



MONDAY, JUNE 24

3:00 – 5:00 Registration

Cutaia Lounge – Upstairs, Blackfriars Playhouse

TUESDAY, JUNE 25

8:00 – 10:00 Registration

Cutaia Lounge – Upstairs, Blackfriars Playhouse

9:00 – 10:00 Welcome

Paul Menzer, Mary Baldwin College; President, Marlowe Society of America

Ralph Alan Cohen, Mary Baldwin College; Director of Mission,
American Shakespeare Center

10:00 – 11:15 Hunt Gallery, Mary Baldwin College

Rethinking Marlowe in Print

Session Chair: Matt Davies, Mary Baldwin College

Claire M. L. Bourne, University of Pennsylvania
Making a Scene; or, *Tamburlaine the Great* in Print

Richard Dutton, Ohio State University
The Publication of *The Jew of Malta*

Tara L. Lyons, University of Massachusetts at Dartmouth
Rewriting a History of the English Play Collection: Serials, Part-Plays, and *Tamburlaine*

Kirk Melnikoff, University of North Carolina at Charlotte
***Doctor Faustus* at the Great North Door of St. Pauls (1601-1604)**

11:30 – 12:45 Hunt Gallery, Mary Baldwin College

Life, Work, Death

Session Chair: Bradley Ryner, Arizona State University

Rosalind Barber, University of Sussex
“O’errul’d by fate”: Does the Marlowe Myth Impede Research?

Bruce E. Brandt, South Dakota State University
Shared Riches in a Little Room? Skepticism and Comedy in Kyd and Marlowe

Michael J. Hirrel
Marlowe’s Mortography Once Again

11:30 – 12:45 Miller Chapel, Mary Baldwin College

Marlowe in Modern Performance

Session Chair: Genevieve Love, Colorado College

Pierre Hecker, Carleton College
Welles’ *Faustus*

Laura Grace Godwin, Christopher Newport University
“Strangers that do inhabit this land”: Rendering the Other in *Tamburlaine* on Stage

Hannah Goreing, King’s College London
“They that shall be actors in this massacre”: Staging Marlowe’s worst play

Robert Sawyer, East Tennessee State University
Recent Reckonings: Marlowe in the Wake of 7/7 and 9/11

2:00 – 3:15 Hunt Gallery, Mary Baldwin College

Violence and Violations

Session Chair: Leslie Thomson, University of Toronto

Matthew Carter, University of North Carolina at Greensboro

**Marlowe's Murder: Christopher Marlowe's Understanding of Atrocity in
*The Massacre at Paris***

Robin Hizme, CUNY **Affective Witnessing: Marlowe's *Massacre at Paris* and
English Identity**

Randy Holmes, Virginia State University

Privy to Violence: Display and Concealment in the Assassination of Edward II

Helen Osborne, Shakespeare Institute

**Poisoning deeply: The Form and Function of Poison in *The Jew of Malta* and
*The Massacre at Paris***

2:00 – 3:15 Miller Chapel, Mary Baldwin College

Marlowe's Language in Action

Session Chair: David McNinnis, University of Melbourne

Judith Coleman, University of Iowa

**"They know my custome": Tamburlaine's Strange Powerlessness and the
Antinomian Question**

Darlene Farabee, University of South Dakota

Enlarging Tamburlaine's Stage

Georgina Lucas, Shakespeare Institute

"An action bloody and tyrannical": The Massacre(s) in *The Massacre at Paris*

Rikita Tyson, Harvard University

"I must speak fair": Speech and Modality in Marlowe's *Edward II*

3:45 – 5:45 Colonnade Ballroom, Stonewall Jackson Hotel

Opening Reception

7:00 – 9:00 Blackfriars Theater

Performance: *The Massacre at Paris*

WEDNESDAY, JUNE 26

9:00 – 10:00 Blackfriars Playhouse

Keynote: "Vitality and Futurity in Marlowe"

Garrett Sullivan, Pennsylvania State University

Session Chair: Robert Logan, University of Hartford

10:30 – 11:45 Blackfriars Theater

Studies in Theater History and Staging

Session Chair: Janna Segal, Mary Baldwin College

Roslyn L. Knutson, University of Arkansas at Little Rock

Playbooks in Repertory: A Study

Christopher Matusiak, Ithaca College

Marlowe's Friars: A Study

Leslie Thomson, University of Toronto

In his study: A Study

1:00 – 2:15 Hunt Gallery, Mary Baldwin College

Marlowe in Practice

Session Chair: Darlene Farabee, University of South Dakota

Jennifer Flaherty, Georgia College and State University

Marlowe's Passionate Shepherd: Appropriation and Pedagogy

James Keegan, University of Delaware

"A Great Reckoning in a Little Room": *Tamburlaine the Great, Part I* in the Blackfriars Playhouse

Linda McJannet, Bentley University

"There's No Dancing in Marlowe!"

