



# Marlowe Society of America Newsletter

Vol. XXIII, No. 2, Fall 2003

## MSA ANNUAL MEETINGS SAN DIEGO, 2003

### Marlovian Sociopolitical Contexts

Saturday, 27 December, 3:30-4:45 p.m., Edward A, Manchester Grand Hyatt. Presiding: Bruce E. Brandt, South Dakota State University.

1 "Lucan, Lucrece, and the Counterepic of Empire: The Afterlife of Marlowe's Republican Authorship," Patrick G. Cheney, Penn State University.

2 "Forms of Fellowship in *The Jew of Malta*," Julia Reinhard Lupton, University of California, Irvine.

3 "The Ruin of the Multitude': Marlowe and Radical Political Thought," Graham L. Hammill, University of Notre Dame.

### Marlowe and Cultural Intertextuality

Monday, 29 December, 7:15-8:30 p.m., Madeleine C and D, Manchester Grand Hyatt. Presiding: Robert A. Logan, University of Hartford.

1 "Clothes, Class, and Character in Marlowe's Plays," Sara Munson Deats, University of South Florida.

2 "Hero's Needlework," Georgia E. Brown, Queens' College, Cambridge University.

## CALL FOR PAPERS

The Marlowe Society solicits papers for its December 2004 open-topic session at the MLA Convention in Philadelphia. Send abstracts or papers of fifteen-minute length (e-mail attachment or hard copy) to Bruce Brandt, Marlowe Society of America, English Department Box 504, South Dakota State University, Brookings, SD 57007; Bruce\_Brandt@sdstate.edu. Deadline: March 1, 2004.



## MSA ELECTION

Ballots and self-addressed envelopes for the next Marlowe Society of America election are included in the fall Newsletter. MSA President Robert Logan is chairing the nominating committee, which has prepared a slate of candidates for the election. There is, of course, the option of write-in candidates. We appreciate your support of the society through this process. **Please mail your marked ballot in the self-addressed envelope to Professor Logan by December 1, 2003.**

MARLOWE SOCIETY OF AMERICA

Robert A. Logan, President; Bruce E. Brandt, Vice President; Laurie E. Maguire, Secretary; Roslyn L. Knutson, Treasurer; Georgia E. Brown, Membership Chair; Rick Bowers, Editor, *MSA Newsletter*; Duke Pesta, Editor, *MSA Book Reviews*

All business and organizational correspondence except for memberships should be addressed to the President:

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Tolland, CT 06084-3602  
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Georgia E. Brown  
7Elsworthy Terrace  
London NW3 3DR  
ENGLAND  
georgiaebrown@yahoo.com

**Membership Fees:** We can accept checks for U.S. dollars drawn on U.S. banks or checks in other currencies drawn on a bank in that country. Checks payable in dollars but not drawn on a U.S. bank do not work. Please note that the overseas rate is slightly higher because of the additional postage costs. The membership fee is set in U.S. dollars, but equivalent rates are shown for Canada and the United Kingdom. Overseas members outside of the United Kingdom may pay in U.S. dollars or they may write or e-mail the membership chair to ascertain the equivalent fee in their own currency.

|                            |   |
|----------------------------|---|
| United States              | 1 year = \$20<br>3 years = \$50 US<br>Graduate students = \$10  |
| Canada                     | 1 year = \$20 US or \$30 Canadian<br>3 years = \$50 US or \$75 Canadian<br>Graduate students = \$10 US or \$15 Canadian                                     |
| United Kingdom             | 1 year = \$25 US or £16 Sterling<br>3 years = \$65 US or £42 Sterling<br>Graduate students = \$15 or £10 Sterling   |
| Other Overseas Memberships | 1 year = \$25 US or inquire for equivalent fee<br>3 years = \$65 US or inquire for equivalent fee<br>Graduate students = \$15 or inquire for equivalent fee |

*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. The deadline for the Spring issue is March 1 and for the Fall issue Sept. 1. Send inquiries, announcements, and submissions to:

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

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MSA web site <<http://www.sla.purdue.edu/academic/engl/marlowesoc>>  
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**FROM THE PRESIDENT  
RE: THE FIFTH INTERNATIONAL  
MARLOWE CONFERENCE,  
CAMBRIDGE 2003**

By now, the Conference is pretty much a series of memories for most of us, but good, warm memories, I hope. I want to thank again all those whose contributions turned the four days into such a successful and genuinely memorable experience. I am especially grateful for the excellence of the three plenary speakers, David Bevington, Leah Marcus, and Andrew Gurr. The responses to their talks rightfully paid tribute to their importance and to the intellectual enthusiasm they created. If one telling measure of a successful conference is the new ideas it generates, then this conference certainly o'erflowed the measure. Ultimately, the success of a conference depends upon how productive it is, whether its participants find themselves discussing new ideas for research and writing projects and for exploring new teaching strategies and even new curricular possibilities. I'm happy to say that I heard a good many such conversations and even had the chance to participate in some. From the many emails that I have received, I know that the level of intellectual excitement and feelings of comradeship were especially high and continue to be. I could not be more pleased that the Marlowe Society has once again proved that it is at the forefront of scholarly endeavors and a model of human civility and good fellowship.

