Marlowe Society of America Newsletter

Vol. XII, No. 1, Spring 1992

THIRD INTERNATIONAL MARLOWE CONFERENCE

Plans for the Third International Marlowe Conference continue to evolve. The site and dates are still tentative, but we are negotiating to host the conference at Corpus Christi College (Cambridge University, Cambridge, England) from June 28 to July 2, 1993. We have the possibility of a performance of all or part of one of Marlowe's plays, probably Dido, by the drama department of The King's School (Canterbury). We now have approximately 20 prospective participants. We continue to welcome suggestions for papers, sessions, and types of sessions, and would appreciate hearing from anyone interested in attending as soon as possible. Address all correspondence to Professor Constance B. Kuriyama, President, Marlowe Society of America, Department of English, Box 4530, Texas Tech University, Lubbock, Texas 79409.

MARLOWE SOCIETY ELECTIONS

This fall the Marlowe Society will elect officers for 1993-95. All present officers will stand for reelection. In accordance with the constitution, nominations may be put forward by any member of the Society, and three such nominations will place a candidate on the ballot. Any nominations should be sent to Paul White, the chair of the nominating committee: Department of English, Baylor University, Waco, Texas 76798.

ROMA GILL PRIZE

The winner of the Marlowe Society's Roma Gill prize for 1989 and 1990 is the essay by Leah S. Marcus entitled "Textual Indeterminacy and Ideological Difference: The Case of Doctor Faustus," in Renaissance Drama 20 (1989): 1-29. In this valuable article, Marcus revisits the vexing textual problems evoked by the existence of two very different versions of Marlowe's Doctor Faustus (neither of which is accepted by most scholars as the pristine Marlowe "original"). In her comparison of the two manuscripts, Marcus does not seek to establish the authorial authenticity of either of the texts. Rather she applies the technique of "local" interpretation to situate each text within its specific historical milieu and to explain the differences in the two versions in terms of the texts' engagement with political and religious controversy--for example, the A text is more nationalist and more Calvinist, Puritan, or ultra Protestant; the B text more internationalist, imperial, and Anglican. Through this strategy, Marcus demonstrates the historicity of editorial practice and illumines the ideological process by which plays were and still are "produced," while also suggesting new ways to read both texts of Doctor Faustus.

Honorable Mention was awarded to Richard F. Hardin's article entitled "Irony and Privilege in Marlowe," published in The Centennial Review 33 (1989): 207-227. In this provocative essay, Hardin explores the distinctly Marlovian strategy whereby the audience is denied ironic advantage so that most of the spectators become themselves the object of irony while a privileged few are allowed to share the joke. This type of ironic message requires a sender, a knowing receiver, and an underprivileged target. In developing his theory of the "two audiences," Hardin persuasively analyzes some of the ironic signals occurring within Marlowe's plays (particularly Tamburlaine), while embedding this peculiarly Marlovian irony within both its classical and its medieval tradition.

This year the Roma Gill Prize included a cash award of $250 for first place and $100 for honorable mention.

RSC FALL PRODUCTIONS

This fall the Royal Shakespeare Company will perform Tamburlaine at the Swan Theatre, compressing the two parts into one 3½ hour performance. Directed by Terry Hands and with Antony Sher as Tamburlaine, the play will preview from August 13 and open on September 1. Also of interest to Marlovians, this fall the RSC will premiere Peter Whelan's new play about Marlowe, called The School of Night, at The Other Place.

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MSA Newsletter publishes reviews of Renaissance, and especially Marlovian, drama; notices of recent and forthcoming publications; announcements; and brief articles or notes of interest to Marlovian scholars. The opinions expressed are those of the authors, and do not necessarily reflect that of the MSA. The editor reserves the right to refuse items, to ask for revisions, and to make stylistic changes that he deems appropriate. MSAN reviews are usually around 800 words long, but may occasionally be longer. The beginning of a review should identify the company, the dates of performance, and the director. MSA members are encouraged to announce publications and other items or meetings of interest to the membership. Materials for the next issue of MSAN should be received by October 1, 1992. Send inquiries, announcements, and submissions to Professor Bruce E. Brandt, Editor, MSAN, at the above address.