Michael M. Wagoner, Florida State University and

James Byers, Mary Baldwin College

A Kit to *Massacre*-ing Marlowe, or the Complexities of Performing a "Bad" Text

1:00 – 2:15 Miller Chapel, Mary Baldwin College

Marlowe's Unstable Characters

Session Chair: Tom Rutter, University of Sheffield

Chrissie Auger, Eckerd College

Marlovian Machiavellianism in *Edward II*

Annalisa Castaldo, Widener University

(Un)Learning Manly Fortitude from *Faustus*

Dori Davis, University of South Florida

Reconsidering Edmund: How Love Conquers All in Marlowe's *Edward II*

2:30 – 3:45 Hunt Gallery, Mary Baldwin College

Borrowed Marlowe

Session Chair: Robert Sawyer, East Tennessee State University

Brett Foster, Wheaton College

Residual Conjurations: Faustian Traces in Shakespeare's Plays

Bradley Ryner, Arizona State University

**Refiguring the Usurer's Body in *The Jew of Malta* and
*The Blind Beggar of Alexandria***

Sarah K. Scott, Mount St. Mary's University

"A Speaking Eye": Lording Barry reads *Hero and Leander*

Lisa S. Starks-Estes, University of South Florida, St. Petersburg

**Transforming Ovid: Marlowe's *Dido* and Shakespeare's Perverse *Astraea* in
*Titus Andronicus***

2:30 – 3:45 Miller Chapel, Mary Baldwin College

Marlowe and Theatrical Communities: Echoes and Reappropriations

Session Chair: Pierre Hecker, Carleton College

Annaliese Connolly, Sheffield Hallam University

**Rethinking Marlovian Allusion in Chapman's *Blind Beggar* and
Shakespeare's *Merry Wives***

Ruth Lunney, University of Newcastle, Australia

**The Bell, the Bodies, and the Bonking: *The Massacre at Paris* and
Its Early Playhouse Audiences**

Lucy Munro, Keele University

Marlowe and the Amphitheater

John Parker, University of Virginia

Confession in *The Jew of Malta* and *Romeo & Juliet*

4:30 – 5:30 Blackfriars Playhouse

Keynote: "Marlowe's Magic Books"

Leah S. Marcus, Vanderbilt University

Session Chair: Bruce Brandt, South Dakota State University

Thursday, June 27

9:00 – 10:00 Blackfriars Playhouse

Keynote: “Characterizing Marlowe”

Laurie Maguire, Magdalen College, Oxford University

Session Chair: Sara Munson Deats, University of South Florida

10:30 – 11:45 Blackfriars Playhouse

Marlowe in Retrospect and Future Possibilities

Session Chair: Mary Hill Cole, Mary Baldwin College

Sara Munson Deats, University of South Florida

Doctor Faustus: A History of Controversy

Robert Logan, University of Hartford

Fathoming the Aesthetic of Ambiguity in *Edward II*

Tom Rutter, University of Sheffield

Tamburlaine at War

1:00 – 2:15 Hunt Gallery, Mary Baldwin College

Art and the State

Session Chair: Laura Grace Godwin, Christopher Newport University

Joel M. Dodson, Southern Connecticut State University

Marlowe, Sidney, and the Poverty of Aesthetics

Judith Haber, Tufts University

Marlowe’s Queer Jew

David Hershinow, Princeton University

Marlowe’s Machevill: Rational Detachment, Diagnostic Psychology, and the Rise of the Arch-Villain

Simon May, Oxford University

Reason of State in *The Massacre at Paris*

1:00 – 2:15 Miller Chapel, Mary Baldwin College

Marlowe’s Living Classicism

Session Chair: Richard Dutton, Ohio State University

Christine Edwards, University of Queensland

Bookish Play: Imitation and Authority in *Dido, Queen of Carthage*

Tetsuro Shimizu, Ochanomizu University

François Portus, Isaac Casaubon, and Marlowe’s reading of Greek Poetry

M. L. Stapleton, Indiana University-Purdue University, Fort Wayne
Ovid as Playwright: *The Massacre at Paris*

Sarah Wall-Randell, Wellesley College
The *Pharsalia* and Marlowe's Sibyl

2:30 – 3:45 Hunt Gallery, Mary Baldwin College

Forms and Pressures

Session Chair: Ann Basso, University of South Florida

Edward Gieskes, University of South Carolina
Profit and Delight: Marlowe's *Doctor Faustus* and the New Science

