

msan**Marlowe Society of America Newsletter****Vol. XXIV, No. 1, Spring 2004****MSA ELECTIONS**

The recent MSA election brings about some changes on the executive board:

Our new President is Professor Bruce Brandt of South Dakota State University. He is well known to members of the Society, having served for many years as Membership Chair, Editor of *MSAN*, and more recently as Vice President.

Our new MSA Vice President is Georgia E. Brown, Cambridge University. A longtime member of the Society, she has served most recently as Membership Chair.

Garrett A. Sullivan Jr. of Penn State University is the new Secretary of MSA.

Our new Membership Chair is Lagretta T. Lenker, University of South Florida.

Professor Roslyn L. Knutson of the University of Arkansas at Little Rock will continue to serve as Treasurer.

Duke Pesta, Oklahoma State University, will continue to serve as Editor of *MSA Book Reviews*, combining efforts (see separate announcement this issue, p. 12) with Rick Bowers of the University of Alberta who continues as Editor of *MSAN*.

**CLOTHES, CLASS, AND CHARACTER IN MARLOWE'S PLAYS**

Abstract of the paper presented by
Sara Munson Deats
University of South Florida

At the MSA session
"Marlowe and Cultural Intertextuality,"
San Diego 2003

According to Shakespeare's Polonius, "the apparel doth oft proclaim the man," and this maxim informs both early modern sumptuary laws and the early modern drama. Clothes functioned as important markers of class difference at this period, and the enactment between 1533 and 1596 of no fewer than nine proclamations regulating wearing apparel attests to the vigilance with which the aristocracy attempted to protect their dress-code privileges. The necessity of enacting nine sumptuary laws, as these proclamations were generally called, also testifies to the difficulty that the state experienced in curtailing the sartorial presumption of the rising middle class. Underlying these laws was the fundamental belief that gradations in social status should be reflected in an individual's garments, so that



rank and social position might be immediately signaled by one's habit—for example, only certain ranks were permitted to wear velvets, silks, satins, and lace, and only the nobility could wear ermine. Dress also functioned as a marker of gender difference as well as class distinction, and the transvestite actors who violated the dictums of Deuteronomy that forbade any type of cross-dressing were vehemently denounced by the moralists of the time. In the early modern period, therefore, clothes assumed a gigantic importance, operating as signifiers of both class and gender, and thus, ultimately, of identity.

Although the significance of clothing in Shakespeare's plays has been examined with microscopic intensity, this aspect of Marlowe's drama has been largely ignored. My paper attempts to fill these critical lacunae by examining the importance of costume in four of Marlowe's six plays, *Tamburlaine, the Great*, *The Jew of Malta*, *Doctor Faustus*, and *Edward II*. In this paper, I argue that in these four plays apparel not only consistently functions as an index of social class, but also frequently operates as an emblem for character, particularly the presumption of Marlowe's aspiring overreachers: *Tamburlaine*, *Barabas*, *Faustus*, and *Gaveston*.

My paper examines these four sartorial rebels peopling the stage of Marlowe's plays: an erstwhile shepherd sporting the velvet and lace of a nobleman; a despised Jew wearing a hat from the Great Cham; a sober divine coveting the silk of the lord and lady; and a gascon gentleman attired like a Medici prince. In all of these dramas, the habit not only reveals the inner man, but clothes, whether signifying masquerade or metamorphosis, become emblems of identity.