MSA Book Reviews publishes reviews of books on Marlowe and his period. Reviews, suggestions for reviews, and inquiries should be sent to the Reviews Editor:

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DIRECTING DIDO

[Anne Khazam is the Director of Orion Theatre Company, which performed Dido, Queen of Carthage at the Edinburgh Fringe festival in 1991, later transferring to the London Fringe. The following reflects her experience in producing Dido.]

I chose to direct Dido, Queen of Carthage because it is so rarely performed and written about--quite unjustifiably in my opinion. Certain themes in the play also intrigued me: for instance, the mind's dangerous capacity to project fantasy onto reality, and the portrayal of rulers (be they Gods or monarchs) as irresponsible manipulators of human affairs.

Having decided to direct the play, the first practical problem I came up against was casting: the play had eighteen characters and I had only nine actors at my disposal. I solved this problem by merging two or three characters into one and by doubling. This practical necessity brought an interesting new angle to the parts. One 36-year-old actor played Ganymede, Cupid, and Ascanius. Because Ascanius was played by an actor who was obviously nothing like a little boy, it seemed as if there were more to him than met the eye. His response to his father's question about what he had been doing during his abduction by Venus, ("Eating sweet comfits with Queen Dido's maid") was decidedly mischievous. The result was a sense of subtle collusion between Cupid and Ascanius--and by extension Aeneas--in Dido's downfall; all are, after all, sons of Venus.

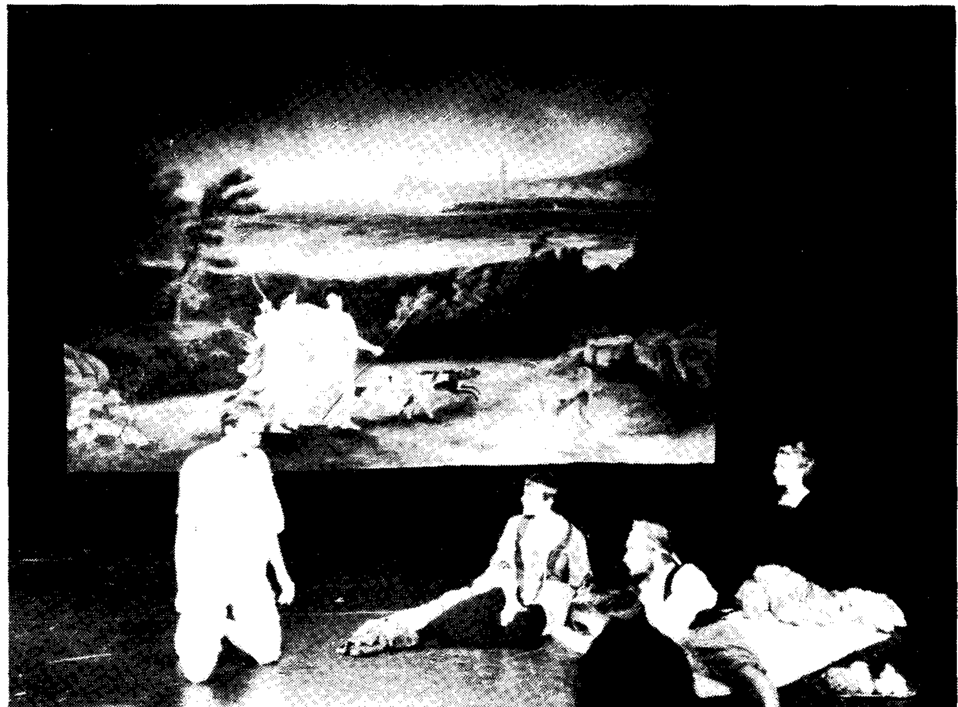
Once the casting had been sorted out, and the company assembled, the question on every actor's lips was "How are we going to burn Dido?" It seemed strange that one minute of a play could raise so many problems: three people killing themselves within the space of sixty seconds, and what's worse, one of them burning herself in front of our very eyes. Also, though we were slowly prepared for Dido's self-immolation, Iarbus's and Anna's deaths seemed over-hasty to the point of absurdity. Was Marlowe's inexperience as a playwright in evidence here?

