

# msan

## Marlowe Society of America Newsletter

Vol. XXVI, No. 2, Fall 2006



Our boy Kit. Or not.

### NEW DIRECTIONS Letter from the MSA President

In last year's message to the membership, I reflected on the value of our Society to Marlowe studies and to its members, noting in particular our publications, our paper sessions at the MLA, our international conferences, our sponsorship of the Roma Gill Prize for work on Marlowe, and the many articles that were first presented as papers at our meetings. We have made a real and continuing difference to Marlowe scholarship. We can continue to make this contribution, but to do so means actively building on our success rather than resting on our laurels.

As I noted last year, we are enlarging our understanding of Marlowe studies so that it includes Marlowe's fellow playwrights and more fully embraces current concerns of textual criticism and theatre history. Members will see this broader emphasis in the MSA's calls for papers at the MLA and our upcoming international conference. In addition, changes in our communication with our membership and our ability to disseminate new scholarship are also coming on-line

– literally. In this newsletter you will find information about our revamped and revitalized website as well as news about our new listserv, which will enable us to rapidly disseminate information of interest to students of Marlowe and the early modern drama. For example, while we have always published reviews of productions of early modern drama, our twice-yearly newsletter was not able to provide timely announcements of upcoming events and performances. We will now be able to do so. These changes may make it possible for the newsletter to focus on longer articles, and we are exploring the possibility of transforming it into a more substantive publication.

In short, these are exciting times for the Marlowe Society of America. We appreciate the support of the membership, and depend on it in the effort to build a better MSA.

Bruce E. Brandt  
President, Marlowe Society of America

## Marlowe in New York!

Theatre for a New Audience, based in New York City, will soon be offering productions of Marlowe's *The Jew of Malta* and Shakespeare's *The Merchant of Venice* in repertory. F. Murray Abraham will play both Barabas and Shylock. Dates are from January 6 to March 11, after which the productions travel to the RSC in Stratford-upon-Avon. For information, visit [www.tfana.org](http://www.tfana.org). Reviewers needed. Interested? Let Pierre Hecker know. See contact info below right. →

## Marlowe at the MLA in Philadelphia

**Friday, December 29, 12:00 noon–1:15 p.m.**

*Christopher Marlowe: Text and Context*

Presiding: Bruce E. Brandt

Grand Ballroom Salon L, Philadelphia Marriott

1. "The Sexual Politics of Editing *Hero and Leander*," Graham Lawrence Hammill, U. of Notre Dame
2. "Staging the Contradictions of Marlowe's *Faustus*," Lars Engle, U. of Tulsa
3. "The Rich Jew of London: Christopher Marlowe and Roderigo Lopez," Alan G. Stewart, Columbia U.

**Saturday, December 30, 12:00 noon–1:15 p.m.**

*Christopher Marlowe: Myth and Biography*

Liberty Ballroom Salon B, Philadelphia Marriott

Presiding: Roslyn L. Knutson

1. "Marlowe, May 1593, and the 'Must Have' Theory of Biography," Alan Downie, U. of London, Goldsmiths College
2. "Connecting the Dots: Inference and Conjecture in Marlowe Biography," Constance Kuriyama, Texas Tech U.
3. "Christopher Marlowe in the Shadow of Edward de Vere, Seventeenth Earl of Oxford," Alan H. Nelson, U. of California, Berkeley

## Call for Papers for Chicago MLA

The MSA solicits papers on any aspect of Christopher Marlowe's plays, poetry, or biography (including performance-based criticism and theater history) for an open-topic session to be held at the MLA Convention in Chicago, December 27-30, 2007. Send detailed abstracts or papers of 15-minute reading length to Bruce Brandt. (See contact info above right.→) The deadline is March 7, 2007.