At the banquet, I was able to single out two more causes for celebration. The first was a person who has long been a friend, adviser, and staunch supporter of the Marlowe Society and one who rightly deserved the honorary membership that we presented him with. The Marlowe Society was happy to pay tribute to Gordon Deats. The inscription on the crystal desk plaque we presented him with reads: "For His Wit, Wisdom, and Constant Support Over Many Years in Concert With His Superlative Sense of Irony." Gordon's comic sense has been a source of pleasure and, on many occasions, a

welcome palliative to several members of the Marlowe Society. During the course of his life, Gordon has chalked up many remarkable accomplishments in the arts, beginning with sculpture. Lately, he has turned his hand to playwriting and, among other plays, has recently completed a whodunit called *The Shakespeare Mystery Play*. It's a spoof of the so-called authorship question, and you'll be pleased to learn that Marlowe makes a ghostly appearance in it. I hope we can all look forward to seeing the play staged very soon.

The second award went to Sara Munson Deats for her outstanding record of service on behalf of the Marlowe Society of America. As everyone knows, Sara is a past president of the Marlowe Society, in office from 1996 to 2000. But, impressively, Sara's contributions did not end when she stepped down from the presidency. She has continued to work tirelessly on behalf of the Society, co-editing a book of essays by members of the Society, actively participating as a member of the Executive Board, pinch hitting as Secretary, and performing the many exacting duties of a co-director of the Fifth International Marlowe Conference. Those who have worked closely with Sara know what a dynamo she is and how many of the successes and advancements of the Society can be attributed to her efforts. On the lengthy list of admirable feats that have been a constant source of wonder and joy for several of us, perhaps the most amazing and most endearing is her ability to inspire a passion for scholarship in others. In consideration of her many distinguished achievements, the Marlowe Society honored and paid tribute to Sara and, as a token of our appreciation, presented her with a crystal urn.

Robert A. Logan  
President  
Marlowe Society of America

**FIFTH INTERNATIONAL MARLOWE  
CONFERENCE**  
**St. Catharine's College and Corpus Christi  
College.**  
**CAMBRIDGE UNIVERSITY,**  
**CAMBRIDGE, ENGLAND**  
**June 30-July 4, 2003**

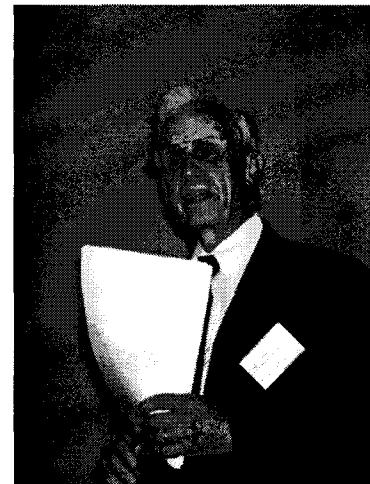
**PROGRAM ARRANGED BY**  
**SARA MUNSON DEATS and ROBERT A.**  
**LOGAN in collaboration with**  
**GEORGIA E. BROWN and ROSLYN L.**  
**KNUTSON**

**Monday, June 30:**

Onsite Registration: 1:00-3:00 p.m.  
Porter's Lodge, St. Catharine's

Welcome: 3:30 p.m. (Ramsden)  
Robert A. Logan, University of Hartford  
President, Marlowe Society of America

**FIRST PLENARY SESSION**  
**"Christopher Marlowe: The Late Years"**  
**DAVID BEVINGTON,**  
**The University of Chicago**  
4:00 p.m. (Ramsden)



**David Bevington**

Sherry Reception: 5:30-7:15 p.m. (Ramsden)  
Dinner at St. Catharine's 7:30 p.m.

**Tuesday, July 1:**

Session I: **Marlowe and Politics**  
8:30-9:45 a.m. (Ramsden)

Presiding: Laurie E. Maguire, Oxford  
University

1. "Defend his freedom 'gainst a monarchy':  
Republican Representation in Marlowe"  
Patrick Cheney, Pennsylvania State University
2. "Fickle Empires: Marlowe and Colonialism  
in *The Jew of Malta*, *Dido*, *Queen of Carthage*,  
and *Tamburlaine*, Pts. 1 & 2"  
Consuelo Concepcion, Independent Scholar
3. "Marlowe's Courts: The Depiction of  
Dangerous Identities"  
Jeffrey Galle, University of Louisiana at  
Monroe

Session II: ***Doctor Faustus* and Contexts of  
Magic**  
9:50-11:05 (Ramsden)

Presiding: Georgia E. Brown, Cambridge  
University

1. "Mark this show': Magic and Theater in  
Marlowe's *Doctor Faustus*"  
Sara Munson Deats, University of South  
Florida
2. "Glutted With Conceit': Imprints of *Doctor  
Faustus* on *The Tempest*"  
Robert A. Logan, University of Hartford

Session III: **Marlowe and the Media**  
9:50-11:05 a.m. (JCR)