MARLOWE SOCIETY OF AMERICA

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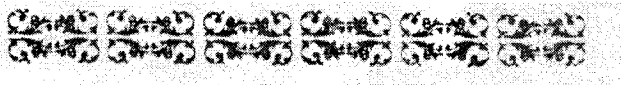
MSA Newsletter publishes reviews of Renaissance, and especially Marlovian, drama; notices of recent and forthcoming publications; announcements; and brief articles or notes of interest to Marlovian scholars. The opinions expressed are those of the authors, and do not necessarily reflect that of the MSA. The editor reserves the right to refuse items, to ask for revisions, and to make stylistic changes that he deems appropriate. 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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SCENES FROM *MARLOWE'S DIARIES*
AND *INK & GUNPOWDER*

By
Roy Kendall

This scene, from 'Ink & Gunpowder' continues from last issue which featured a scene from 'Marlowe's Diaries'. The scenes are taken from two separate plays by Roy Kendall. 'Marlowe's Diaries' was commissioned by the BBC to commemorate the 400th Anniversary of Marlowe's death and won the Writers' Guild of Great Britain's Macallan Award for Best Original Radio Play. 'Marlowe's Diaries' and 'Ink & Gunpowder' form the first two parts of an intended trilogy of plays about Marlowe. The scene printed in this issue was slightly rewritten for the reading at the Fifth International Marlowe Conference last summer in Cambridge with the parts of Lord Burghley and Thomas Phelippes conflated (as they are here).

[Deported from Flushing early in 1592 by order of its governor, Sir Robert Sidney, Marlowe faces Lord Burghley back in England.]

.....

BURGHLEY [Grimly] I trust you had a pleasant voyage.

[Awkward pause.]

I shall tell you frankly at the outset. Your patriotism is in doubt. Now --

MARLOWE My lord, I --

BURGHLEY I am speaking. Now, Marlowe, Sir Robert Sidney informs me that he had you arrested for counterfeiting the coin of Her Majesty's realm -- as well as that of our Dutch ally. And that he was acquainted with the matter by your friend, Richard Baines.

MARLOWE Who was also --

[BURGHLEY holds up a warning finger.]

BURGHLEY If you are admitting your guilt, do remember that coining is a treasonable offence.

MARLOWE We only did it to see how skilled the goldsmith was.

BURGHLEY Baines is apparently of the opinion that your purpose was to coin Dutch *and* English shillings, French crowns and Spanish pistoletes. Would not the coinage of one realm have sufficed for such an experiment?

MARLOWE [after a moment] It would...if Baines is right...but of course he's not.

BURGHLEY Richard Baines also accuses you of intending to go over to the enemy.

MARLOWE Oh, now, this is...he's such a liar! He was the one. He was the one that was intending to go. He's a --

BURGHLEY [holding up his hand] That's quite enough. So you had no intentions of leaving us for Rome?

MARLOWE Lord Burghley, I despise Catholicism.

BURGHLEY That's easy to say. But how are we to know that when you were working under cover for us as a make-believe Catholic you didn't take Holy Orders?

MARLOWE I'd swear on a stack of Bibles that I didn't.

BURGHLEY Your 'friend' Baines took orders at Rheims.

[MARLOWE clenches his fists. Then:]

MARLOWE Richard Baines would do anything for money. He was paid by Sir Francis Walsingham to take orders. It was part of his cover.

BURGHLEY Are you sure of that?

MARLOWE Ask him.

[Pause. BURGHLEY winces and moves his leg about.]

BURGHLEY You know that I'm on the Papists' assassination list?

MARLOWE Of course.

BURGHLEY [sitting] I expect that my gout will get me first...oh, that's better...but I wouldn't like to think that there was a traitor within striking distance.

MARLOWE I *am* a patriot.

BURGHLEY Good, good. But so say all the seminary priests whom we have hung, drawn and quartered.

[MARLOWE goes to protest his innocence once more but BURGHLEY cuts in.]

All right, then if you're not a Catholic what are you?

MARLOWE [with a hollow ring] I believe that true divinity resides in the Church of England.

BURGHLEY Oh really? Then tell me why, when the tracts of the man who hid behind the name of Martin Marprelate were the scandal of London...in fact, of all England...and Archbishop Whitgift and all his bishops were under such severe attack from the anonymous author -- yet to be caught, but he will be -- tell me why you did not answer his puritanical taunts in support of your Church? Your fellow playwrights Nashe and Lyly did. Friends of yours I believe. You had the wit to match Martin Marprelate's wit. Why didn't you?

