the much later mode developed in early English drama. Verses 42-48 will illustrate the biblical narrative mode:

Then Susanna cryed out with a loude voyce, and said, O everlasting God, that knowest the secrets, and knowest all things afore they come to pass, Thou knowest, that they have borne false witness against me, and beholde, I must dye, whereas I never did suche things as these men have maliciously invented against me. And the lord heard her voyce. Therefore when she was led to be put to death, the lord raised up the holie spirit of a yonge childe, whose name was Daniel. Who cryed with a loude voyce, I am cleane from the blood of this woman. Then all the people turned them toward him and said, What meane these wordes, that thou hast spoken? Then Daniel stode in the middes of them and said, Are ye suche fooleis, o Israelites, that
without examination, ye have condemned
a daughter of Israel?

Garter's play, on the other hand, is 1453
lines long, mostly written in awkward
fourteeners. Exposition of plot is mixed with
the outrageous antics, word play, and doggerel
songs of the Vice, here named Ill Reporte, a
non-biblical character traditionally central to
morality plays. In The Comedy of Susanna, time
returns, recurses, and stops, relating ancient
Babylon to Tudor England, tangling the
chronology of the prophet Daniel's life, looking
back to a society two thousand years in the
future, and placing biblical events "within this
Hall" (1. 59). The Comedy's anachronisms
include references to chiming clocks, to the
medieval English chivalric court, and to Tudor
judicial procedures. Ill Reporte swears by New
Testament events, and Susanna's father talks of
the events of the burning fiery furnace as if
they have become proverbial.

Therefore it is inaccurate to call The
Comedy of Susanna Aristotelian. The morality
genre has different rules of the game. And as
John Wycliffe points out in Meaning in Comedy, the
Elizabethan audience would have been familiar
with these rules, just as we can recognize
within seconds whether we have tuned in to a
western or a soap opera on TV.

The Comedy of Susanna's Prologue refers to
the play's two genres, biblical narrative and
popular morality, drawing our attention to a
particular point of conflict between these
genres, their varied modes of time. The
Prologue announces that this play is "a matter
olde, as it were done anew" (1. 7). The Comedy
will tell anew the "old" familiar Susanna story,
which it calls "matters grave and sad." The
Prologue then explains how the Tudor morality
Dean

genre has altered the biblical narrative: "nought delighteth the hart of men on earth, / So much as matters grave and sad, if they be mixt with myrth" (ll. 18-19).

The comic elements of moralities have been seen as inappropriate intrusions into the content of the drama of this period; a forceful example of negative critical assessment is in The Oxford History of English Literature's volume The English Drama 1485-1585, which contains F. P. Wilson's dismissal of these plays for their coarse humor (29). Yet mirth is an essential characteristic of the popular morality genre, usually associated with the evil or foolish characters and with references to local places and customs. The Commodity of Susanna's Prologue interprets these generic alterations in the biblical account of Susanna and the Elders, saying of the author, "This hath he done to shorten tyme" (l. 23).

The Commodity of Susanna abandons its source's historic time and chronological exposition to bring the events of the biblical story into contemporaneity with the sixteenth-century audience. Walter Hummelen describes this kind of "shift" as a way to deepen the meaning of the ideas being represented on stage. A shift in the mode of time can "connect two simultaneous segments," the same character appearing in both. And as Hummelen points out, a common device of the Elizabethan stage heightens this effect:

The shortest form of the simultaneous display on stage is the aside. This creates a second situation beside and simultaneously with the already existing situation. ... The best example is when the aside is addressed to the audience. The audience is then
assigned a part, is turned into a character. . . . (99-100)

These and other ways of moving into iconic time are characteristic of many predecessors to The Comedy of Susanna as well, including, for example, the Corpus Christi plays, another genre in which scriptural material is mixed with non-biblical elements. The result is that "the usual barriers of time become meaningless, and from this view of history flows the idea that all ages are spiritually contemporary," as Walter E. Meyers says of the Wakefield plays (16).

The Comedy of Susanna’s use of iconic time shows good and evil to be present in Elizabethan England as well as in Susanna’s Babylon. Consider the immediacy of the evil characters. The Devil begins the action of the play, complaining that although he wallows "now in worldly welth" (l. 31, emphasis added), his face is too "ougly" to approach Susanna. He calls on his "crafty chylde," Ill Reports, an allegorical representation of the unprovoked slander from which Susanna suffers in the biblical account. Ill Reports, however, is not a biblical character; he’s a totally English one. Outrageous and charming, he dominates the stage whenever he is on it. It is his actions that tie the biblical story most tightly to contemporary Tudor society.

The Devil complains that Ill Reporte has taken too long to respond to his summons, adding, "I thinke the theefe be mad" (l. 56). Ill Reporte flies into a rage:

What quoth hee, now by this day,
I think thee mad to be,
How say you all, within this Hall,
prayer for help, the Lord raises up the spirit of Danyell, who brings the eternal actions of God into the present crisis of Susanna's life. The Vice, growing less attractive now, becoming shrill and incoherent according to the pattern his character generally takes at the end of a morality play, intrudes into Susanna's trial, which represents the revealing of truth on earth, with what Jones calls "purely disruptive" comments (54, 13n). Yet surely the Vice's slanderous assertions contribute to the play's goal. His words here are increasingly ineffective tactics in his losing war to substitute the evil of ill reports for the divine benefits of truth.

Directly addressing the audience, "you that wicked are in deed" (l. 1126), Danyell tells us to mark well the lesson of the fall of the Elders. Turning to Sensualitas he adds,

What sayest thou now Sensualitas, now
that thy mate is gone,
And no man is to help thee here, but
thou are left alone.
Oh olde and crooked cancred Carle,
whose auncient wickednesse,
And rape and rygor thou hast done, now
thus detected is. (ll. 1151-54)

Now that Danyell has brought the activity of the Lord into "this Hall," the good characters leave their biblical Babylon to offer prayers "for our most noble Queene" (l. 1434), for her counselors, for "the commons of this realme" (l. 1439) and most immediately, "for this company gathered here" (l. 1441).

Iconic time would have been a part of the horizon of expectations of The Commodity of Susanna's audience. I suspect that if they were familiar with the term "iconic," they would have
disagreed with Beckerman's absolute statement, "Iconic time . . . is not natural to drama" (48). Yet iconic time has disappeared so completely from our ideas of how a story can be told that only with some effort can we understand how it works in Garter's play. In "The Altereity and Modernity of Medieval Literature," Jauss describes this process as building "an aesthetic bridge to the foreign life-world which speaks to [us] again from literary sources," once these texts have "again become imaginable for the modern reader" (185). Peter Happe's review of a production of the Commodity by Nuffield Theatre Studio in May, 1986, describes such a bridge, a successful modern staging of Garter's "complex play" (Lindenbaum 111). By following the advice of its Prologue about how to consider the passage of time in The Commodity of Susanna, we can expand our horizon of expectations, building bridges to a society whose dramas have "shortened tyme." This transformation is a new way of expressing the ancient idea that God is ever faithful to those who are just.

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