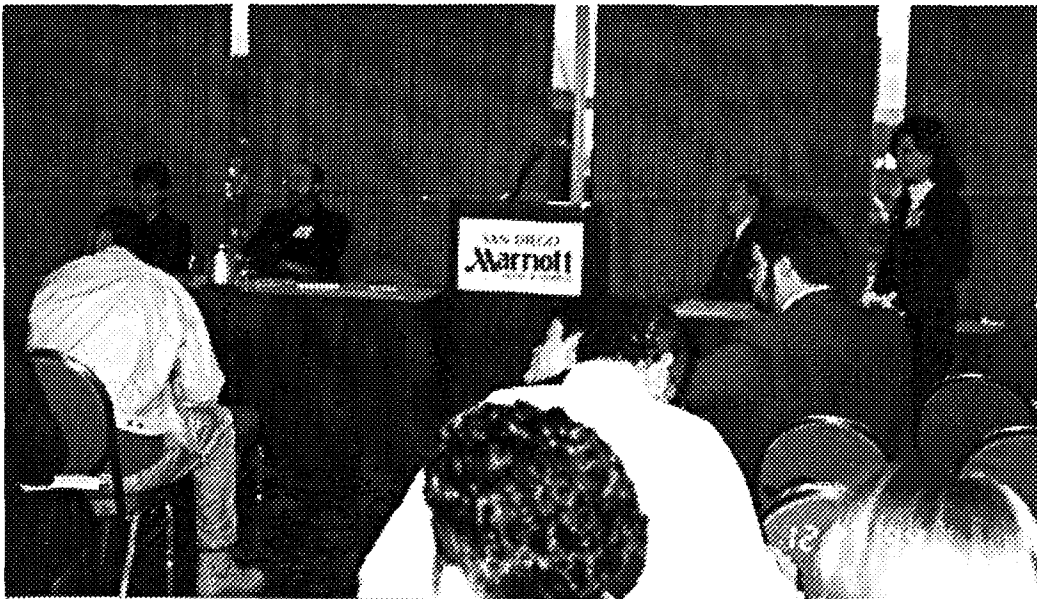


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## Marlowe Society of America Newsletter

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### MSA ANNUAL MEETINGS SAN DIEGO, 1994

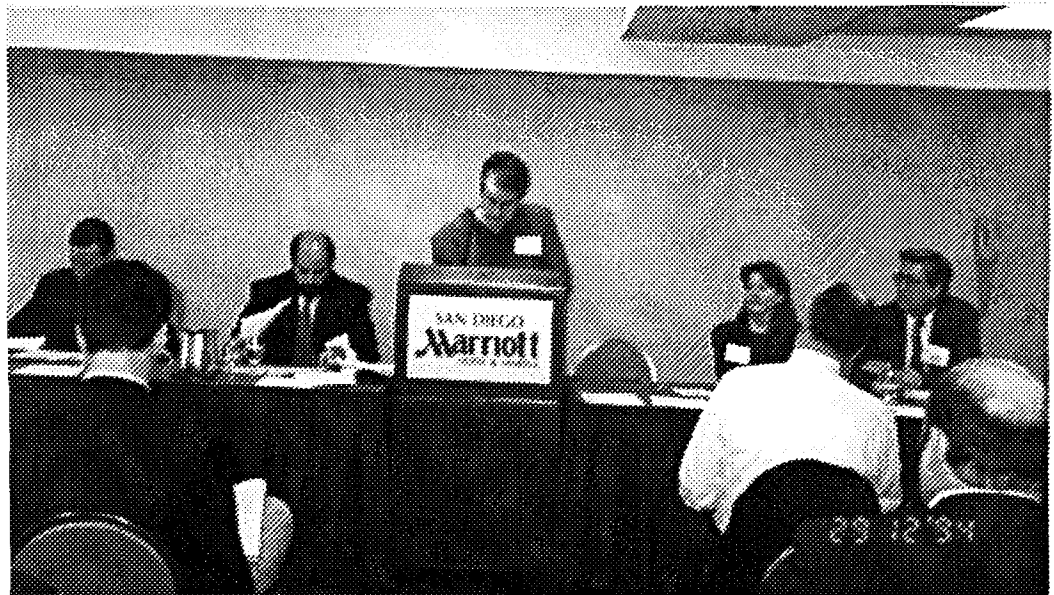


#### History and Economy in Marlowe: A Workshop

From the left,  
Robert Boerth,  
University of  
California, Irvine;  
Thomas Cartelli,  
Muhlenberg College;  
Betsy Flèche,  
University of  
Nebraska, Kearney;  
and MSA Vice  
President Sara M.  
Deats, University of  
South Florida.