[Hold.]

MARLOWE No one asked me.

BURGHLEY [through his teeth] Why did you not put your name forward?

MARLOWE I was trying to make a deadline.

BURGHLEY You put your plays before the survival of the true English Church?

MARLOWE I'm not saying that. But the decree that had occasioned the tracts --

BURGHLEY Remind me, *which* of the Archbishop's decrees was that?

MARLOWE Well, it seemed to me -- to us -- that it was the one that declared that ecclesiastical approval had

to be sought for all publications...

BURGHLEY Go on.

MARLOWE We were all...having difficulty meeting its demands. It put me behind certainly.

BURGHLEY If you didn't cram your plays with dubious theology you wouldn't have such trouble.

MARLOWE No, my lord.

BURGHLEY Now... [He opens up his fist. In it there are coins. He looks at them closely.] An excellent likeness. You're quite an artist.

MARLOWE I was an onlooker. It really was an experiment. Scientific. Between ourselves. We only made one or two. Well, three or four. What you have there in fact. That's all we made.

BURGHLEY Is that all you would have made? What would have happened if your room-mate Richard Baines had not been so public spirited? [He rolls the coins around in his hands.] *Hermoso placer de los dineros.* Translate.

MARLOWE The...lovely thrill of coins.

BURGHLEY Correct. Now who said that? [Firmly] Who said it?

MARLOWE It's fiction.

BURGHLEY I won't ask again.

MARLOWE Barabas.

BURGHLEY Yes, in a play you wrote *before* you went to Flushing!

MARLOWE [turning to BURGHLEY, agitated] Sir, the money was not for me.

[BURGHLEY raises his eyebrows.]

I was told to use my initiative.

BURGHLEY Your initiative can be cut out of you on the scaffold the same as any other part of you.

MARLOWE I was to finance the operation as best I could.

BURGHLEY I'm sure you were not told that.

MARLOWE They were my orders.

BURGHLEY They cannot have been your orders.

MARLOWE They came from you.

BURGHLEY I am telling you, Marlowe, they cannot have been your orders.

[Silence.]

I am fully aware that one of your characters -- the Duke of Guise I am told -- thinks that danger is the best route to happiness. But danger also leads by official and unofficial routes to the graveyard. The Accidental Death of a Reprobate. Would that be a good title for the dramatization of your life?

MARLOWE Oh no, no. I'd hate to think I'd been acting all my life in a Morality play.

BURGHLEY Well, Hell's below, Marlowe, and you are standing on the trapdoor.

[MARLOWE doesn't look down.]

And speaking of your characters, let us come to this historical drama on the life of King Edward II...

MARLOWE It's yet to be performed, your lordship.

BURGHLEY And may not be if your answers don't satisfy me. Now, it seems to me from the report I had of the script, that all Edward has a right to is his right to have his favourites -- his male favourites -- certainly no right to kingship.

MARLOWE But Mortimer has no right to kingship.

BURGHLEY Someone must have a right. [Slight pause.] Don't you agree?

MARLOWE Of course I agree. "St. George for England and King Edward's right" is one of Edward's lines.

BURGHLEY He may say it, but does he have any right to say it?

MARLOWE He's King.

[Pause.]

BURGHLEY So you support your Queen?

MARLOWE [a beat] Yes.

BURGHLEY Why? Go on.

MARLOWE Better to be ruled by a pragmatist than an idealist.

BURGHLEY Aren't you an idealist?

MARLOWE I wouldn't be if I was King. But then I'd have a right not to be.

BURGHLEY Remember the trapdoor, Marlowe. [Pause.] So what are you saying with your weak king? That if you're incapable of exercising power you're destroyed? And if you are capable, and exercise it to the full, you destroy yourself?

[MARLOWE makes no attempt to answer the question.]

I would agree with that. So, a good king will create a balance?