Fortunately, I took the course of assuming that Marlowe knew what he was doing, and tried to look for artistic and psychological justification for a part of the play which many critics said Marlowe would have done better to omit. It seemed to me that Iarbus's and Anna's deaths were perhaps intentionally scrappy, being above all human manifestations of despair, whereas Dido's death was, even more so through contrast, superhuman: it was an act transcending her human limitations, immortalizing herself through a triumph of the will to "make Aeneas famous through the world for perjury and slaughter of a queen." Paradoxically, therefore, Dido's act of self-destruction was actually an act of self-fashioning, literally turning herself into a work of art--a mythological figure whose story will be read through the ages.

Thus, for Dido's death, we knew we needed to look

for something stylized; we wanted to turn her into a work of art before our very eyes, and to achieve this effect, I decided that the actress should freeze into the position of a statue which I had seen in Budapest two years ago. The statue was a glorification of communism, though its celebration also suggested fascism: it was a statue of a woman holding a laurel wreath up to the skies with an insolence and a desire to aspire to the heights which was strongly representative of an over-reacher like Dido or Marlowe's other heroes. We replaced the laurel wreath with Aeneas's sword, in this way emphasizing Dido's new found image of herself as a conqueror and a figure of uncompromising national pride: "betwixt this land and that be never league." Thus the red light of the fire that the actress was bathed in became a fire of glory rather than of desecration.

But I also found that art worked against the characters. By making Dido and Aeneas speak directly from the Aeneid at the climax of the play, thus showing that their story is pre-written, Marlowe suggests that his characters are trapped in their fictional destinies. I followed through this line of thinking in the set design. The aim was to show Dido and Aeneas trapped not only in Virgil's Aeneid, but also in other artistic representations of their story. We therefore had a backdrop which was a large copy of a J. Hackert's Dido and Aeneas Entering the Cave. The very fact that it depicted an incident that occurred toward the middle of the play but was on view from the opening scene served to emphasize the sense of the inevitability of the course of events. Not only were the actors quite literally trapped in the backdrop, but they were also "trapped" in the music of Purcell's opera Dido and Aeneas which I used as an accompaniment to the play, sometimes even making it precede the events in question.



Apart from the backdrop, we had only one other piece of furniture, a basket chair which was a throne on the convex side and a rock on the concave side. This not only enabled us to make quick scene changes from the court to the outdoor scenes, but also served to emphasize an overriding theme of the play, that of the mind's fatal and compulsive desire to transform reality into its own fantasies. In one of the opening scenes of the play, Aeneas, from his "heat-oppressed brain," takes a rock to be King Priam of Troy. This tendency to fantasize also controls the other characters; Dido, for instance, tries to recreate Aeneas in the image of her late husband Sichaeus. Thus, this rock, which was almost permanently on stage, became a symbol of brute reality which refuses to conform itself to human volition, and its impact was heightened by the contrast it made with the art of the backdrop.

The desire to dress up reality was a theme which spilled over to another area of the production: costume. Dido has a compulsive urge to dress people up, clothing Aeneas in her late husband's garments and his followers as Carthaginian noblemen and revealing her tyrranical urge to control reality through apparel, which she no doubt believes makes the man. This connection between costume and monarchial authority alerted me to the parallel between Dido (whose first name was Elissa) and Elizabeth I: both queens used pageantry and spectacle as a means of imposing their greatness and power on their subjects. To draw out this parallel on stage, I decided to have the Carthaginians in Elizabethan costume and for Dido to look as closely like Elizabeth I as possible. By contrast, I kept the Gods in classical costume because, due to the way Marlowe had set them up, I felt that they should appear as near to the clichéd image of Grecian Gods as possible. I also gave Ganymede a ball of the world to play with (which he would dribble occasionally!) in order to show the Gods' all-encompassing yet irresponsible hold over humanity.