Presiding: Garry Sherbert, University of Regina

1. "Faustian Bargains: Marlowe Versus  
Shakespeare in *A Murder of Crows*"  
Frank Ardolino, University of Hawaii at  
Manoa

2. "Before *Copenhagen*: Marlowe's *Dr.  
Faustus* as Prototypical Science Play"  
Kirsten Shepherd-Barr, North Carolina State  
University

Session IV: **Marlowe and Performance**  
11:10 a.m.-12:25 p.m. (Ramsden)

Presiding: David Bevington, University of  
Chicago

1. "'Till experience change thy mind': Marlowe  
and the Playhouse of the 1580s and 1590s"  
Ruth Lunney, Newcastle (Australia)
2. "Edmund Kean and *The Jew of Malta*"  
Stephanie Moss, University of South Florida
3. "Marlowe Manipulated: Uses and Abuses of  
Marlowe Productions"  
Elizabeth Hume, University of Surrey

Session V: **Marlowe and Style**  
11:10 a.m.-12:25 p.m. (JCR)

Presiding: Patrick Cheney, Pennsylvania State  
University

1. "On the Death of Sir Roger Manwood':  
Latin Mannerisms and Marlowe's English"  
Georgia E. Brown, Cambridge University
2. "Metamorphosing Genres: Marlowe's  
Tragedy of *Dido*, *Queen of Carthage* and  
Virgilian Epic"  
Lucy Potter, Adelaide University
3. "Marlowe's Mighty Line—Again?"  
Russ McDonald, University of North Carolina,  
Greensboro

**SECOND PLENARY SESSION**

**"Marlowe in *tempore belli*"**

**LEAH MARCUS,**

**Vanderbilt University**

1:45-2:45 p.m. (Ramsden)



**Leah Marcus**

**Session VI: Marlowe and Biography: Real and Imagined**  
3:00-4:30 p.m. (Ramsden)

Presiding: Constance Brown Kuriyama, Texas Tech University

1. "Marlowe's Death: the Case Against Essex Revisited"  
Lisa M. Hopkins, Sheffield Hallam University
2. "Thomas Drury and His Role in the Procurement of the Baines Note"  
Roy Kendall, Director of New York University/Tisch School of the Arts London Performing and Media Arts Program
3. "Scenes from *Marlowe's Diaries*, a Dramatic Invention by Roy Kendall"  
Enacted by: Roy Kendall and Matthew N. Proser, University of Connecticut, Emeritus

**Session VII: Marlowe's *Dido, Queen of Carthage*: New Contexts**  
3:00-4:30 p.m. (JCR)

Presiding: Pamela Royston Macfie, The University of the South

1. "Love and Manipulation in *Dido, Queen of Carthage*"  
Samantha Jackson, University of Regina
2. "Testimony in Christopher Marlowe's *Dido, Queen of Carthage*"

- Marcy Koethler, University of Regina
3. "Nothing Sacred: Marlowe's *Dido, Queen of Carthage* as Romantic Satire"  
Cassandra A. Kulay, University of Regina
  4. "Eyeing the Sun: Giving Rise to Heroic Male Subjectivity in *Dido, Queen of Carthage*"  
Robert F. Darcy, Utica College of Syracuse University

**DR. LETTA JONES, Garden Historian:**  
**"'Beds of roses and a thousand fragrant posies': Plant Lore and Christopher Marlowe"**  
5:30-7:00 p.m. (Ramsden)

**Wednesday, July 2:**

**Session VIII: Marlowe's *The Massacre at Paris*: New Contexts**  
8:30-9:45 a.m. (Ramsden)

Presiding: Rick Bowers, University of Alberta

1. "From the 'Deluge des Huguenots' to *La Reine Margot*: Representations of St. Bartholomew's Day Massacre"  
Ellen C. Caldwell, Clarkson University
2. "Rhetorical Strategies for a *Locus Terribilis*: Senses, Signs, Symbols, and Theological Allusion in *A Massacre at Paris*"  
Christine McCall Probes, University of South Florida
3. "'Indifference' and Toleration of the Other in *The Jew of Malta* and *The Massacre at Paris*"  
Helen L. Sinar, University of Regina

**Session IX: Marlowe's *The Jew of Malta*: New Contexts**  
8:30-9:45 a.m. (JCR)

Presiding: Lagretta T. Lenker, University of South Florida

1. "Misbelief, False Profession, and *The Jew of Malta*"  
William Hamlin, Washington State University

2. “‘But I do it through a burning zeal’: The Sublime Object and the Paradox of Law in *The Jew of Malta*”

Jared McGeough, University of Regina

3. “‘And all my wealth is gone’: The Economy of Identity in *The Jew of Malta*”

Carolyn F. Scott, Pontifical College Josephinum

**Session X: Iconography and Dramatic Action in Marlowe**

9:50-11:05 a.m. (Ramsden)

Presiding: Ian McAdam, University of Lethbridge

1. “Plays of Passion: The Actor’s Bodies in Marlowe’s *Edward II*”