MARLOWE A wise king will create a balance. A good king will be destroyed.

BURGHLEY Marlowe, Her Majesty has been on the throne for over thirty years now. Is she therefore not good?

MARLOWE Er...I think, logically, this makes her a...clever...an extremely clever and able woman who is...definitely not evil.

[BURGHLEY fixes him with a look of deepest suspicion.]

BURGHLEY [suddenly changing tack] Why do your plays always end in death and disaster?

MARLOWE It's what I see.

BURGHLEY I'd like to see one that ended in a marriage for once. Why don't you write one?

MARLOWE Perhaps I should. But it'll still be a tragedy.

BURGHLEY That would explain a good deal.

[MARLOWE inclines his head in a puzzled fashion.]

I'm deeply disappointed that you have nothing to tell me about the Earl of Southampton's intentions as regards my granddaughter.

MARLOWE [warily] I told you before, my lord. He cannot find it in himself to love her.

BURGHLEY But he's promised to marry her.

MARLOWE I...I know no more than I have told you. You must speak to him.

[BURGHLEY gives a low growl. He looks at the letter and then at MARLOWE and then back to the letter again.]

BURGHLEY Marlowe, Sir Robert Sidney, who is not acquainted with the background of this case, has appealed here and via the courier for mercy on your behalf. I'm not quite sure why the Lord Governor would have bent over backwards to make such an appeal, but nevertheless he believes that no real damage was done. I shall accept his recommendation.

[MARLOWE tries not to show his relief too much.]

But let me remind you that when you were leaving Cambridge you appealed to us through the good offices of Sir Francis Walsingham -- God rest his soul -- as your college had refused you your Masters Degree because of your absences. Now, we knew, of course, that you had performed excellent service for us at Cambridge and abroad and deserved to be rewarded. But no law required it. You owe us a lifetime of honourable service.

MARLOWE I haven't just been to Rheims for you, I've been to Rouen, and I went to Flushing on --

BURGHLEY All that is nothing if you continue to disgrace your country and your Queen. You perhaps are, for all anyone cares, a prince of the stage. But don't delude yourself into believing it's real life. You are the Queen's subject, as I am. And like me you are duty bound to be obedient when commanded. [Driving it home] Only, unlike me, you must obey orders without question! I hope you understand me.

[Silence.]

Just remember, Marlowe, that immunity from the law is not immunity from reality.

[Blackout.]



Faustian Bargains: Marlowe Versus Shakespeare in A Murder of Crows

A Murder of Crows (1999), directed by Rowdy Herrington, is a revenge genre film about a drama teacher and actor extraordinaire, Arthur Corvus (crow), who loses his wife and child in an automobile accident. When the drunken driver responsible for their deaths is acquitted, Corvus becomes an insane revenger determined to eliminate lawyers who get their guilty clients acquitted through legal obfuscation and technicalities. He efficiently and all but miraculously dispatches five lawyers and also plans to kill a sixth, the aptly named Lawson Russell, a slick defense attorney who is in the process of getting a murderer freed. Corvus breaks into Russell's house dressed as a devil during Fat Tuesday carnival celebrations, however, after he overhears him on the phone with the presiding judge declaring his intention to withdraw from the case because of his doubts about his client's innocence, Corvus decides to spare his life for a more ironic damnation as we discover.

When Russell is disbarred after he withdraws from the case, he decides to work as a fishing guide in Key West, Florida, and to finish a long delayed novel. However, his writing aspirations continue to be unfulfilled in his new locale, until a kindly, diffident, and bespectacled English widower named Christopher Marlowe hires Russell's boat, appropriately named the Magic Line. They get along well, despite the eccentric old man's hatred of lawyers--he quotes Jack Cade's "The first thing we do, let's kill all the lawyers" (2Henry VI 4.2.76)--and Marlowe asks him to evaluate the manuscript of a novel he has completed, entitled A Murder of Crows. Russell reads it and thinks it's great, but when he tries to return it, he discovers that the old man has died, according to the detective named Goethe who interviews Russell outside of Marlowe's rooming

house. The irony of the detective's name escapes Russell at this point.