It was the extent to which the had been sent up--Ganymede was dressed in a Marks & Spencer camisole, for instance--which bothered one or two critics. Owen Dudly Edwards from the Scotsman felt that the comedy of the opening scene in Olympus was so strong as to

detract from the ensuing tragedy. This seems to me, however, wholly in keeping with the mixture of tragedy and the grotesquely comic found not only in Dido, but also in Marlowe's later plays.

Another point which Edwards raised concerned the portrayal of Aeneas. He believed that Aeneas was much more of a bastard than the production had allowed for, and that Virgil's, and by extension Marlowe's, reference to the "pious" Aeneas was highly ironic. I felt that this was an exciting point of view which we would have liked to explore further. It was one more move toward showing Marlowe's subversiveness, which I hope the production managed to make in other ways, and which seems to me to be prevalent in Marlowe's plays as a whole, whether in areas such as theatrical convention, or morality and social hierarchy.

MARLOWE, SHAKESPEARE, AND THE REVISION OF STEREOTYPES

An abstract of the paper presented at the MSA Meeting, San Francisco, 1991, by Emily C. Bartels, Rutgers University, New Brunswick.

When Shakespeare first brings a Moor to center stage, in Titus Andronicus, he creates Aaron, the consummate villain, fulfilling the darkest stereotype of the Moor. Yet when he again gives a central role to a Moor, he produces Othello, who, though problematic, is not similarly demonized. In between, he creates Shylock, a figure who, however heinous his offenses, has hands and senses "like us." While there has been much debate about whether The Merchant of Venice and Othello finally reject or reaffirm racist and anti-Semitic biases, it is clear that as Shakespeare moves from Aaron to Shylock to Othello, his representations of the Other become increasingly complicated and increasingly ambivalent. When Marlowe is given a role in these debates, it is usually as the progenitor of stock types which Shakespeare does or does not defend. My paper argues, however, that what Marlowe ushers in and onto the Renaissance stage with his own representations of Others is not the affirmation of stereotypes, but their destabilization, and that it is the growing ambivalence within Shakespeare's treatment of the Other that Marlovian drama provokes and predicts.

Significantly, in The Jew of Malta, a play that Shakespeare draws heavily upon, "the Jew" fails as a fixed idea of difference. Instead it emerges as an unstable construct imposed by and correlated to those who, in the face of incriminating similarities and the need for a scapegoat, attempt to mark their difference from the Jew. Aaron, who is clearly modelled after Barabas, is clearly stereotyped. Yet he too is set in a context of other incriminated Others (such as Tamora), and while the context does not "justify" his villainy (as it does, to some degree, in Barabas's case), it does insist that evil is not located solely in the Moor. The questioning of the Moor's difference becomes even more pronounced in Othello, which (like The Jew of Malta) exposes the ways discourse is strategically manipulated to create the Other it does not find--and to create that Other in terms uniquely suited to the speaker.

That this questioning is indebted to Marlowe seems even clearer in The Merchant of Venice, which draws more directly on The Jew of Malta and which marks a middle stage in the growing ambivalence within Shakespeare's representations of the Other. For in The Merchant of Venice, we watch as representatives of Christian society impose different terms of difference upon the Jew, demonizing him first as a usurer and then, when usury is no longer relevant, as a merciless villain. The discrepancies within this discourse undermine it, as do the similarities between the Jew's offense and the Christians' punishment of it. Though Shakespeare finally does not create a positive place for "alternative" identities on his stage, he nonetheless resists their demonization and sustains the destabilization of stereotypes initiated by Marlowe.

FROM THE EDITOR

The fall issue will feature details about our next annual meeting at the MLA Convention in New York, more information about the Third International Marlowe Conference, and additional abstracts from our 1991 meeting in San Francisco. Brief articles or notes about Marlowe or the teaching of Marlowe's works, film or drama reviews, and announcements relevant to Marlowe studies are always welcome. Please send contributions for the fall issue by October 1, 1992, to Bruce Brandt, Editor, MSAN, English Department, South Dakota State University, Brookings, SD 57007

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EDWARD II

RSC Barbican Pit, directed by Gerard Murphy, Spring, 1991.