## MARLOWE SOCIETY OF AMERICA

Bruce E. Brandt, President; Georgia E. Brown Vice President; Roslyn L. Knutson, Treasurer; Lagretta T. Lenker, Membership Chair; Pierre Hecker, Editor, *MSA Newsletter*; Charles Whitney, Editor, *MSA Book Reviews*

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**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 = \$30  
                          3 years = \$75  
                          Students = \$15  
Canada            1 year = \$30 US or \$35 Canadian  
                          3 years = \$75 US or \$85 Canadian  
                          Students 1 year = \$15 US or \$17 Canadian

United Kingdom    1 year = \$35 US or £20  
                          3 years = \$95 US or £50  
                          Students 1 year = \$20 US or £15

Other Overseas    1 year = \$35 US or inquire for equivalent fee  
Memberships     3 years = \$95 US or inquire for equivalent fee  
                          Graduate students = \$20 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 those of the MSA. The editor reserves the right to refuse items, to ask for revisions, and to make stylistic changes that he deems appropriate.

Any and all inquiries, announcements, or submissions regarding the website, listerv, or Yearbook should be wrapped around a 1604 quarto of *The Tragical History of Doctor Faustus* and sent 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://apps.carleton.edu/hosted/msa/>  
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## Letter from the Editor

"This salutation overjoys my heart!" It is with great pleasure that I introduce myself to you as the new editor of the MSA newsletter. First and foremost I want to express my gratitude for the wonderful work of my predecessor, Rick Bowers. His will be a hard act to follow, and it is with humility and a real sense of privilege that I accept the torch from him. I hope I speak on behalf of all our members when I say, "A thousand thanks, worthy Rick."

I am also delighted to say that Charles Whitney will be continuing his excellent work as MSA Book Reviews editor. Thank you, Charles. Charles' contact information can be found on page 2.

As Bruce noted in his letter to the membership, things are changing. This, alas, is in all likelihood the last time you will see the familiar cream-colored newsletter. I know; I too will be sad to see it go. But this moment is less about things dying than about things new born. The society has decided to rethink how it communicates with members and will now put into operation a three-pronged approach to letting you know about all things Marlovian.

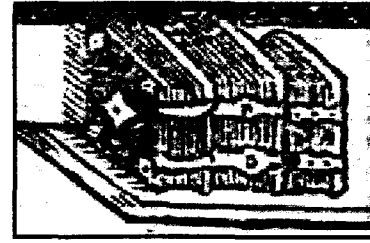
First will be a new website. The time has come for us to have a working and up-to-date cyber-home, and it will be up and running by the end of January. Part of the site will be public, but certain areas of the site will be reserved for and accessible only to the MSA membership.

Second, there will be a MSA listserv. The listserv will be used to disseminate time-sensitive information of interest to the membership: examples of what we mean include notice of upcoming performances, calls for papers, and conference information. We are all very aware of how onerous and unpleasant unwanted email can be, so a few assurances are in order: to begin with, the listserv is entirely voluntary – members must actively join it to receive its emails (instructions for doing so are in the box on page 7); next, the recipient list will remain both private and anonymous; and finally, it will not be possible to respond to the listserv emails, so it will not become a forum.

The third and final element of our reorganization will be a Marlowe Yearbook. While recognizing the importance of taking steps to modernize our offerings electronically, the MSA committee felt it equally important that we not abandon print. As more and more scholarly work goes online, I find myself more and more convinced of the intrinsic value of the book. At the same time, the Society has not been generating enough material to really justify a biannual publication. So we will now publish (physically) once a year, with the added ambition that this new publication will be peer-reviewed, more substantive, and broader-reaching than is the current newsletter.

These changes, along with the approaching Marlowe conference to be held in Canterbury in the summer of 2008, make this an exciting time to be part of the Society. I look forward to serving as Editor, and to forging new and better connections between Marlovians everywhere.