Russell has been tendered the Faustian bargain by Corvus, who has used the invented figure of Christopher Marlowe as the Mephistophelian devil figure to tempt the frustrated novelist into plagiarizing the manuscript. In other words, the "constructed" character Christopher Marlowe creates a "constructed" Faustian Shakespeare-figure who becomes famous for the novel the false Marlowe aka Corvus has written. But in this case, Shakespeare/Faustus can not enjoy his subsequent fame because the novel is a true account of the murders Corvus committed, including the exact details known only to the actual murderer.

Thus, the movie presents a complex version of the anxiety of influence between Marlowe and Shakespeare in which both of the authors are "invented" figures. In some of the scenarios concerning the Shakespearean authorship controversy, Shakespeare is conjectured to be a hired front, a pseudonym by which the real author, say Lord Oxford or Marlowe, hid his authorship. In the case of Marlowe, he is said to have survived his putative rubout in Deptford and continued to write the plays now erroneously considered to constitute Shakespeare's oeuvre. According to this theory, as put forth in Michael Rubbo's entertaining documentary Much Ado About Something, Shakespeare has appropriated Marlowe's work and reputation to become the writer, and Marlowe's adherents are trying to depose Will and enthrone Kit.¹

But in the movie, the Shakespeare-figure has been created and manipulated by the Marlowe-figure, who has written a sensationalistic and wildly successful novel based on his real-life murders of lawyers or crows, the birds of trickery and ill-omen. Hence, Shakespeare's fame, while initially heady and enjoyable, soon becomes a trap for the former lawyer, who is arrested for the murders. In order to establish his innocence, he must prove that Marlowe is the author of the novel and that he is a plagiarist at worst. Marlowe, as far he knows, has died, and he has in turn destroyed all proof of the

dead man's authorship. But in fact, Marlowe or his creator has not died and is orchestrating the case against Russell by furnishing New Orleans Detective Clifford Dubose the evidence necessary to convict him of murder. The "posthumous" presence of Marlowe behind the scenes, so to speak, is the movie's equivalent of Marlovian adherents adducing sightings of him into the seventeenth century. In the movie, Marlowe or Corvus is indeed alive and scheming.

After escaping from captivity, Russell becomes the image of the scholar-detective searching official records such as telephone transcripts and old newspapers to trace Marlowe back to Corvus. Along the way, he discovers the significance of the names Corvus adopted in his various guises and we see him reading Marlowe's Dr. Faustus and discovering the nature of the Faustian bargain he has succumbed to. Finally, he tracks Corvus to the college in New Orleans where he is teaching, at the time Russell eavesdrops on his class, Shakespeare's Macbeth, whose theme he tells his students is that overwhelming ambition can lead to tragic circumstances, which also applies to Faustus, Russell, and Corvus himself.

When Russell breaks into Corvus' house he finds evidence linking him to the murders of the lawyers. The interior of the well-appointed house is painted in a pulsating red, which lends a hellish glow to the professor's collection of corvine figures and a wall chart tracing the Faust legend. In his consuming desire for revenge, Corvus himself has become a demonic crow, and he quotes the passage--"Vengeance is mine . . . saith the Lord"(Romans 12:19)-- which Hieronimo, another famous revenge-figure, cites and dismisses directly before the enactment of his vengeance. Like Hieronimo, Corvus decides that he can not wait for divine justice to be enforced. As he declares to Russell, "You have sold your soul to the devil, and the devil has come to collect."

However, he is prevented from shooting Russell by Detective Dubose, who has been hiding in the house and has heard Corvus' confession. Unfortunately, Corvus is able to shoot Dubose, but in the ensuing struggle with Russell,

the latter gets the drop on him. But, since Russell is holding the gun which Corvus used to shoot Dubose, inevitably he will be accused of the detective's murder by a witness whose testimony will be more credible than that of a fugitive. Consequently, the defrocked lawyer shoots the corvine murderer of crows and thus becomes the instrument of a revenge-justice. Immediately before he pulls the trigger, he declares, "I'm not innocent but you are guilty."