Is Marlowe's work as coherent and mature as Shakespeare's? By the use of suggestive visual parallels and inventive repetitions of motifs, the Barbican Pit's remounting of last year's Swan production of Marlowe's only English History play gives us a demonstration of an underlying structure of feeling and theme rare in productions of Shakespeare's immediate predecessor. This is not to claim that the production or the acting are always perfect, but rather that its director, Gerard Murphy, seems to intuit submerged lines of Marlovian interconnection waiting for exposure. Murphy at his best seems to further what is inherent in Marlowe's work instead of distorting it.

Two examples will suffice. Although the text of the play closes with the bier of Edward II being carried to the stage and with his son, the young Edward III, mourning over it, the stage directions of the play's beginning fail to stipulate the use of such a prop. Rather Gaveston simply enters reading a letter from the newly crowned king: "My father is deceased. Come, Gaveston, / And share the kingdom with thy dearest friend." But this production begins with a slow procession of monks and mitered bishops duly draped in black, collecting the body of Edward I and carrying the coffin, with the royal gold crown atop it, down the stage. As this occurs, Grant Thatcher, a serpentinely pretty Gaveston, reads aloud the letter from his lover-king.

This rendering seems usefully derived from the scene early in Shakespeare's Richard III where Anne accompanies the coffin of Henry VI across the stage. But the real point is that Murphy's early implantation of the coffin and the closing repetition of this motif--the same coffin, the same black mantle with a large, black cross embroidered on it, but this time with the bagged head of Mortimer atop the coffin rather than the crown--eloquently ties the end to the beginning. The effect is not merely that of rounding things off; it also prods us to view the harrowing events we have just witnessed through the perspectives of time, change, and suffering, thus emphasizing the play's philosophical dimension. Director Murphy has plucked out of the Machiavellian exploitativeness of Gaveston's first words an incidental flower of human meaning that Gaveston could not intended, but Marlowe could, a meaning that transcends Gaveston's self-serving objectives and the mutilating self-indulgences of the king.

Another parallel--a very important one--is achieved between the figure of Edmund, Earl of Kent, the king's brother, unaffectedly played by John McAndrew, and that of Edward's son, the young Prince Edward (Callum Dixon). Both of these roles are relatively unobtrusive ones in the text, but the emotional transparency and integrity with which they are played in this production, along with the mirror-like costuming of their players creates significant thematic resonance. Both wear virtually identical black tunics with the chevron stripe design characteristic of male dress in this version, and both wear a simple gold ring around their brows to indicate rank and direct connection to the royal family--all perfectly natural.

Yet, matching their costumes and their looks emphasizes the honesty of feeling, common-sensical intelligence, and commitment to human decency that is significant to these figures. Kent reprimands his brother for his folly, deserts him for the other side when it seems to threaten the state; but when he sees the conniving and power-grasping of Mortimer and the Queen and the cruelty with which his brother is treated, he leaps to his defense--and to his own destruction. By the same token, the son, Prince Edward, is throughout the play solicitous of and concerned for his father. Moreover, he keeps pointing out that he is still too young to rule, even asking that his uncle Kent take the crown: "I am too young to reign." But in the end he must make the momentous decision to avenge his father by having Mortimer decapitated and sending his mother to the Tower--"Away with her. Her words enforce these tears, / And I shall pity her if she speak again." The kingly attribute of great feeling controlled by self-restraint invisible in the suffering father is manifest in the redeeming son.

The association of Kent and Prince Edward with notions of "grief and innocency," to use Edward III's final words, and the visual stressing of their association, underscores the existence, however brief and historically ineffectual, of human goodness that transcends the heartless world of the play, which has been ruled by the anarchic passions and sensuality of Edward II on the one hand, and their obverse counter-image, the sadistic, yet frighteningly rational cruelty of Mortimer on the other. The image of human goodness is meek in Marlowe's play, but by doubling it visually, the director sharpens our awareness of it. He makes us see a longing in the playwright for something to counter the despair caused by experience, its tyranny of instinct and material fact. At the same time, this longing creates a new element in the Marlovian design that begins to dissolve the typical loggerhead of absolutes that loads Marlowe's plays. Equally, this element links what might appear to be the play's repetitious scenes into an developing coherency often lost in productions of Edward II.