Pierre Hecker  
Carleton College



## MSA BOOK REVIEWS Charles Whitney, Editor University of Nevada at Las Vegas

**Brown, Georgia. *Redefining Elizabethan Literature*.  
Cambridge: Cambridge University Press, 2004. Viii +  
261pages.**

The poetry of the 1590s is Georgia Brown's focus in this challenging study. Taking Gabriel Harvey and Thomas Nashe's quarrel over professional authorship as her starting point, Brown examines the 'roles played by shame, fragmentariness and marginality in late Elizabethan literary culture' (2). Over three main chapters, Brown builds her argument that shame, shamefulness, and shamelessness are strategies for authorial self-promotion which led to the formation of both a literary community and a literary canon in late Elizabethan England (48). Brown historicizes shame in this specific context, and finds it less a function of sexual desire and its afterlife and more a function of *anagnoresis*: shame is a function of coming-to-know that paradoxically promotes the authorial self through deficiency (18). In *Redefining Elizabethan Literature*, Brown examines shame in a range of so-called 'marginal' poetic forms – the epyllion, paradoxical encomium, sonnet sequence, and complaint – and makes a case for understanding poetry as a site of cultural resistance, a place we are more used to attributing to the period's drama.

Chapter 3, 'Literature as Fetish', will be of most interest to Marlowe scholars. The epyllion is the focus here: Brown reads 11 epyllia from 1589-1600, beginning and ending her examination with Marlowe's *Hero and Leander*. Taking her lead from the pioneering work of Lynn Enterline, Richard Halpern, and Leonard Barkan about 'the ways in which the erotic signals an interest in rhetorical and aesthetic theories', Brown 'asks what the erotic might mean, and how it might function, in late sixteenth-century culture' (107). *Hero and Leander* is the crucial text in her search for answers to these questions. First, Brown finds that Marlowe's epyllion 'speaks on behalf of a literary coterie which it helps to define, but it does not present learning as a means to public service, but as an end in itself, an end that confers intellectual and social distinction' (111). In short, *Hero and Leander* is about Marlowe climbing the social ladder, for the epyllion involves 'an élite group of readers who share the writer's motives and aspirations' (109). But Marlowe's poem is also about the

sexualization of literary culture and it is here that we find Brown's most provocative argument. Mapping new territory in the course of her examination, Brown reads *Hero and Leander* for the space it provides for a variety of forms of desire, including female sexual desire. She challenges Philippa Berry's claims that the epyllion subjects female desire to a 'viciously satiric treatment' which censures female fantasies of sexual dominance (*Of Chastity and Power*, 137-38), arguing instead that the epyllion also 'satirizes male desire' and operates to 'undermine all distinctions' between male and female (155). Ultimately, Brown posits that the epyllion, in its shameless dealings with transgressive subject matter, effeminises its author. She concludes that Marlowe introduces the possibility of an 'hermaphroditic' kind of authorship in *Hero and Leander*, an argument she uses to challenge critics' concentration on early modern authorship as a process of masculinization (160, 162).

Brown brings her considerable knowledge of the classics to bear on the arguments she makes in this study, and she finds the invocation of Ovid particularly important as an 'alternative to the authoritative Virgilian cultural archetype' in the poems she examines (36). Her work therefore complements the influential studies of other scholars on the Ovidian influence in Marlowe's works, notably those by Patrick Cheney and Sara Munson Deats. Brown's study extends this work, but in the process it also re-enforces a binary opposition of Ovid and Virgil that Marlowe scholarship seems hard pressed to move beyond. Nevertheless, *Redefining Elizabethan Literature* certainly answers Cheney's call, in his introduction to *The Cambridge Companion* (11), to remember Marlowe's astonishing achievements in poetry as well as drama. Indeed, it is a most eloquent answer, and attention could be drawn to the ways in which Brown's style resonates with the language of lyric central to her analysis. Her descriptions of epyllia 'breaking up into poetic gems, ready to be picked and retransmitted', and of a sonnet sequence that 'weaves rhetorical garlands' (165, 225) certainly advance Brown's aim 'to do for poetry, particularly the lyric, what dramatic criticism has done for revivifying the 1590s' (50). However, not all critics will be entirely seduced into agreement with Brown that redefining Elizabethan literature rests entirely on the project of an exclusive coterie of writer-readers and 'marginal' poetic forms.