Russell is tried for murder, but he is saved by his loyal friend and honest lawyer Elizabeth Pope, who throughout the film has served as his conscience. She obtains the services of a noted defense attorney who gets Russell acquitted. Ironically, the Faustus figure is saved by a woman whose Christian name is Elizabeth, which means "one to whom God is an oath," and alludes to the English monarch during Shakespeare and Marlowe's time; and whose surname alludes to the head of the Catholic Church, which is satirized in Dr. Faustus. Adding irony to irony, the vilified profession of the law saves the hero, who is acquitted of a capital crime, the nature of which is never revealed. Was he acquitted of murdering Corvus or of the previous five murders Russell was charged with or both?

A Murder of Crows is more interesting for its depiction of the Marlowe-Shakespeare relationship than for its cinematic and narrative dynamics. Too many loopholes mar the narrative, and the obviousness of Corvus' disguises undermine any sense of surprise. But the movie does offer an interesting take on what some critics have decried as the construction of Marlowe's biography based on overblown sensationalist accounts of his life and the concomitant interpretation of his works in the light of this sensationalist construct. In A Murder of Crows, the Marlowe-figure gets his revenge by writing a true-life sensationalist novel which he uses to entrap the Shakespeare-figure, who becomes constructed as a sensationalist author guilty of murder, thus reversing the traditional views of their personalities. However, in the final irony of a movie filled with too many ironies, Russell gets the royalties from the successful novel written by the devil-Corvus-Marlowe figure but falsely

attributed to him--the disbarred and murderous Faustus-Shakespeare. Hence, Shakespeare continues to live literally at the expense of the definitely dead Marlowe.

Frank Ardolino, University of Hawaii

1. See my review of Rubbo's film in Shakespeare Bulletin 21.1 (Winter 2003): 43-45.

Tamburlaine The Great: Part II at the American Theater of Actors

As the summer waned this past September, Christopher Marlowe was, for at least a few days, indisputably the Bard of NYC. The occasion, from September 3rd through the 20th, was a quite deft series of performances of Tamburlaine the Great: Part II by the American Theater of Actors (ATA) under the direction of Jeff Dailey.

The ATA was founded 27 years ago by James Jennings who continues to serve as the President and Artistic Director. The performances were given in the outdoor space of their complex of theatres, on West 54th Street only a few steps from Broadway. The few steps seemed short indeed on this occasion due to the accomplished rendering of Marlowe's text. A scheduled twelve performances had to be truncated due to poor weather but those that were performed were greatly enjoyed by an attentive and appreciative audience.

The stage consisted of merely two grey platforms before a rudimentary entrance framed by three bright bolts of red velour cloth. The throne was duly regal for the telling of this tale of conquest and religious strife set in medieval times which are not much different in many respects from our own. In front of the stage was a rectangular courtyard that provided generous space for staging the action. This flexibility allowed for entrances from several directions: upstage, downstage and from two sides. The horseshoe shaped seating area kept the audience's attention rooted on the action.

The era-evocative costumes by Marian Shelley, added considerably to the enjoyment of the show. Tunics, sandals, and leather skirts allowed bare-chested warriors to appear as something from ages past. The heat of the evening recalled the desert setting of the battles. The text which rants of war between Christians, Muslims, infidels and pagans and argues over "faith" and "true religion" might seem to be grabbed from today's CNN website. Tamburlaine's instructions for war might well be where Secretary of Defense Donald Rumsfeld cribbed his words to our troops. When the soldiers wash their hands in the blood of the self-inflicted wound of Tamburlaine we may be excused in seeing US soldiers suffering the self-inflicted wounds of our President. The splash of red is a dramatic talisman against the black and white costumes. Issues raised in the play about the sufficiency of available ordinance might be the transcript of memos issued from the Pentagon today.