Mathew Martin, Brock University

2. “Vernacular *Topoi* in the Carnavalesque Martyrdom of *Edward II*”

Tom Pettitt, University of Southern Denmark

3. “‘Your speech will stay’: Silence in Marlowe”

Pierre Hecker, Bates College

**Session XI: Women in Marlowe**

9:50-11:05 a.m. (JCR)

Presiding: Bruce E. Brandt, South Dakota State University

1. “Marlovian Tragedy and the Spectre of (the) Woman: Tracing Helen in *Dido* and *Doctor Faustus*”

Troni Grande, University of Regina

2. “The Victimization of Zenocrate in Christopher Marlowe’s *Tamburlaine*”

Tara Seel, University of Regina

3. “Marlowe’s *Edward II*: The Abjection of Isabella”

Dan Mills, Georgia State University

**Session XII: Marlowe and Shakespeare**

11:05 a.m.-12:25 p.m. (Ramsden)

Presiding: Robert A. Logan, University of Hartford

1. “What star shines yonder in the East? Randall Nakayama, San Francisco State University

2. “Absence as Presence in *The Jew of Malta*” Sheila Diecidue, University of South Florida

3. “Marlowe’s Part in *Henry V*” Tom Merriam, Independent Scholar

**Session XIII: Marlowe’s *Tamburlaine* Plays: New Contexts**

11:10 a.m.-12:25 p.m. (JCR)

Presiding: Merry G. Perry, West Chester University

1. “Alternative Emblems: the Rhythms of Audience Response in Christopher Marlowe’s *Tamburlaine*”

Kate Fourchy, California State University at Fresno

2. “The *Tamburlaine* Phenomenon”

Charles Whitney, University of Nevada

3. Wounds in *Tamburlaine*

Alan Shepard, University of Guelph

**BEN NAYLOR ON DIRECTING MARLOWE’S PLAYS**

1:45-2:45 p.m. (Ramsden)

**Session XIV: Marlowe: Problems for Historians of the Theater and Text**

3:00-4:30 (Ramsden)

Presiding: Andrew Gurr, University of Reading

1. “Marlowe and the Players”

Susan P. Cerasano, Colgate University

2. “Marlowe and Company Ownership”

Roslyn L. Knutson, University of Arkansas at Little Rock

3. “Marlowe and Texts”

Laurie E. Maguire, Oxford University

4. “Marlowe and Stage Directions”

Leslie Thomson, University of Toronto at Mississauga

Session XV: **Innovative Perspectives on Marlowe**

3:00-4:30 (JCR)

Presiding: Troni Grande, University of Regina

1. “‘Why this is high school nor am I out of it’: Using *Doctor Faustus* as an Essential Text for Young Adults”

Ginger Bryant and Brenda Walton, Lake Highland Preparatory School

2. “Richard Jones, *Tamburlaine the Great* (1590) and the Beginnings of English Dramatic Literature”

Kirk Melnikoff, University of North Carolina at Charlotte

3. “Marlovian Spaces”

Grace L. Godwin, University of Illinois at Urbana-Champaign

**Staged Reading of  
THE MASSACRE AT PARIS**

8:00 p.m.

The Octagon, Cambridge

Ah, base Shatillian and degenerate,  
Chief standard-bearer to the Lutherans,  
Thus in despite of thy religion  
The Duke of Guise stamps on thy lifeless bulk!  
(Scene 5)

**Thursday, July 3:**

Session XVI: **Contemporary Approaches to Marlowe**

8:30-9:45 (Ramsden)

Presiding: Leah S. Marcus, Vanderbilt University

1. “‘The Strangest Men that Ever Nature Made’: Tamburlaine, Hyper-Masculinity, and Orientalized Desire”

Gareth M. Euridge, Denison University

2. “Marlowe, Shakespeare, and the Theory of the Irrelevant Author”

Constance B. Kuriyama, Texas Tech University

3. “Geography and Identity in Marlowe”

Garrett A. Sullivan, Jr., Penn State University

Session XVII: ***Doctor Faustus: New Contexts***

9:50-11:05 a.m. (Ramsden)

Presiding: Sara M. Deats, University of South Florida

1. “Doctor Faustus—Almost Famous”

Rick Bowers, University of Alberta

2. “Marlowe and Barnabe Barnes’s *The Devil’s Charter*”

Ian McAdam, University of Lethbridge

3. “Fearful Echoes and Heavenly Words: Language, Subjectivity, and the Inward Voice in *Doctor Faustus*”

Per Sivefors, Blekinge Institute of Technology

Session XVIII: **Biographical Aspects of Marlowe**

9:50-11:05 a.m. (JCR)

Presiding: Ruth Lunney, Newcastle (Australia)

1. “Was Christopher Marlowe ‘attendant and reader’ to Arabella Stuart c. 1588-1592?”