Not that this production is without its scenic repetitions. Paradoxically, in the earlier acts, all too often a choppy effect is created by Edward's insistent pronouncement of Gaveston's name or by his mindless shelling out of dignities either to his favorites or to bribe the barons. One would think that this sort of repetition ought to have created a sense of continuity. Perversely, the effect is just the opposite. By stressing Edward's political and emotional impotency in scene after scene, rather than

developing other dimensions of Edward's character as well, this production keeps sounding the same note to differing accompaniments. The result is an emphasis on the individual scene and an unfortunate apprehension in the audience that it has heard it all before.

Ciaran Hinds as Mortimer is as restrained and deliberate as Simon Russell Beale's Edward is hysterical and incautious. With hair slicked back and gleaming like that of an Argentine tango dancer (or Mandrake the Magician) and the tall, mildly aquiline profile of a General MacArthur, Hinds' Mortimer is equally reminiscent of Ian McKellan's recent Richard III. Both play their roles like uppercrust British field marshals, composed, unflappable, and utterly comfortable with the habit of power. Polly Kemp's Isabella is a woman truly in love with the King. With long red-haired braids and blue eyes, she looked more like an Irish Princess than a Valois royal; but her change toward cruelty and vengefulness regarding her husband seemed amply justified by his treatment of her, which includes spitting at her feet. Trembling in her long golden gown, she shimmers away from Edward into the arms of his enemy, trammeled, like everyone else in the tangle of public and private emotions virtually all of which make power claims on someone or something.

The three-sided Pit accentuates the audience's sense of individuals acting out their cruelties or sufferings in a doomed and brutal trap. And brutal this play is. Edward in his besotted willfulness and political ineptitude releases forces that he can neither comprehend nor control. About all he can do is suffer them while his lithe Lothario, Gaveston, and his later minions are dragged off to the slaughter. And how he suffers! What this production takes away in credibility in the first Acts, it amply restores in Act V, which is in its rendition of Edward's agony a real emotional wringer. Here Edward's utter physical exhaustion tones down Beale's presentation, and the qualities of inept bumblingness now work in his favor. Blindfolded like a modern hostage, dressed in a sackcloth smock, his ankles linked together as are his wrists by thick rope, we see him dragged from pillar to post through the sinkhole of Berkeley Castle "to which the channels of the castle run." Edward is continually subjected to the kicks and buffets of his tormentors, Matrevis and Gurney, on the orders of Mortimer, and becomes a royal emblem of degradation and humiliation.

Beale in these scenes projects a kind of dignified confusion, a bewilderment at what has befallen him. These sensations amplify our notion that what he is enduring far outweighs his misdemeanors and prompts a conviction that no human being, much less a king, should have to endure such punishment. His ability to physically endure it, which is remarked on by his torturers, only adds to our sympathy and even admiration.

By the time Lightborn enters and requires his instruments of death--the table, featherbed, and red-hot poker--our sympathies have moved entirely toward Edward, although Lightborn's preparations always remind us of the conduct which has brought Edward to this pass. And George Anton's Lightborn is a fine one, perhaps the single best acting of a small role in the Pit production. In his interview with Mortimer, he is quiet, cool, and deadly, projecting menace through his very absence of tension--the sense that he has been through all of this before--a powerful combination of world-weariness and professional know-how. The stance is particularly appalling because this Lightborn is quite young, dressed in leather like a biker, tall, but slender, like a boy. With Edward he acts the quiet, tender lover, so that lines like "O speak no more, my lord; this breaks my heart / Lie on this bed, and rest yourself a while" take on such palpable authenticity that one can practically hear the beating of Edward's heart. The half-naked Lightborn's exquisite, false solicitude resolves itself into kisses that seek to leach out the distrust of the tormented king. We feel Edward pulled by a desire to trust, to put himself into this lover's hands when Lightborn soothes and caresses him.