Brown's dispersed treatment of the drama of the period and its audiences are the main obstacles standing in the way of her arguments. While I understand her scant treatment of the drama as a deliberate strategy, even an ironically necessary one in a study that seeks to redraw the boundaries between periphery and centre, I suspect that such a study will not 'force us', as Brown asserts it must, 'to redraw our model of the late Elizabethan literary system' (51). As a totalising claim, *Redefining Elizabethan Literature* does not convince, but this is not, I think, what the book is really about. Although Brown repeatedly promotes the phrase 'generation of shame' as a collective title for the poets of the 1590s, she does not explicitly assert that the phrase or any other should simply replace 'Elizabethan' in our work on the literature of the period. In my understanding, *Redefining Elizabethan Literature* is about the critical processes of (re)definition as much as it is about bringing to light the 'poetics of shame' which Brown

argues is produced by and produces late Elizabethan culture (5). The book is more about *how* we might define the literature of the period rather than *what* we define it as.

For Marlowe scholars, *Redefining Elizabethan Literature* succeeds as a provocative argument on a thematic level, one that challenges critics of the drama in particular to re-examine the plays for evidence of the preoccupation with shame, shamelessness, and shamefulness that Brown finds in the poetry. On a conceptual level, Brown's study invites us to consider a different kind of reading practice for the texts of the period based on her discovery of an 'hermaphroditic' kind of authorship. There is fertile territory on both levels, and *Redefining Elizabethan Literature* will prove a germinal text in our explorations of them.

Lucy Potter  
The University of Adelaide

**Floyd-Wilson, Mary. *English Ethnicity and Race in Early Modern Drama*. Cambridge: Cambridge University Press, 2003. xii + 256 pages.**

Mary Floyd-Wilson's book is highly rewarding and thought-provoking in addressing the currently much talked about themes of nationhood, ethnicity, and race. Her argument, regarding what she calls geohumoralism as a constitutive factor in the British notion of their identity, is both complex and original, since it intriguingly implicates the notion of self with self-estrangement, confidence with anxiety. According to this argument, the early modern British accounted for their ethnicity and racial parameters not, as is usually thought, by a binary notion of fair and dark; rather, they were conceived in terms of a foreign measurement, derived from the Classical world, whereby north and south served as climactic extremes enveloping the temperate centre, consisting of the middle sphere of Classical subjectivity, namely, Greece and Rome. While developing its own collective subjectivity, English ethnicity thus encountered the need to find ways to override its pale cast of barbarism, a pejorative token of its polarity with the blackness of Africans, and overcome its inherent inferiority to the mediating position of Mediterranean temperance. The emerging sense of nationhood, typical of the sixteenth and seventeenth century, complicates this traditional tripartite notion. For it problematizes, for instance, the view of Africa as the site of dry and cool temper coupled with effeminate sophistication of intellect, which stands in contrast with the view of African temper deriving from the slave trade. Gradually, Floyd-Wilson maintains, the English colour ideology shifts into the binary view of black and white, where the fair skin is conceived as the norm, whereas the blackness of Othello, Aaron or the Prince of Morocco is becoming the site of excess and evil.

Floyd-Wilson makes her points by a careful revisionist analysis of theatrical ethnography. In a compelling way she amply demonstrates, for instance, the polarity between the northern and the African by contrasting Othello's very slow process towards jealousy, overburdened with the need for proof

and conviction, with the rapid ignition of Posthumus' jealousy. She devotes one of her chapters to Marlowe, which is of special interest in this context.

It is no surprise that the Marlovian sense of ethnic body, in Floyd-Wilson's study of geohumoralism, would be represented by Marlowe's perhaps most alienated other, Tamburlaine. Indeed Barabas is another celebrated Marlovian ethnic other; but whereas the latter is an uprooted, wild offshoot of European civilization, whose eccentricity is almost exclusively cultural rather than ethnic, the Asian tyrant is a representative of an estranged racial multitude which, unlike Barabas, may be paradoxically read as an allegorical simulacrum of the British race. Whereas Barabas remains the eternal individual, the English dream of Empire conspicuously pertains to the narrative underlying *Tamburlaine*, which may easily correspond to contemporary British desires. Tamburlaine's base origin may be read in term of region, as well as rank, and thus his entire race may share its barbarism with other regions marginalized geographically. Floyd-Wilson follows Greenblatt in suggesting that Tamburlaine "rebels against hierarchy, legitimacy, the whole established order of things." She adds, however, Tamburlaine's northern constitution as his most empathized materialist feature.