#### Marlowe and Lyric Tradition

From the left, John  
Hunter, Duke  
University; Brian  
Striar, University  
of North Florida;  
MSA President  
Constance B.  
Kuriyama, Texas Tech  
University, Diana E.  
Henderson,  
Middlebury College,  
and John Huntington,  
University of  
Illinois, Chicago.



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U.S. and Canada: 1 year = \$20, 3 years = \$50  
Overseas members: 1 year = \$25, 3 years = \$65  
Graduate students: U.S./Canada = \$10; Overseas = \$15

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. Send inquiries, announcements, and submissions to Professor Brandt at the above address. The deadline for the fall issue is October 1, 1995.

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:

Professor Paul Whitfield White, Editor  
MSA Book Reviews  
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## "NONE RIGHTLY CAN DESCRIBE BUT HE": HERO AND LEANDER AND THE DISTRUST OF THE PAST

An abstract of the paper presented at the MSA Annual Meeting, San Diego, 1994, by John Hunter, Duke University.

From the very first couplet of Marlowe's Hero and Leander, we are in an urban setting that is characterized as irremediably divided into two parts and yet capable of interaction within itself because the two parts are "in view" of each other; the syntax of this first couplet also creates the ambiguity about what is "guilty of true love's blood"—the cities (the halves of the social world) or the Hellespont (the barrier between them). Expanding upon this sense of internal division, Marlowe's poem creates a poetic environment dominated by Eros which the conventional erotic language of male seduction and female beauty is totally inadequate to operate. In doing so, the poet is deliberately depicting language as completely distinct from knowledge and revealing a seldom-explored facet of late Elizabethan classicism: a desire to use classicizing poetry as a means to forget the past. By the 1590's, the European Renaissance knew too much about the classical past for its own creative health and was facing the dilemma that Nietzsche, von Ranke and Marx were all to elaborate upon in the nineteenth century: the more historical that we become, the more that the dead threaten to bury the living.

This desire to sunder the language of classical poetry from the need to be like its original users centers around the discourse of erotic love in the poem. Life in Sestos revolves around the thoroughly Ovidian (and symbolically charged) temple of Venus, the lure of which is so great that it can draw people like Leander from across the sea barrier. Leander is in turn a perfect representation of an Ovidian master of love language: he can seduce Hero through his words and recognize in turn when he is being seduced by them (in Neptune's abortive story of the shepherd and the youth). He is, however, comically unable to act on his desires because his language does not reflect any knowledge: he knows how to get Hero into bed, but hasn't a clue about what is supposed to happen there. This incompetent male desire is juxtaposed with the direct affective power of Hero's appearance; she is described as pure surface and pure artifice and (by virtue of this) pure affect. She entrances everyone who sees her by her appearance, not her words, and is kept apart from society in her tower to contain this dangerous surplus of affective power. She is seduced by Leander's speeches from the beginning, but this does not stop her from resisting him physically until the conclusion of the poem. And there, where she is revealed naked for the first time, this "climax" turns out to be an anti-climax: Hero naked has the same entrancing power as Hero with her clothes



on, no more and no less. Her "interior" is contiguous with her elaborate and highly artificial exterior, and Leander cannot represent the experience of intercourse with her; it is beyond the power of the language with which he is usually so facile.

This separation of language and knowledge and the consequent undermining of the interior/exterior opposition is a direct ironization and critique of the Ovidian language of male potency, poetic and sexual, from the *Ars amatoria* and the *Amores*. And the effect of this is to undermine the power of any language to represent any reality, near or far in time. Having absorbed the classical past, the late Renaissance came to wish to forget it: to take classical models, but not the philosophical and historical baggage that came along with them. What writers such as Jonson and Bacon were to express as the need to transcend classical models, Marlowe expresses as the inability of language to recall the past. In both cases, the goal is freedom.