John Baker, Independent Scholar

2. “Tamburlaine—The Left Arm of God”

Peter R. Bull, Independent Scholar

3. “The Baines Accusation Against Marlowe”

Jean Jofen, Baruch College

Session XIX: **Marlowe, *Hero and Leander*, and Classical Tradition**

11:10 a.m.-12:25 p.m. (Ramsden)

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

1. “Marlowe Remakes the Classics: *Hero and Leander* and *Dido, Queen of Carthage*”

Bruce E. Brandt, South Dakota State University

2. “Leander the Libertine: Marlowe’s Erotic Labor”

Helga Duncan, Brown University

3. "Ovid's Poetry of Allusion, All Ovid's Elegies, and Marlowe's *Hero and Leander*"  
Pamela R. Macfie, The University of the South

Session XX: **Marlowe and Religion**  
11:10 a.m.-12:25 p.m. (JCR)

Presiding: Matthew N. Proser, University of Connecticut

1. "Marlowe and the Protestant History Play"  
Stephen Longstaffe, Saint Martin's College
2. "The Higher the Pedestal, the Lower the Fall: Parallels Between the Holy and Unholy Hierarchies in Christopher Marlowe's *Doctor Faustus*"  
Stacey Mascia, North Country Community College
3. "'To Write a New Religion': Hyperbole, the Promise, and Other Acts of Faith in Marlowe"  
Garry Sherbert, University of Regina

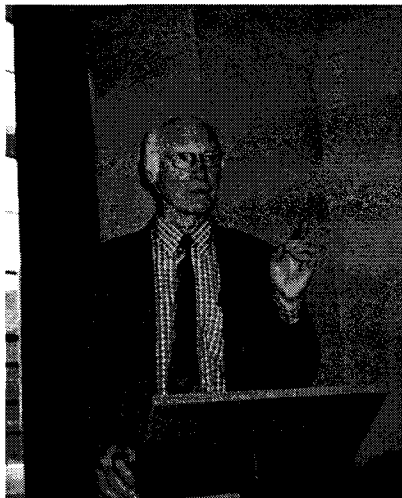
### THIRD PLENARY SESSION

"The Great Divide of 1594"

ANDREW GURR,

University of Reading

1:30-2:30 p.m. (Ramsden)



Andrew Gurr

Session XXI: **Marlowe's Family Tree: Power, Politics, and Parenting**  
2:45-4:15 (Ramsden)

Presiding: Lisa Hopkins, Sheffield Hallam University

1. "'Mommie Dearest': Mothers and Their Sons in Christopher Marlowe"  
Joyce Karpay, University of South Florida
2. "'The Hopeless Daughter of a Hapless Jew'"  
Lagretta T. Lenker, University of South Florida
3. "Marlowe, Masculinity, and Manhood: The Father/Son Relationship in Early Modern Drama"  
Merry G. Perry, West Chester University

Session XXII: **Marlowe and Intertextuality**  
2:45-4:15 (JCR)

Presiding: Christine Probes, University of South Florida

1. "'They Play the Sodomites, or Worse': Marlowe, *Edward II*, and A. C. Swinburne"  
Robert Sawyer, East Tennessee State University
2. "Francis Bacon and the Faustian Dream"  
Debra Bacon Noonan, University of South Florida
3. "Mimicking the Empire: Tamburlaine and the Ambivalence of Nationhood"  
Avraham Oz, University of Haifa

Sherry Reception: 7:00-8:00 p.m.  
Corpus Christi

Banquet in the Corpus Christi Dining Hall  
8:00 p.m.

Madrigals by the Orlando Singers

Friday, July 4:

Productions of *Richard II* (2:00 p.m.) and *Dido, Queen of Carthage* (7:30 p.m.) at the Globe Theatre in London



SCENES FROM *MARLOWE'S DIARIES*  
*AND INK & GUNPOWDER*

By  
Roy Kendall

[Lights up on SIR ROBERT SIDNEY's 'quarters' in Flushing. An ornate, high-backed chair and a leather-topped desk should be all that is needed to place the scene.]

It is a cold but bright winter's day. SIDNEY is a man of MARLOWE's own age; but the duties of office, and the status that came at birth, make him seem considerably older, graver, and more solid--on the surface at least--than MARLOWE. He sits behind his desk; MARLOWE stands in front of it.]

SIDNEY            So this is the great Christopher Marlowe?

MARLOWE        In the flesh.

SIDNEY            You look more of a dandy than I imagined.

MARLOWE        Thank you, Sir Robert.

SIDNEY            I want none of your quips, Marlowe. You have been detained on an extremely serious matter.

MARLOWE        Have I? If my demeanour is not as it should be, it is only because I was given no information as to why--

SIDNEY            [overlapping] That information will be forthcoming if you care to *listen*.

MARLOWE        Yes, Sir Robert.

[Pause.]

SIDNEY            It has been brought to my attention that during your time

here in Flushing you have been counterfeiting the coin of the realm.

MARLOWE        I have...what? What an extraordinary accusation.

SIDNEY            With the help of a goldsmith friend of yours.

MARLOWE        Sir Robert, this is an out and out...

[The word 'lie' dies on his lips as one by one SIDNEY drops three coins onto his desk.]

SIDNEY            Has the light altered, or have you changed colour?

[Silence.]

Marlowe, what are you doing in Flushing?