The conspicuous otherness of Tamburlaine is dialectically mitigated, Floyd-Wilson maintains, by his allegedly Scythian origin, which brings him nearer to the kind of northern barbarism traditionally ascribed to the British (some contemporary chroniclers, we are reminded, emphasized the etymological link between "scoti" and "scythae"). The measure of Tamburlaine's civility or incivility is not dissimilar to questions asked regarding northern European ethnicities, and as such, he serves the late sixteenth-century English audience as a complex mirror turned on their own ethnic and national selves. The invasion of the northern barbarians may have been read as a migration of young and healthy blood. The Scythian tyrant may have been grasped as a mirror to the potential British intervention in the heritage of Greece and Rome. It is enlightening in this context to see Tamburlaine intervening historically with the old maps, confuting the "blind geographers / That make a triple region in the world," (IV.iv.74-75) in contrasting the Egyptian Zenocrate with his own, Scythian self, thus creating a new binarity. Yet Floyd-Wilson complicates her approach by indicating the irony whereby Tamburlaine, who earlier in the plays represents in a pre-civilized northern barbarian the yearning of an anti-theatricalist such as Stephen Gosson, later emerges as the one who, contrary to both Techelles and Usumcasane, would prefer to win a battle by rhetoric than by physical violence; or where Tamburlaine is designed by the Virgins of Damascus to become the target of their theatrical rhetoric. And, finally, she dwells on the paradoxes of Marlowe's hero's shifting techniques of penetrating his audience as interventions in the tension between theatricality and ethnography.

Grounding her argument almost exclusively on its reflection in theatrical practice, Floyd-Wilson often neglects the more general evidence provided by recent debates over race in early modern England. A greater attention to such discourse might have benefited her argument and rendered it more complete. However, as it stands, her book is greatly rewarding for

students of early modern English ethnicity and its theatrical representation in general, and students of Marlowe's concern with both ethnography and theatricality in particular.

Avraham Oz  
Haifa University

**Hopkins, Lisa. *A Christopher Marlowe Chronology*. Houndmills, Basingstoke, Hampshire, UK. Palgrave Macmillan, 2005. xviii + 208 pages.**

Despite its ostensible informative purpose, a biography can never be purely factual. Most biographies have more than a little similarity to the novel, which may be why biography is one of the most popular nonfiction genres. To satisfy his or her prospective readers, the biographer must do more than present facts. He or she must construct a readable narrative out of the often conflicting or inconclusive traces the subject has left behind, in order to satisfy the reader's need to make sense of the subject's life, to find significance in it.

When available evidence is scarce, which is generally the case with Renaissance biography, the biographer will be obliged to exercise his imagination to fill the gaps. This can be done to varying degrees, ranging from modest inference based on fact and probability to uninhibited speculation. The latter is a temptation which few Marlowe biographers have been able to resist, partly because of the provocative or sensational nature of some of the information that has surfaced about Marlowe. A brief memorandum in the Acts of the Privy Council citing Marlowe's "good service" to the queen, for example, is widely interpreted as indicating that Marlowe was a spy, though no direct evidence of his having been one—such as a signed letter or a record of payment to him for clearly specified services—has ever been found. Marlowe's violent death at the age of twenty-nine has inspired a host of conspiracy theories, all of which have more melodramatic appeal, if less plausibility, than the coroner's mundane account of a quarrel over a bill that proved deadly.