#### ROMA GILL HONORED

The MSA is pleased to learn that Roma Gill was placed on the Queen's Birthday Honor List and awarded the OBE (Order of the British Empire) for her Services to

English Literature. For her investiture on November 17, 1994, she was invited to Buckingham Palace for an audience with the Queen. She is pictured above in the process of receiving a medal from the Queen. Needless to say, Dr. Gill is well-known to members of the MSA not only for her scholarship but as a friend and advisor of the Society whose efforts have been instrumental to the success of our conferences in England. We wish her the heartiest congratulations.

#### MSA ELECTION

This fall the Marlowe Society will elect officers for 1996-98. There will be at least one vacancy on the executive committee. Anyone interested in contributing to the Society in a leadership role is invited to contact Bruce Brandt (English Department, Box 504, South Dakota State University, Brookings, SD 57007). Professor Brandt will chair the nominating committee, which will prepare a slate of candidates for the election.

Also, 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. Such nominations should also be mailed to Professor Brandt.

## EXCELLENT THEATER IN A LITTLE ROOM

The 1993/94 theatrical season in Budapest saw Christopher Marlowe's Edward II performed at the miniature Chamber Theatre (Kamaraszínház a Karoly koruton) and the production went on to receive critical and popular acclaim immediately. Director Jozsef Ruszt, grand old man of experimental theatre, treated the play with the duality of simultaneous embracement and rejection, sympathy and distancing, literal and parodic representation. What he achieved thereby was a refreshing, well-structured and never slackening performance, where modernized and historicizing staging coexist, resulting in a performance with a formal frame, yet with a striking immediacy.

The choice of the Chamber Theatre as location partly provided for the immediacy. Fifty spectators sat around the T-shaped stage, which was level with the first rows of the audience. The protruding, "apron" section of the stage placed the actors under the close inspection of the audience. The back part of the stage accommodated the group scenes, and served as the site of exits and entrances, the throne, the stake and the dungeon. Behind it, on white tiled walls smeared with blood, there were steel hooks on which the actors could hang their butchers' coats. The slaughterhouse set thus created powerfully represented a country where "state is overturned."

The players changed into and from their highly practical white coats into elaborate Renaissance court attire. Occasionally, they hosed down the blood on the white tiled wall with water. This method served multiple purposes and worked remarkably well. First of all, it commented on the bestiality of the world of the play, a world in which blood flows freely. It also served as a means of eliminating the difference between the secondary characters: having worn the uniform white coat for a while, they could return as a different character. Similar to the Tamburlaine produced at the Swan Theatre in 1992 in Stratford-upon-Avon by Terry Hands, which actually emphasized the beauty of Marlowe's verse by undercutting it with the noise of drums and animal-like movements, this Budapest performance forcefully stressed the personal and the historical by encaging it in a formalized, bleached and bleak frame. Neither a nervous attempt to deconstruct, nor a safe, conventional recitation, the performance showed a wholesome human story, presented in a "tragic glass."

In that glass, characters came alive. The bare stage and the ornate costumes focused attention on the actors. The director had let the interplay between text and the actor's personality influence his interpretation. Those in the leading roles are well-known on the Hungarian stage, and the rest of the cast was made up of some great young talent. Without attempt-

ing a straightforward explication like Bertolt Brecht's 1924 rewriting of the play, without resolving the ambiguities in the Marlovian text, this performance provided an interpretation. What expounded the text was the bodies, the voices, the gestures and the movements of the actors.

Ruszt, however, had all this under careful directorial control. His Gaveston and Spencer, although both beautiful young men, differed significantly: thin, agile, curly-haired Gaveston was followed by a stocky, muscular Spencer with gelled hair. In the title role the attractive, middle-aged actor, Laszlo Galffi, showed heart-felt loving and an increasingly uneasy insistence on the realization of his personal desires in the first part and leaden passivity during the king's sufferings. Galffi's past of major roles reverberates poignantly during this performance. King Edward is very suitably played by such an actor, for such associations enhance our sense of loss by the degeneration of the ruler, which is cued in the text by the references to Edward Longshanks.

Isabella's first soliloquy gets ample emphasis, setting the tone for her portrayal as the forlorn wife. Later on, however, she recedes from the foreground as her ways become intertwined with Mortimer's. Mortimer here is portrayed as dumb and bullying, at first a truly laughable character. Our smile turns sour when we realize that stupidity is no hindrance on the way to power, for only a minimal set of rules have to be observed to guarantee success.