Anton's development of Lightborn as a gentle homosexual lover is one of the high points of the production, another of those inspired notions that surface out of the text although not explicit in it. Edward's end is equally consistent with the feelings of immediacy and truth that characterize this version of his final moments. Lying supine on the filthy featherbed, Edward is suddenly assaulted by the three men. One presses the table on his chest and outstretched arms, the other holds up and open his legs, the smock falling away to expose Edward completely. Lightborn rams the poker between his loins, forcing it down in bard strokes against the body's natural resistance. Edward's screams are magnified as if in an echo chamber.

It is the naked explicitness before us that provokes the sensations of human vulnerability, weakness, pity and horror like a grotesque yet jolting image caught alive and throbbing by some painting of a great master--Carravagio's St. Peter, or Rubens', crucified upside down. Like flayed skin, the world's reality is ripped away in a flash and suddenly turned inside out; and our brains are scorched by this theatrical chemistry for a long, long time.

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MACBETH

Presented by the Philadelphia Drama Guild at the Zellerbach Theatre, Philadelphia, PA. October 11-November 3, 1991. Directed by Mary Robinson. Set by Allen Moyer. Costumes by James Scott. Lighting by Dennis Parichy. Music by Charles Cohen. With Jordan Baker, Ami Brabson, Andre Braugher, Pearce Bunting, Robert Christophe, Ariel Collis, David Frishkin, Eric Giancola, Johnnie Hobbs, Gabriela Ianoale, Alexandra

Klein, Marko Maglich, Chris McHale, Jim McQueen, Adam Nelson, Carl Sexton, John Stanley, Brad Thoennes, Benjamin White.

The import of this Philadelphia Drama Guild Production was established by Director Mary Robinson's statement that in Macbeth Shakespeare is preoccupied "with life cycles, with parent-child relationships, with regenerative nature and the terrifying consequences when these are disrupted and destroyed." Macbeth concerns bloodshed, quick exits through death, and the war that Macbeth wages against time, as expressed primarily in his attempts to arrest the future by killing the progeny of his rivals and enemies. These themes and motifs were emphasized in Robinson's staging of Macbeth.

The primary staging device representing the life-death cycles was a series of vents with metal gratings situated in a central square on the stage floor, The play opened with the three witches at separate vents as if they had emerged from them and were connected with the netherworld through them. The weird sisters were dressed as nuns who covered their faces when Macbeth and Banquo encountered and spoke with them. It was ironic that the malevolent witches who gave birth to the evil plot that entrapped Macbeth and his wife were dressed in the garb of women who have forsaken motherhood.

The vents became more pervasive as the deaths mounted. When Banquo was murdered, he was pushed unceremoniously headlong into the vent. This action made his demise seem merely perfunctory, as if he were callously thrust back into the dark womb from which he came. Later when the banquet was held to honor the missing Guest of honor, Banquo popped up from the vent twice like a grisly jack-in-the-box. Finally, the vents were the places from which the future Stuart kings of Banquo's line emerged. Their heads shot up with a great clang as the gratings were dislodged, The popping up of the ghost and the banging of the gratings finally became somewhat silly; too much attention was given to an increasingly intrusive stage device, which was echoed by the numerous ramps on which the living characters entered and exited.

The second important staging device involved the depictions of Macbeth's war against time as he tried to prevent the onset of the future by killing the children of his adversaries. Banquo's children will produce kings, but Macbeth "has no children" (4.3.215), and thus possesses "a fruitless crown . . . and a barren sceptre" (3.1.61-62). Robinson intensified Macbeth's anguish by emphasizing the presence of children through the staging and casting. A pre-teen witch added a childlike voice to the harshness of the sisters' litany, indicating the presence of a child outside of Macbeth's control. Fleance was played by a young boy, who was carried onstage by Banquo like Tiny Tim on Bob Cratchit's back. Yet, he later survived to establish a line of kings.