In this somewhat overheated climate of biographical speculation, a book like Hopkins's *A Christopher Marlowe Chronology* is a welcome addition and a valuable resource. Unlike Hopkins's more freewheeling *Christopher Marlowe: A Literary Life* (2000), this book, as its title promises, is essentially an orderly list of facts, some directly pertaining to Marlowe, others relevant or possibly relevant to him and his works. It begins with the birth of Virgil in 70 BC, and ends with the publication of recent biographies of Marlowe in 2002 and 2004. What occupies the intervening hundred and ninety-one pages is an intriguing mixture of roughly or precisely datable happenings—Marlowe's christening and burial and those of his siblings, the activities of some of Marlowe's known associates, such as Richard Baines and Thomas Watson, the publication of major literary works, the dates of performance and publication of Marlowe's plays, and significant historical events, including Raleigh's adventures in the New World and Sir Francis Drake's circumnavigation of the globe. This material is diligently culled from a variety of sources, ranging from earlier studies such as John Bakeless's

*The Tragical History of Christopher Marlowe* (1942) through the recent biographies that end the chronology, and rearranged in temporal sequence insofar as possible, a task far more difficult than it may appear to be once it is done. More importantly, this list of facts is fleshed out with commentary, some brief and some fairly extensive, on the significance or possible significance of a particular piece of information. Hopkins occasionally summarizes disputes among scholars, but for the most part she remains neutral, which is arguably the most reasonable course when the evidence is inconclusive.

However, in a few cases Hopkins's neutrality seems superfluous. On the question of whether "one Morley, who hath attended on Arabella and read to her for the space of three year and a half" could have been Marlowe (124), which Hopkins leaves open, the answer is pretty clearly negative. Bess of Hardwick's letter of 21 September 1592 indicates that this Morley expected an annuity to compensate him for losses he suffered by leaving the university. This would not of course apply to Marlowe, who lost nothing by leaving the university. It would apply to Christopher Morley, who took his M.A. in 1586 and became a fellow of Trinity College—a coveted position he would have had to give up when he chose to become Arabella's tutor.

In addition to arranging these scattered bits of information in a strict timeline, Hopkins's book has other useful features. These include an introduction outlining and explaining Hopkins's principles of selection, a Who's Who to aid readers encountering unfamiliar names for the first time, a bibliography, and an index. To keep the reader temporally oriented, the year is indicated at the top of every right-hand page. Dates include days of the week. Considering the bulk of material Hopkins draws on, the book is remarkably accurate. I found only one minor error in the statement that Thomas Watson's *Helena's Raptus* was based on "a Latin poem by Colluthus" (75). Watson's poem was, of course, a Latin translation of Colluthus's Greek.

While the reader must forego the pleasure of being swept along by a sustained narrative, reading Hopkins's book has a fascination of its own. One of the more striking effects of working through this book is that one notices how distinctly *unrelated* or tenuously connected many of the entries are to Marlowe himself. What Marlowe's sisters did after his death is often amusing, but it tells us nothing definite about Marlowe. The same is true of most of the major historical events listed, of the Catholic plots and counterplots, and of most of the activities of Robert Poley (obviously excepting his presence at Widow Bull's house when Marlowe died there). Once these events are stripped of the biographer's synthesizing imagination, they seem to operate according to their own internal logic. Any connection to Marlowe appears incidental or even accidental, rather than profoundly revealing. This is precisely the virtue of Hopkins's book: it brings us back insistently to the solid bedrock of fact.

Unfortunately, such a book, like the biographies it depends on, can never be complete. Yet another Marlowe biography by Park Honan was published shortly before Hopkins's book appeared in print, while an article in the *March Notes and Queries* by Ibrahim Alhiyari clarifies a number of points about Thomas Watson. (Watson was born in 1555, not 1556; he was

the son of a wealthy London draper, not a poulterer or a lawyer; and he was certainly not Robert Poley's brother-in-law.) As time passes, more information about Marlowe and his associates is certain to emerge. Nevertheless, Hopkins has set a precedent with this book, which will retain its value as an aid to research for years to come.