MARLOWE        I'm on a fact-finding mission.

SIDNEY            With whom? And for whom?

MARLOWE        I cannot say.

[SIDNEY gets up and moves to the window.]

SIDNEY            Let me help you with the first question. I was alerted to your criminal activities by your friend Richard Baines.

MARLOWE        [flabbergasted] He -- ? This is...this is...

SIDNEY            He came to see me this morning. So I know all about you and this goldsmith - whom I have already interviewed.

MARLOWE        But...but Baines was involved!

SIDNEY            It was your idea apparently.

MARLOWE This is not true!

SIDNEY So, what brings you to this particular port?

MARLOWE I've just told you.

SIDNEY There are facts and facts. I want to know specifically why the government issued you with an authorisation to leave England.

MARLOWE I'm not allowed to say.

SIDNEY Marlowe, I have been appointed Lord Governor of this town by the Queen and her Privy Council. You can rest assured that anything you say will be safe with me.

MARLOWE Sir Robert, please, I am under orders.

SIDNEY Baines told me that you are a secret Catholic and that you are intending to join Sir William Stanley in Nijmegen.

MARLOWE What! Oh, Sir Robert, that is a ridiculous lie!

SIDNEY Part of Baines' mission was to keep an eye on you.

MARLOWE This is unbelievable! He's the Catholic if anyone is. He was ordained as a priest in Rheims.

SIDNEY Yes, but he *was* undercover.

MARLOWE Oh...

SIDNEY Yes, I am a little wiser than I obviously look, Marlowe. I'm fully aware of who Baines is, and of what he tried to pull off while pretending to be a Catholic.

MARLOWE Well, there you are, a counterfeit priest! Counterfeiting is his *métier*.

SIDNEY He says it's yours.

MARLOWE But can he be trusted? After all, at Rheims - unbelievably - he tried to poison the whole damn seminary!

SIDNEY ...on Sir Francis Walsingham's behalf...yes.

[He looks away and shakes his head in disbelief at the thought.]

MARLOWE Yes, but he was caught and imprisoned. How do we know he wasn't turned by Cardinal Allen?

SIDNEY But he was plotting to kill Cardinal Allen!

MARLOWE That was before he was tortured. How do we know he's not a double--?

SIDNEY How do I know you're not in league with Sir William Stanley, betrayer of his Queen and country? You don't seem to be denying that you've made contact with him and his regiment.

MARLOWE Because I have made contact. Along with Baines. But we've been trying to infiltrate ourselves into...this traitor's inner circle. And into the confidence of his Catholic supporters here and in Brussels.

And we were succeeding. I just cannot comprehend what possessed Baines to--

SIDNEY But why you?

MARLOWE I'm sorry?

SIDNEY Why should the Catholic exiles here trust Christopher Marlowe, a renowned English writer not known for his Catholic sympathies?

MARLOWE Because I sometimes write for Lord Strange. Sir William's cousin.

SIDNEY Well? Has Lord Strange declared himself as the Catholic pretender to the English throne?

MARLOWE No, my lord, he is entirely loyal to Her Majesty. But the Catholic exiles don't know that.

SIDNEY Ah... [Pause.] Well, let's hope for your sake that his loyalty is as you describe it. Will he vouch for you?

MARLOWE Well, yes, of course. But...but if you want a reference as to my trustworthiness, I'm sure Sir Walter Raleigh would vouch for me. Or the Earl of Northumberland. Or--

SIDNEY You certainly know a lot a people.

[Awkward pause.]

I saw one of your plays in London.

MARLOWE Which one?

SIDNEY I thought the purpose of the stage was to amuse the public and take its mind off grave matters, not to concentrate its attention on them.

MARLOWE [thrown] Well...

SIDNEY But I suppose if Lord Strange tells you to write that kind of play, that is what you have to write.

MARLOWE Um...needs must, Sir Robert.

SIDNEY Quite. Baines tells me you are a rich man intellectually but that financially and emotionally you are poverty struck.

MARLOWE [a beat, then more to himself] Oh, what a generous assessment!

SIDNEY Which is why, I presume, you saw fit to commit treason by counterfeiting Her Majesty's image.

MARLOWE That is not true, please believe me.

SIDNEY Then convince me. Why were you attempting to defraud the Exchequer? And intending, according to Baines, to press more coins? Marlowe, this is a garrison town. A military court sits daily. I could have you hanged by nightfall if I chose.

MARLOWE Er...oh God...

SIDNEY I'm waiting.

MARLOWE Baines and I have been working on behalf of Lord Treasurer Burghley...well, more on behalf

of his son Sir Robert Cecil, though it comes to the same thing.

SIDNEY You have been forging Her Majesty's coin on their behalf?

MARLOWE We were told to use our initiative to raise funds.

SIDNEY For bribing Catholic exiles?

MARLOWE For a variety of reasons. It was...shall we say, an experiment.

SIDNEY An experiment? How very scientific!

MARLOWE Yes...an experiment to...to see the skill of our friend as much as anything else.

SIDNEY Does the Queen know you have been given permission to experiment in this way with the currency of-- ?