Stephanie Moss, University of South Florida
***The Jew of Malta* and the Maccabees**

Meredith Skura, Rice University
Tamburlaine's English DNA

2:30 – 3:45 Miller Chapel, Mary Baldwin College

Marlowe's Stagecraft

Session Chair: Kirk Melnikoff, University of North Carolina, Charlotte

Emma Atwood, Boston College
Material Mistakes in Marlowe's *Massacre at Paris*

Bob Hornback, Oglethorpe University
"Do ye hear?": Extemporal Clowning in the A-Text of *Doctor Faustus*

Genevieve Love, Colorado College
Doctor Faustus' Leg

Jeanne McCarthy, Georgia Gwinnett College
"And now themselves shall make our pageants": Marlowe's Popular Stagecraft

4:30 – 6:30 Visulite Theatre – 12 N. Augusta Street

Screening: *The Jew of Malta*

FRIDAY, JUNE 28

9:00 – 10:00 Blackfriars Playhouse

Keynote: "Christopher Marlowe, in his Playhouse"

S. P. Cerasano, Colgate University

Session chair: Roslyn L. Knutson, University of Arkansas at Little Rock

10:30 – 11:45 Blackfriars Playhouse, Mary Baldwin College
**Casting *The Jew of Malta*: From Text to Performance
 on Stage and in Film**

Session Chair: Paul Menzer, Mary Baldwin College
 Ann M. Basso, University of South Florida

Robin Bates, Lynchburg College

Ben Curns, American Shakespeare Center

Douglas Morse, the New School, director of *Jew of Malta* film

1:00 – 2:15 Hunt Gallery, Mary Baldwin College
Marlowe's Others

Session Chair: Bob Hornback, Oglethorpe University

Jared Johnson, Thiel College

“Every ones price is written on his backe”: The Spectacle of the Slave Market in
 Marlowe's *The Jew of Malta*

Carolyn F. Scott, National Cheng Kung University

**The Marginalization of Edward II: Christopher Marlowe and the Boundaries of
 Identity**

Adriana Streifer, University of Virginia

“These are the blessings promised to the Jews”: Material Goods and Universal
 “Jewishness” in *The Jew of Malta*

1:00 – 2:15 Miller Chapel, Mary Baldwin College
Dido

Session Chair: M. L. Stapleton, Indiana University-Purdue University, Fort Wayne

Andrew Bozio, University of Michigan

The Ecology of Remembrance: Memory, Place, and Affect in Marlowe's *Dido*

Alexandra Ferretti, University of Alabama

Aeneas' Regressive Sense of Place in *Dido, Queen of Carthage*

Tony Tambasco, University of Delaware Resident Ensemble Players

Uncovering the Poetic Genius of *Dido, Queen of Carthage*

2:30 – 3:45 Hunt Gallery, Mary Baldwin College
Marlowe's Contemporary Contexts

Session Chair: Sarah K. Scott, Mount St. Mary's University

Helen Hull, Queens University of Charlotte

Taking Office for Granted in Christopher Marlowe's *Edward II*

Abigail Montgomery, Blue Ridge Community College

***Tamburlaine* Queen of Scots: Marlowe's Quasi-Alchemical Celebration of Elizabeth I's Most Dangerous Victim**

Bethany Packard, Transylvania University

Playing Prisoner's Base in Marlowe's *Edward II*

Rachel Wifall, St. Peter's University

Marlowe's Astrology

2:30 – 3:45 Miller Chapel, Mary Baldwin College

Religious Representations

Session Chair: Jeanne McCarthy, Georgia Gwinnett College

Hayley Coble, University of Minnesota

Diplomatic Rhetoric and the King of Reason: Marlowe's Navarre and Neo-Stoicism

James Macdonald, Yale University

Calvinist Theology and "Country Divinity" in *Doctor Faustus*

Christina Romanelli, UNC Greensboro

Medieval Marlowe: Faustus and the Harrowing of Hell

4:00 – 5:15 Hunt Gallery, Mary Baldwin College

Influential Marlowe

Session Chair: Lucy Munro, Keele University

David McInnis, University of Melbourne

"No son of Fortune, but her slave": Dekker's *Old Fortunatus* and the Influence of Marlowe

Bronwyn Johnston, Keble College, Oxford

The Legacy of Mephistopheles: Marlowe's Magical Influence on *The Late Lancashire Witches*

Jesse David Sharpe, University of Bridgeport, Connecticut

"O, spare me, Lucifer": The Horror of Irresistible Grace in Marlowe and Herbert

5:30 – 7:30 Hunt West Dining Hall, Mary Baldwin College
Banquet