Constance Brown Kuriyama  
Texas Tech University

**Sullivan, Garrett A., Jr. *Memory and Forgetting in English Renaissance Drama: Shakespeare, Marlowe, Webster. Studies in Renaissance Literature and Culture. Cambridge: Cambridge University Press, 2005. viii + 184pp.***

Invoking the psychological and somatic effects of forgetting alongside the political and spiritual dimensions of memory, Garrett Sullivan explores the portrayal and significance of these phenomena on the early modern English stage. Most significantly, he considers "erotic self-forgetting" in *All's Well That Ends Well*, "spiritual self-forgetting" in *Dr. Faustus*, erotic and cultural varieties in *Antony and Cleopatra*, and "lethargic" forgetting of the body in *The Duchess of Malfi*. Dissecting the stage's "stake in exploring and selling novel (as well as familiar) models of selfhood to its audience" (20), the book examines subversions of self-fashioning, emphasizing destabilizations and fragmentations of identity.

The historical argument takes for its premise early modern conceptions of memory as a crucial instrument of faith, learning, and identity. Sullivan elucidates a complex symbiosis between memory and body. In keeping with New Historicist tenets, each chapter is built primarily upon a non-dramatic sixteenth- or seventeenth-century text. Sullivan prefaces his detailed reading of Helena and Bertram with a discussion of the psychology of Pierre de la Primaudaye, for whom "memory is both notary and 'register booke'" (46). Both characters manipulate their memories to construct new identities more efficacious to their present situations, forgetting themselves in the process. To untangle the convolutions of desire and conscience characteristic of Webster's *Duchess*, the author invokes the "practical divinity" of casuist William Perkins, for whom conscience, dependent on memory, is both witness and judge (120). To her brother Ferdinand the *Duchess* is guilty of enjoying "those lustful pleasures . . . like heavy sleeps," lulling her conscience.

Chapter Three, "'If he can remember': spiritual self-forgetting in *Dr. Faustus*," might be considered the centerpiece of the book. Sullivan argues that, while Faustus' ultimate damnation is the result of forgetting himself as a Christian, the gateway to that damnation is forgetting himself as a scholar. Beginning his analysis at the intersection of Faustus's self-command to "sound the depths of that thou wilt profess" and "Donne's assertion that 'The art of *salvation*, is but the art of memory'" (68), Sullivan draws a clear connection between Faustus' incomplete reading of Paul and the "memorial" nature of Scripture, which reminds God's servant of what he should already know. Rather than demonstrating his mastery of Romans 6:23 by remembering it in its entirety, Faustus

“forget[s] where it leads, forgetting the passage’s full meaning and significance” (65). If Faustus can remember that “the wages of sin is death” and yet cannot or will not recall that “the gift of God is eternal life,” then in addition to relinquishing God’s claim on his soul, he gives Mephistopheles power over his sole claim to selfhood—his superior intellect and its attendant, memory. Sullivan suggests that Lucifer’s go-between is the catalyst of the learned man’s forgetting the foundation of his knowledge, for what does Faustus know that does not have a textual precedent? Indeed, it is his very own lack of non-textual experience that Faustus bemoans in the opening soliloquy. But if “*Dr. Faustus* can be read as championing self-remembering” (86), it also, as antitheatricalists charged about the theater, seems to recognize “that the allure of the theater and the energies it mobilizes make it an agent, and perhaps an advocate, of self-forgetting.” (86). As the play moves toward Faustus’ belated, cathartic remembrance of his own salvation, a savvy audience remains aware of the theater’s challenges to their own subjectivities, which are sustained by memory.

Sullivan provides the clearest elucidation of a major thesis in the following chapter, “Sleep, conscience and fame in *The Duchess of Malfi*.” The Duchess illustrates a paradoxical pattern in which “subjectivity is frequently experienced by a particular character as a crisis of identity, one that often goes by the name of self-forgetting” (125). The Duchess’ crisis stems from her intense reactions against her brothers’ attempts to curb her personal freedom. But here it is only they who attribute forgetfulness to her. In contrast to cases like Shakespeare’s Bertram and Antony, who forget deliberately, the Duchess’ soul and conscience remain defiantly her own.