But most of the contemptuous smiles are earned, sadly, by Kent. Ruszt imagined him as an awkward and slow younger brother, unable to adapt and at a loss most of the time. Portraying the one and only well-meaning, honest character as a simpleton proves an effective and disillusioned comment on the times.

The play has been recently and very ably been translated by Andras Forgach, who built on as well as departed from the stylistic traditions established by Hungarian versions of Shakespeare since the middle of the 19th century. The language is modern and imaginative, colloquial and poetic at the same time. Text, acting and design all contribute to making this production like Rodin's masterpiece sculpture of Balzac, where the statue only half discovers itself from the bare rock.

Yet the impression we are left with at the end of the evening is not that of human tragedy; we do not feel catharsis. This play and this production are closer to a brave, witty, thorough and thought-provoking essay on the human condition. Unlike Terry Hands, who elevated his Tamburlaine to tragic levels, Ruszt chose to approximate the spectator to Edward II by ironically distancing and commenting without illusions. With the black farce of money and power in The

Jew of Malta and the clinically thorough test of human possibilities recorded in Doctor Faustus, these constitute the great Marlovian cycle.

Annamária Kiss

ELTE University, Budapest

## WOMEN AND DRAMATIC PRODUCTION 1570-1670: TWO REVIEWS

### *THE TRAGEDY OF MARIAM*

Stephanie Wright of Trinity and All Saints' College, Leeds, who has just been awarded her Ph.D. for an edition of Lady Elizabeth Cary's The Tragedy of Mariam, directed this groundbreaking production—technically speaking, a premiere, for the play has never been performed before—for Tinderbox Theatre Company (Bradford Alhambra Studio, 22 October 1994). Tinderbox are amateur, but of very high quality—used to working together, and intelligently directed; moreover, a strong sense of cohesion was lent to the occasion by the fact that this performance formed part of one of the Northern Renaissance Seminar's current sessions on Women and Dramatic Production 1570-1670, so that the audience were all Renaissance academics. Indeed the papers which made up the first part of the day were delivered from the stage, a platform divided into three symbolic areas: the centre, marked by a poster of Herod in contemporary military costume defaced with graffiti saying "Fascist scum" and "murderer"; stage left, where gravestones commemorating the murdered Hasmoneans John Hircanes and Aristobulus lay next to an open grave whose inscription, initially covered by a cloth, eventually revealed it to be that of Mariam herself; and stage right, where busts of Julius Caesar, Mark Antony, and Octavius towered on what the director termed "phallic" columns, to be joined at the end by a bust of Mariam.

The graveyard motif was carried on in the treatment of the Chorus, two white-faced, overalled gravediggers (both played by women) who, like living parts of the set, were concealed behind the monuments when they were not actually singing the choruses, here set to mournful, modern music. Modern dress was used for the characters, too, with Suzannah Rogers particularly striking as a blond, brash Salome clad in trousers and aggressive gold jewelry. Mariam herself, played by Jo Dyer, began the play in a delicately flowered white and blue dress, but as the mood darkened her costume changed to one of sombre black. All the cast were impressive, and the swordfight between Paul Walker's Silleus, louche in black leather trousers, and Anthony Bentley's tweed-jacketed Constabaris was genuinely exciting (the cramped quarters had the audience ducking!). Wright had cut about 20% of the play, giving a running time of an hour and three quarters with one interval, and it came across as taut and clear, building strongly to its climax.

Its deaths, however, proved less convincing in performance: comedy was never far away as Herod apparently contemplated attempting to rejoin Mariam's severed head to her body (though comedy always hovers dangerously close in a play where two major characters are known merely as "the sons of Baba!"). Nevertheless, the play's treatment of domestic violence and its highly unusual perspective on race, with Mariam's pure Jewishness seen as privileged over the Edomite blood of the Herod family, made this both an unusual and very memorable theatrical experience.