Alternatively, the sweet exchanges of vows of devotion between Tamburlaine and his dying wife, buttressed as they are with classical references of commitment, are clearly not of our ill-informed age. The Elizabethan pledges of love and declarations of beauty are lines of touching poetry which clearly place Marlowe among the immortal writers.

The play was ably mounted by director Jeff Dailey, familiar to Marlowe fans and scholars for his staging of Tamburlaine the Great, Part I at ATA and Doctor Faustus and The Massacre at Paris at The Producers Club and The Jew of Malta at Musical Theatre Works. Dr. Jeff Dailey, trained by Mike Nichols and Jose Quintero, has evidently learned a thing or two from those master directors and earned the endowments of Grants from the Brooklyn Arts Council, the Shakespeare Society and the National Endowment for the Humanities. The Deer Park School District in Suffolk County, is fortunate to have him as their Director of Fine and Performing Arts.

Although staging and costumes need to be complimented, it was the readings of the actors and actresses that made Marlowe's

mastery come alive. Tamburlaine, played by Jason Jennings, was riveting. Handsomely bearded, regal in bearing, and with glistening eyes, Jennings well delivered the imperial proclamations of duty to his troops and made threats to his enemies that were truly unnerving.

Callapine, the heir to the deposed Turkish king, played by Ed Domingues, conveyed the fortitude necessary to challenge Tamburlaine that could only be admired by others. His ability to rally troops to final victory was rendered easily believable from such a forceful presence.

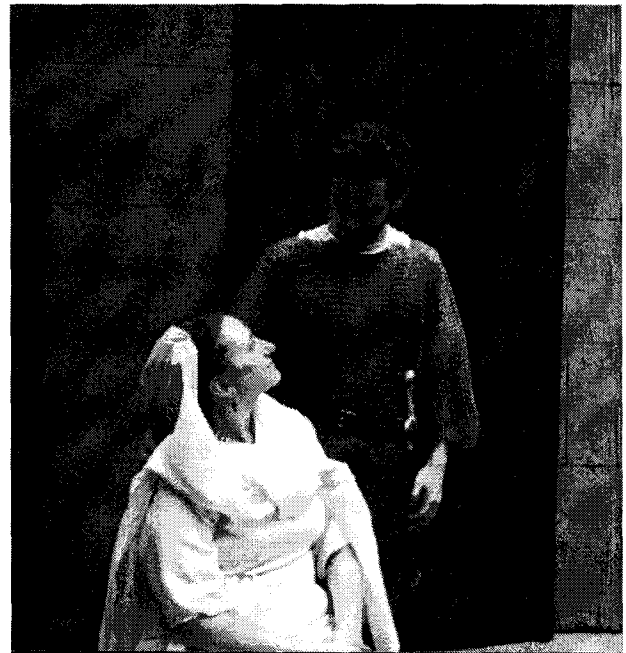
Ann Marie Bedtke, as Olympia, wife to the Captain of Balsera, was notable for her well articulated cadences of Elizabethan verse which made for a sympathetic, if lethally vengeful Queen. The rest of the cast recited their lines with sensitivity for the poetry of the text.

Though Tamburlaine is the hero of the play, his outspoken contempt for Mohammed the Prophet does nothing to raise the reputation of his forces as would-be conquerors. Vengeful, barbarous, untrustworthy, tyrannical, cruel, treacherous though Tamburlaine may be, Marlowe has the ability to raise sufficient sympathy for him so that his demise is heard with empathy. At the conclusion of the play Tamburlaine, sensing his coming death, bequeaths his crown to his son and begs his forces to fulfill his vision of world conquest. (Might this prefigure Bush 41 passing the helm to Bush 43?) United with his departed wife, the audience can barely resist the sorrow of seeing a once powerful person recognize his own mortality and by implication the fruitlessness of pride and the futility of military conquest. It is the genius of Marlowe that despite the duplicity and evil of Tamburlaine, by the end of his life we can take little comfort in his demise. Such is the power of tragedy in the hands of a master.