MARLOWE I'm not saying, exactly, that we were given permission...

SIDNEY Ah...

MARLOWE ...and I don't know whether the Queen has any knowledge of our mission...

SIDNEY [an audible intake of breath]

MARLOWE ...*but* money had to come from somewhere. Added to this we were not given any expenses and, as you may know, it is rather assumed that agents can make up the shortfall by...by means of their own enterprise.

SIDNEY Are you talking about State corruption, Marlowe?

MARLOWE It's the way it works, Sir Robert.

SIDNEY [giving ground, almost involuntarily] Mmmn.

MARLOWE Has it not come to your notice?

[Pause.]

SIDNEY Tell me, why should the State not finance its operations more generously?

MARLOWE It all comes from above, sir.

SIDNEY God, you mean?

MARLOWE No, next one down.

SIDNEY Do you dare stand there and tell me so bluntly that the Queen of England is mean with her money?

MARLOWE [taking a chance] Sir Robert, if your own finances are adequate, then you must execute me before sunset. All I would ask is that you hang Richard Baines alongside me.

[Silence.]

SIDNEY No, no, there have been enough executions, Marlowe. We don't want the natives to get...unsettled, do we now?

MARLOWE No, Sir.

SIDNEY On the other hand, I obviously can't let you go. I wouldn't want that blot on my copy...conscience. But then

again you cannot remain here.  
Which leaves me no other  
choice but to send you post-  
haste to Her Majesty.

MARLOWE Please, Sir Robert, please! She  
could put me in the caldron--  
literally--for this.

SIDNEY You should have thought about  
that before you tried pressing  
these, and particularly before  
you tried using them on the  
open market.

MARLOWE But what is the difference, Sir,  
in terms of defrauding the State,  
between what we have done,  
and what English merchants are  
doing out there in that harbour,  
every day, secretly shipping  
foodstuffs and other  
merchandise to our Spanish  
enemy? Or what captains in  
our army out here are doing by  
lining their pockets with the  
sale of uniforms, drink and  
arms? Or what the captains of  
our English navy here--

SIDNEY This is a play-maker's fantasy,  
Marlowe. Or, to put it another  
way, when--or if--I catch  
anyone engaged in any of these  
activities they will be arrested  
too. And deported  
immediately--like you.

[SIDNEY goes to the 'door'.]

MARLOWE I'm sure your sister would  
vouch for me, Sir.

SIDNEY I beg your pardon?

MARLOWE I'm sure the Countess would  
put in a word for me.

SIDNEY Why would she do that?

MARLOWE She is a great admirer of my  
work. Being a poet of some  
worth herself--as I believe you  
are, Sir--and a great patron of  
poets like your dear departed  
brother, she has seen fit to  
honour me, as becomes the  
noble Sidney name, by--

SIDNEY I did not know you were part of  
her circle.

MARLOWE I am only on the fringes, Sir.  
But my great friend Thomas  
Watson is a valued member of  
her coterie, and--

SIDNEY I'm sure he is. But I don't see  
why a testimonial from Mary  
would--

MARLOWE I only suggested it, Sir Robert,  
because Tom was kind enough  
to afford me an introduction to  
your sister, and as a result I  
have been working on a play,  
and we are talking of another,  
which her husband's players  
will be mounting later this year.  
And as you know, the 2nd Earl  
leaves the running of  
Pembroke's Men to the  
Countess, who is a great lover  
of the drama and what it can  
achieve. She is deeply involved  
with the selection of material,  
and if you were to send me to  
the Queen...there might be  
questions asked of...

SIDNEY Yes, yes...I can see that...see  
that...um...yes.

[He slowly returns to his desk as:]

Right. Well, just as I am convinced that it does not befit my position as Governor of Flushing to mete out justice in this case, I'm now equally convinced - on the balance of evidence - that this is not necessarily anything we need to burden the Queen with. No, I do have *some* knowledge of metallurgy, Marlowe, and so I can genuinely say that one can see, with just half an eye, that these 'slips' as I believe they are called in common parlance are clearly not very serious attempts at undermining either our currency or indeed that of the local populace. No, no, it strikes me that Lord Treasurer Burghley is best suited to deal with his own...his...to deal with you. And Baines. As to your goldsmith friend, it is my view that he has been duped by both you and your partner. It's a sad world, Marlowe.

And added to all that grief, I was violently sea-sick.

[Sea and ship fades out.]

Yet would you believe it? As I was led off the ship I noticed its name - *The Grace of God*. Huh! I was kept at Eleanor Bull's house under guard on Sunday last and then taken by river to the house of Harry Wriothsesley's *bêt noire* in the Strand at ten o'clock the next morning. A letter from Sir Robert Sidney was handed to him. I have never seen a letter read so slowly. After placing the letter on his desk, Lord Treasurer Burghley's first words were: "We've given you a long lead, Marlowe. We haven't any more rope." I do not dare commit our conversation to paper, even in cypher.

[Crossfade of lights. Sound of large sailing ship in motion on a rough sea.

TO BE CONTINUED NEXT ISSUE: SCENE 2

MARLOWE faces the audience.]