### *THE CONCEALED FANCIES*

The Northern Renaissance Seminar's sister group "Women and Dramatic Production 1570-1670" based their second conference, on 10 December 1994, around a performance of Lady Jane Cavendish and Lady Elizabeth Brackley's The Concealed Fancies. The two authors were sisters, from a distinguished literary family: their father the Earl of Newcastle and their future stepmother Margaret Cavendish were both amateur playwrights, and Lady Elizabeth's husband had played the elder brother in Milton's Comus. The play is worthy of such company. Set in a fictional castle besieged during the Civil War, just as the sisters were themselves besieged in Welbeck Abbey, it shows the courtship of two witty sisters, Luceny and Tatteny, by their suitors Presumption and Courtly. Much concerned with language and appearance, and notably self-conscious, it seems to contain reference to an amateur production of Antony and Cleopatra and appears also to allude to Ford, Webster, Middleton, and some of the generic conventions of morality and miracle drama (an angel makes two appearances). It is not clear whether it was ever performed, though it seems probable that it may have been.

The production was directed by Alison Findlay and Jane Milling, two members of the Northern Renaissance Seminar, and featured students from the University of Sheffield and Bretton Hall College. It was set in the Pillar Hall at Bretton, a very suitable venue given the Royalist record of the family who originally owned Bretton Hall, and also a pleasingly intimate space for what doubled, essentially, as a pre-Christmas entertainment for members of the Northern Renaissance Seminar. In particular, full use was made of the minstrels' gallery for the two appearances of the angel and for the masque which the two suitors, Courtly and Presumption, stage as part of their ever more extreme attempts to gain the sisters' attention. Splendidly attired in gold masks and surrounded by white paper roses, they made a fetching picture. The production had limited resources, but these were well deployed, as in the intelligent doubling which made a virtue out of necessity by the psychologically resonant casting of Lesley Sharp as both the elder sister Luceny and her apparent antithesis the scheming Lady Tranquillity (believed by some to be a portrait

of Margaret Cavendish). Equally versatile was Dana Turell, appearing as the Angel, as one of the besieged cousins, and using her native American accent as a servant with a deep Southern drawl which made the word "flirt" into three syllables. The actors had apparently feared that the play would prove hard to follow, but in fact this fast, fluent production made it both accessible and extremely entertaining.

Lisa Hopkins

Sheffield Hallam University

### INVERTING OVID AND SUBVERTING CONVENTION: MARLOWE'S HERO AND LEANDER AND THE COSMOGONIC POETICS OF CHAOS

An abstract of the paper presented at the MSA Annual Meeting, San Diego, 1994, by Brian Striar, University of North Florida.

The comparisons of Hero to a planet going different ways at once and of both Hero and Leander to various gods and goddesses of antiquity suggest two basic pulses coursing through the poem: Daedalean apotheosis and labyrinthine modulation. Both of these topoi are extensively explored by Ovid in the Amores and Metamorphoses, and Marlowe's reception and reconstruction of Ovid, especially in his translation of the Amores, principally inform both the Hero and Leander and his entire canon. The futile overreaching of Marlowe's dramatic works, touted by Levin and scrutinized by a number of post-modern critics, grows directly out of Ovid. But it is in Marlowe's distinctly poetic efforts, especially his Hero, that he gives full vent to his playful, albeit severely playful, impulses and presents overreaching characters who actually succeed rather than fail, characters that achieve a distinctly pagan apotheotic status. These Marlovian tamperings and inversions not only undo the ethos of his thematic source, but they stand in stark contrast to the Christian poetic ethos of his own culture, not only in his sublime, planetary portrayal of pagan lust, but in his suggestion that the telos, the divine order or disorder surrounding such activity is essentially controlled by the actors themselves. Marlowe subtly but clearly departs from Ovid in his translation of the Amores to establish this mode; he continues it, limitedly, in the plays; and he brings it to fruition in the Hero and Leander where the two characters actually control Day and Night, the universe, and Fate rather than their being controlled by those forces. Marlowe thereby completes his Titanic and Olympian process of the creation of an entirely new cosmogony, where Day becomes Night, humans become gods, and Hero and Leander is thereby a completed poem.

The universal cataclysm which through Chaos gives birth to a new cosmological order is a theme from

Ovid's Metamorphoses and from subsequent mythographies which Marlowe appropriates not only for the ending of Hero and Leander but also for his translation of Lucan. Hero and Leander ends comedically, not tragically: at 1.51 Marlowe has already acknowledged Musaeus as the singer of Leander's tragedy; now, Marlowe will sing Leander's, Hero's, Love's, and Poetry's apotheoses, exemplifying Nashe's words "Leander and Hero, of whome divine Musaeus sung, and a diviner Muse then him, Kit Marlowe." The complex, labyrinthine network of classical imagery and the voice of the Ovidian multiple narrator become the chief influence on Marlowe, and through his Ovidian translation (Elegies) and Ovidian imitation (Hero) they also become the seeds of the so-called "anti-Petrarchan" movement which, therefore, should rather be called the neo-Ovidian movement. The erudition and classicism combined with the topos of cosmogonic reconstruction pave the way for both the "anti-Petrarchan" movements about to appear: Donne's metaphysical and Jonson's neo-classical. The Ovidian poems of Marlowe, thereby, rather than being marginalized, should be seen as central both to the Marlovian canon and as a precursor of the "unconventional" poetic experiments of the celebrated early seventeenth-century school.