Michael Elias
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**And I will make thee beds of roses,
And a thousand fragrant posies.**

Garden historian Dr. Letta Jones (attendees will remember her illustrated talk on “Plant Lore and Christopher Marlowe” at the 5th International Conference in Cambridge last summer) reports on the “Christopher Marlowe Rose (Ausjump)” as follows: “The rose is of a color not usually associated with English Roses; an intense orange-red, paling a little to salmon-pink on the outer petals as the flower ages. The flowers are rosette shaped, the outer petals reflexing a little. The growth is short but vigorous, resulting in a free flowering, well-rounded shrub, 3ft. x 3ft.” For more information (including pictures) see the David Austin Roses website: www.davidaustinroses.com



Tamburlaine (Jason Jennings) and Zenocrate (Heather E. Cunningham) in the ATA production of Tamburlaine the Great: Part II, New York, September, 2003.

From the Editor

Next issue will be the first issue to contain MSA Book Reviews. At its annual meeting last December, the MSA executive agreed to consolidate both society publications into one.

As always, MSA Book Reviews provides a forum for new and established scholars to express their views on recently published scholarship. Although reviews of books are the norm, appraisals of recent articles on Marlowe are also welcome. Reviews should not exceed 1000 words. The editor reserves the right to ask for revision and to make stylistic changes thought appropriate. The substance of the review and its contents remain those of the review's author (and do not, of course, express the opinions of the MSA). Reviewers should be members of the MSA.

Duke Pesta continues as Book Review Editor, and all correspondence regarding book reviews should be sent his way: Duke Pesta, Editor, MSA Book Reviews, Oklahoma State University, 205 Morrill Hall, Stillwater, OK 74078-4069. pestaj@okstate.edu So watch this space in Fall 2004. The best and most exciting reviews of critical work on Marlowe will be appearing here.

RECENT STUDIES IN MARLOWE

Abate, Corrine. "Zenocrate: Not Just Another 'Fair Face'." *English Language Notes* 41.1 (Sept. 2003): 19-32.

Carlson, Cindy L. "Clothing Naked Desire in Marlowe's *Hero and Leander*." In *Gender Reconstructions: Pornography and Perversions in Literature and Culture*, ed. Cindy L. Carlson, Robert L. Mazzola, and

Susan Bernardo (Aldershot, UK: Ashgate, 2002), 25-41.

Edelman, Charles. "'Shoot at him all at once': Gunfire At The Playhouse, 1587" *Theatre Notebook* 57.2 (2003): 78-81.

Hadfield, Andrew. "Tamburlaine as the 'Scourge of God' and *The First English Life of King Henry the Fifth*." *Notes and Queries* 50 (Dec. 2003): 399-400.

Lunney, Ruth. *Marlowe and the Popular Tradition: Innovation in English Drama before 1595* (Manchester and New York: Manchester University Press, 2002). [Spy, troublemaker, homosexual, atheist, university wit? Not in this study which turns aside from these popular stereotypes to consider Marlowe as a popular dramatist who inherited an audience with certain expectations and shared experiences. This book explores Marlowe's engagement with the traditions of the popular stage in the 1580s and early 1590s, offering a new approach to his major plays in terms of staging and audience response as well as a new account of the English drama in these important years.]

Pincombe, Mike. "'Gloomy Orion': Eliot, Marlowe, Virgil." *Notes and Queries* 50 (Sept. 2003): 329-330.

Watanabe-O'Kelly, Helen. "Saxony, Alchemy, and Dr. Faustus." In *The Golden Egg: Alchemy in Art and Literature*, ed. Alexandra Lembert and Elmar Schenkel (Glienicke and Cambridge, MA: Galda und Wilch Verlag, 2002), 31-42.