MARLOWE 2 February, 1592. I tortured myself on that ship home. "What could Burghley actually do to me?" I thought. Then my mind started sweating, because I knew he could fix it to have me 1) boiled in oil as forger, 2) hanged as a sodomite, 3) burnt as a heretic and 4) disemboweled as a traitor. "Or would it be more unceremonious," I asked myself: "a poisoned dagger for an agent who got found out?"



# Tamburlaine the Greace.

## TAMBURLAINE IN NEW YORK

The American Theatre of Actors will present Marlowe's *Tamburlaine The Great, Part II* at its outdoor theatre, September 4 through September 22, 2003. The location is:

314 West 54<sup>th</sup> Street  
Manhattan

For information, call: (212) 581-3044.

## TAMBURLAINE IN LONDON

Word of Mouth: An Ensemble Company for the Future of Classical Theatre has been created with the vision of setting up a new ensemble-based theatre company specializing in classical theatre, with resources to stage full productions in a variety of small- to mid-scale venues.

The Artistic Directors of Word of Mouth are Ben Naylor and Ben Power. Executive Director is Alexander Holt. Patron: Sir Peter Hall. Associate Artists include Samantha Bond, Rachel Sanders, Harriet Walter, Peter Blythe, David Troughton, and William Houston. Each takes informal responsibility for one member of the acting company, and the entire company convenes for exploratory workshops and readings at which the younger actors have the opportunity learn technique from, and share ideas with, their mentors.

They open with a production of *Tamburlaine The Great*, September 11, 2003 at The Rose Theatre, London.

For information, call: 020 8442 2659

Or email:

[tamburlaine@tenthplanetproductions.com](mailto:tamburlaine@tenthplanetproductions.com)

## FROM THE EDITOR

Marlowe's portrait (as good a title as any) now hangs in the NCR at Corpus Christi College. Centered and displayed to advantage, the portrait seems finally to have taken its rightful place. Its previous location in the dining Hall (upstairs, turn right as you enter) seemed much less significant and yet somehow a little more *Marlovian*.

In discursive terms of literary, historical, political, theatrical, and cultural study, the *Marlovian* is a fairly slippery concept. But a quick perusal of the Program of the Fifth International Marlowe Conference (printed herein) will give readers a fairly representative sense of what is currently happening in Marlowe studies. Last July in Cambridge, the conference itself stimulated great social connectedness and academic goodwill as well as remarkable intellectual rigor.

Let's keep the conversation going. Wherever you see Marlowe happening, let the society know. *MSAN* provides a forum for reviews of films or theatrical productions of Marlovian drama as well as other brief articles and notes of interest to Marlovians. Address and deadlines appear on page 2. Inquiries to the editor are always welcome:

[rick.bowers@ualberta.ca](mailto:rick.bowers@ualberta.ca)

## RECENT STUDIES IN MARLOWE

- Akstens, Thomas. "Contextualizing the Demonic: Marlowe's *Doctor Faustus* in the Classroom." *Approaches to Teaching English Renaissance Drama*, ed. Karen Bamford and Alexander Leggatt (New York: MLA, 2002).
- Budra, Paul. "Tamburlaine to Tarantino." *Approaches to Teaching English Renaissance Drama*, ed. Karen Bamford and Alexander Leggatt (New York: MLA, 2002).
- Cox, John D. "'To Obtain his soul': Demonic Desire for the Soul in Marlowe and Others." *Early Theatre* 5.2 (2002): 29-46.
- Darcy, Robert F. "'Under My Hands . . . a Double Duty': Printing and Pressing Marlowe's *Hero and Leander*." *JEMCS: Journal for Early Modern Cultural Studies* 2.2 (Fall/Winter 2002): 26-56.
- Geckle, George L. "Narrativity: *Edward II* and *Richard II*." *Renaissance Papers* (2000): 99-117.
- Hopkins, Lisa. *Christopher Marlowe: A Literary Life* (Basingstoke: Palgrave, 2000).
- Kendall, Roy. *Christopher Marlowe and Richard Baines: Journeys through the Elizabethan Underground* (Associated University Presses, forthcoming 2003). [This book contains a thorough re-evaluation of the problems surrounding the activities—dramatic, literary and otherwise—of Christopher Marlowe, particularly in his relations with his associate Richard Baines, in the latter part of Marlowe's life. Comprising two interlinking biographical studies which inform both literary criticism and early modern history, this book puts the Baines/Marlowe relationship into a new perspective and demonstrates the symbiotic relationship that existed between the two men in their lifetimes.
- Macfie, Pamela Royston. "Marlowe's Ghost-Writing of Ovid's *Heroides*." *Renaissance Papers* (2001): 57-72.
- Nuttall, A. D. "Christopher Marlowe" Iron and Gold." *Comparative Criticism—An Annual Journal* 24 (2002): 37-51.
- Whitfield, Pam. "'Divine Zenocrate,' 'Wretched Zenocrate': Female Speech and Disempowerment in *Tamburlaine I*." *Renaissance Papers* (2000): 87-97.