### A MIDSUMMER NIGHT'S DREAM

Performed by the Department of Theatre and Dance of the University of Hawaii at Manoa, August 12-14, 19-21, 1994. Directed by Matthew R. Dubroff. Setting and Light Design by Shihey Kagan. With Alfred Silva, Bobbi Barclay, Ramon Anjona, Shannon Scott, Robb Bonnell, Tony Pisculli, Kristen Ludvig, Frances Meserve, Randlee K. Nabori, Tanya Mentzer, Robert Petersen, Shihey Kagan.

Across the campus, up the hill, and into the trees. It was a good idea to perform A Midsummer Night's Dream al fresco in the grove of umbrageous trees next to the imposing architecture of the Kennedy Theater. This area provided a green site on a hill overlooking the Hamilton library and the East-West Center, and looking up to majestic Tantalus Mountain looming over verdant Manoa Valley. The play began around dusk on a warm day and about 100 people attended, sitting on blankets laden with food and drink—a festive occasion in a festive setting to witness a festive play.

The main playing area was a greensward at the entrance to the grove of loquat trees—a rectangular green space marked on all sides by bunches of flowers. The play began in this space, but the action soon spread all over the hillside and around the theater entrances and exits. This was a most athletic MSND in keeping with the youthful thespian and terpsichorean abilities of the troupe. Given their lead by the director, the performers covered as much ground in

their appointed rounds as the indefatigable soccer players at the World Cup. The rival group of fairies under the leadership of the warring Titania and Oberon swept in and out and across the lawn, picking their way with nimble éclat through the sprawling audience. At one point, the fairies engaged in a mock battle, throwing flowers and upending and somersaulting over each other with feigned ferocity. When Puck announced that she would "put a girdle round about the earth in forty minutes," she in fact ran around the hill in a breathtaking four minutes. Having finished this feat, she climbed one of the trees, and then descended, like Mickey Rooney in Max Reinhardt's MSND (1935), to pour the magic love potion in the sleeping Lysander's eyes.

The vigorous athleticism of this production extended to displays of martial arts. These explosions of violence had a decided feminist bent as irate women repeatedly kned and floored beseeching and unsuspecting men. Old Egeus, who had a vigorous voice, was knocked head over heels by his recalcitrant daughter Hermia when she expressed her disgust for his choice of her husband. Both Lysander and Demetrius were kicked hard in their groins by their respective girlfriends. This byplay began to look like the female self-defense classes that have sprung up on campus with a male assailant, heavily padded, absorbing the ferocious counterattack of his supposed victim.

But as a contrast to the martial flavor of some of the male-female relationships, there was equally vigorous loveplay between the blissfully happy and erotically expectant Theseus and Hippolyta. When they announced their coming nuptials, they grabbed and fondled each other with a prolonged gusto that continued during the entrance of Egeus and the at-odds lovers. The contrast is made: Duke Theseus, who had wooed Hippolyta "with my sword,/ And won thy love doing thee injuries" (l.i.1617), and his betrothed are loving, unlike the young "lovers" and Oberon and Titania. Other physical byplay included Oberon pretending to be a tree and Puck serving as a human toadstool, upon which other characters leaned or sat.