Moreover, Lady Macduff, who doubled as a witch, was visibly pregnant and had a young son and a baby cradle poised ominously over a vent. All of these representatives of fruitfulness were butchered by Macbeth's vicious minions, who relished the destruction of nascent and young life. Significantly, the same cradle served as the place from which the weird sisters produced the apparitions for Macbeth in the previous scene. The connection between birth and witchcraft captured the essential futility of Macbeth's quest. Lady Macduff and her seen and unseen children were hapless victims, but she also played one of the witches, who represented a malevolent fate which was fulfilled by Macduff's revelation that he had been "from his mother's womb / Untimely ripp'd" (5.8.15-16).

The staging devices as well as the size and setting of the stage itself overshadowed the actors who were not able to convey the strength nor the intimacy required by the dialogue. The stage contained an enormous slab-like apron and was dominated by a massive wall with swirling cloud-like designs painted on it, representing the dark and gloomy fate pervading the play. There was a huge square opening cut into the wall which formed the frame through which we viewed the upstage scenes. Paralleling this structure was a similarly painted flat with apertures cut into it through which the characters passed. In these openings we saw the banquet for Duncan take place and through them Lady Macbeth and her husband emerged to discuss their plans for the king's death.

The actors did not have the skills to deliver the lines effectively in a setting of this size. Jim McQueen in his dual role as Duncan and the Doctor created effective characters, but Andre Braugher and Jordan Baker as Macbeth and Lady Macbeth and Christopher McHale as Macduff were only intermittently convincing. They recited the lines in a stop and go fashion, as if catching the meaning now, losing, and then regaining it. Although the actors made a gallant effort to deliver the lines cohesively, this production consisted of a series of detached scenes dominated by the stage and the staging.

Frank Ardolino University of Hawaii

HOFFMAN PRIZE

Professor Thomas Cartelli of Muhlenberg College has been awarded the fourth Calvin and Rose G. Hoffman Prize for Distinguished Publication on Christopher Marlowe. The prize for 1991 amounted to £8250 and was awarded for Professor Cartelli's Marlowe, Shakespeare, and the Economy of Theatrical Experience, which has now been published by the University of Pennsylvania Press.

This prize was established by the late Calvin Hoffman as a memorial to himself and his wife and is administered by The King's School, Canterbury. The present adjudicator is E. A. J. Honigmann. Mr.

Hoffman's hope was that someone would be able to provide irrefutable and incontrovertible proof that Shakespeare's works were in fact written by Marlowe, and one doing so would receive 50% of the trust fund established to fund this award. In the absence of such proof, an annual award is made for an essay on Marlowe and Shakespeare. Entries are judged on their scholarly contribution to the study of Christopher Marlowe and his relationship to William Shakespeare, whether or not they support the view that Marlowe was partially or wholly responsible for the works attributed to William Shakespeare.

Entries should be submitted in duplicate. They must be written in English and should not be less than about 5,000 words in length. They should be typed with double-spacing, and should be documented in an accepted scholarly fashion which acknowledges all quotations from other writers. They cannot have been previously published, and they must be accompanied by a signed statement of originality. Losing entries may be resubmitted to the next two competitions. Further details may be obtained from The King's School.

Submissions for the next competition should be mailed to the Headmaster, The King's School, Canterbury, Kent CT1 2ES, and should arrive there no later than Sept. 1, 1992. The winner of the prize will be announced by Dec. 1, 1992. Those wishing their materials to be returned to them should include sufficient money for return postage. The King's School wiil not accept responsibility for the loss of submitted manuscripts.

RECENT STUDIES IN MARLOWE

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Womersley, David. "An Early Response to Tamburlaine?" Notes and Queries 38 (1991): 471-472.

ALSO OF INTEREST

We are pleased to note the publication of H. R. Coursen's Shakespearean Performance as Interpretation, which includes material first published in MSAN [Newark: University of Delaware Press/London and Toronto: Associated University Presses, 1992]. With copious reference to specific productions, especially those which are available on videocassette, Coursen sides with those who favor production over text as the basis for interpreting Shakespeare. Chapters focus on the interpretations of Kate in The Taming of the Shrew, Hermia's dream in A Midsummer Night's Dream, Ophelia, the BBC Hamlet, Edmund, Lear and Cordelia, the histories, the problems of adapting Shakespeare for televison, and television versions of The Tempest.