Despite its natural immediacy and effectiveness, the outdoor setting did create sound and lighting vagaries. With no amplification and a wide playing area surrounded by a sprawling audience on three sides, many speeches or parts of speeches were lost when the characters inevitably turned away from some segment of the audience. Further, the use of natural lighting also caused some interesting variations between the text and the setting. The play, as I said earlier, began at 5:30 p.m. when the light of day was waning but also when the play had its most light. The dark forest scenes of the first three acts therefore took place in early evening light, while, ironically, the return to morning and to Athens occurred in increasing darkness. When the Pyramus and Thisbe

playlet was performed at the Duke's palace, darkness was palpable, which at one and the same time was at odds with the supposed interior lighting of Theseus' place, but was consonant with the call for moonlight in the playlet. And when moonshine made its feeble appearance onstage, it was doubled by a quarter moon in the sky above. Finally, when Puck delivered his farewell speech,

If we shadows have offended,  
Think but this, and all is mended,  
That you have but slumber'd here  
While these visions did appear  
And this weak and idle theme  
No more yielding but a dream . . .

the almost complete darkness added perfect corroboration to her words.

Frank Ardolino

University of Hawaii at Manoa

### The Changeling

First Broadcast: BBC2, Saturday, 11 December 1993, with Elizabeth McGovern as Beatrice Joanna, Bob Hoskins as De Flores, Leslie Phillips as Vermandero, Hugh Grant as Alsemero, Adie Allen as Diaphanta, Peter Darling as Alonzo, Maynard Eziashi as Jaspardino, and Sean Pertwee as Tomazo.

BBC2's recent Performance series, which culminated in this production of The Changeling, had as its declared intent to bring punchy drama to the screen, and producer Simon Curtis explained that he was particularly committed to Middleton and Rowley's classic, as a play which had always fascinated him. Its fascination was, however, unfortunately insufficient for him to retain the subplot, which was totally excised. Its removal certainly led to a fast and pacy production—its running time was an hour and a half—but impacted not only thematic structure but also plot coherence: my husband, watching with me, was utterly baffled by the sudden unexpected reference to two knights who'd been hiding out in a local lunatic asylum.

A strength of the decision to strip the play down to the main plot, though, was the taut, concentrated atmosphere which this produced. It created a sense of intimacy verging on the claustrophobic, which was reinforced by the decision to make this a set-bound production, theatrical rather than filmic, with the majority of the scenes played in small rooms and even the opening episode bordered by wooden flats, with only the cries of seagulls evoking the quayside. The production's other principle stylistic device was the insistent use of voice-over for private thoughts and asides. Only De Flores was allowed actual soliloquies. Voice-over is a mannerism of televisual Renaissance drama which can often irritate, but here it did serve interestingly to highlight how little of the dialogue of the main plot is actually spoken for public consumption.

The emphasis accorded to De Flores by allowing him to speak direct to camera was sharply underlined by the casting of Bob Hoskins in the role. Easily the most famous actor in the cast, Hoskins' De Flores was also the most visually striking, with an enormous birthmark covering half his face. Bluff and approachable, in something of a reprise of his 1983 BBC *Iago*, he was easily perceptible as "honest De Flores," and he shared with the audience from the outset his transparent motivation purely and simply by sexual obsession with Beatrice-Joanna. This was easy enough to understand: dressed in glittering black complete with mantilla, Elizabeth McGovern's heroine was certainly eye-catching, particularly in her later scenes as she began to display more and more cleavage. By the time of her death she looked like nothing so much as a madam, though her final pose, sitting upright with head hanging on one side was, together with her last line "Tis time to die . . .," also oddly reminiscent of the deaths of the androids in *Blade Runner*. Such a death served to set the seal on a curiously opaque performance, which had presented us with a character glittering but hard, unexpectedly difficult either to respond to kindly or to comprehend.

Beside these two central performances, the others were low-key. Hugh Grant's handsome Alsemero and Leslie Phillips' classically-trained Vermandero both provided suitable support, but did not claim attention.

Lisa Hopkins Sheffield Hallam University

## HOFFMAN PRIZE

Co-winners were announced for the Calvin and Rose Hoffman Prize for Distinguished Publication on Christopher Marlowe: Lisa Hopkins of Sheffield Hallam University and James Shapiro of Columbia University. Dr. Hopkins' essay "Lear, Lear, Lear!: Marlowe, Shakespeare, and the Third" involved a comparison of *King Lear* and *Tamburlaine*. Professor Shapiro's "The Stranger in Marlowe and Shakespeare" focused on the treatment of the Huguenot communities in England. The annual prize is worth approximately \$20,000. We are pleased to note that both of these scholars have actively contributed to the growth and success of the MSA. Indeed, three reviews by Dr. Hopkins appear in this very issue. Congratulations to both.

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- Comensoli, Viviana. "Homophobia and the Regulation of

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