The author’s goal is to investigate and report his findings rather than impose a rigid framework upon the multifarious stuff of memory and forgetting. This flexibility invites the reader to discover connections and distinctions across the spectrum of English Renaissance drama. In the Introduction, Sullivan briefly considers Zenocrate’s “forgetting” her status as an Egyptian in favor of her status as Tamburlaine’s lover. The reference is pointed and effective, establishing the associative framework of his overall reading, but rather than resonating with Marlovian Faustus’s brand of “spiritual self-forgetting,” Zenocrate’s anguish is closer in spirit to subsequent discussions of *All’s Well’s* Helena and Mark Antony’s forgotten “Romanness,” an external identity emphasized by Augustus’ and Cleopatra’s commemorations of compromised patriot and fallen lover. Yet on the other hand the broad range of Shakespearean “self-forgetters” from Venus to Macbeth often contrasts with those of Marlowe and Webster. The chapter on *Dr. Faustus* concerns the workings of memory text on the soul and interlocks with *The Duchess of Malfi*’s investigations of conscience, likewise defined by memory. This combination probes subjective depths much as the chapters on *All’s Well That Ends Well* and *Antony and Cleopatra* provide a detailed portrait of surfaces. Overall, Sullivan’s discussions are of tremendous value for the windows they open into these texts and for their innovative approach to the studies of memory, subjectivity, and identity.

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**Editor’s Note.** *MSA Book Reviews* provides descriptions and evaluations of recent publications on Marlowe and his period. It gives both new and established Marlowe scholars a forum for expressing their views from a variety of critical approaches. Although reviews of books are the norm, appraisals of recent articles on Marlowe are also welcome. The reviews should be no more than 1000 words in length and should cover the book’s purpose, contribution, scholarship, format, and success in achieving its purpose. The editor reserves the right to ask for revision and to make stylistic changes thought appropriate. The substance of the review and its judgments remain those of the review’s author (and do not necessarily express the opinions of the MSA). Reviewers should be members of the MSA. Contact information for the editor can be found on page 3.

### MSA Website

After February 1, 2007, you will be able to access the MSA’s new website at:

<http://apps.carleton.edu/hosted/msa/>

Additionally, MSA members in good standing will be able to access site features available only to them. From the MSA homepage, click on “MSA Members Only”. A prompt box will appear, asking for your username and password. These will appear below if you’ve been a good little Marlovian this year:

Username:

Password:

To then join the listserv, click on the “Listserv” link and follow the instructions.

### International Marlowe Conference

The next international Marlowe conference is tentatively scheduled to run from June 30 to July 4, 2008, at the University of Kent, Canterbury, England. The conference will be particularly interested in “Marlowe in Context” – i.e., Marlowe and his contemporaries. Special offerings will include a roundtable from past presidents of the MSA on the “currents” in Marlowe scholarship throughout their tenure as well as plenary addresses by Stephen Booth and Dymphna Callaghan. Calls for abstracts will be made in the fall of 2007. Organized panels on related topics will also be welcome.

## RECENT STUDIES IN MARLOWE

Alyssa Lubet, Carleton College

- Cook, Amy and Bryan Reynolds. "Comedic Law: Projective Transversality, Deceit Conceits, and the Conjuring of Macbeth and Doctor Faustus in Jonson's *The Devil Is an Ass*." *Transversal Enterprises in the Drama of Shakespeare and His Contemporaries: Fugitive Explorations*. New York, NY: Palgrave Macmillan, 2006. 85-111.
- Dailey, Jeff S. "Christian Underscoring in *Tamburlaine the Great, Part II*" *The Journal of Religion and Theatre* Vol. 4, No. 2, Fall 2005 p. 146-159. Available at: [http://www.rjournal.org/vol\\_4/no\\_2/dailey.html](http://www.rjournal.org/vol_4/no_2/dailey.html).
- Duxfield, Andrew: "Modern Problems of Editing: The Two Texts of Marlowe's *Doctor Faustus*." *Literature Compass* 2:1 (January 2005) [electronic publication available at <http://www.blackwell-compass.com/subject/literature/>]
- Gallagher, Lowell: "Faustus's Blood and the (Messianic) Question of Ethics." *ELH* 73:1 (Spring 2006):1-29.
- Gillies, John. "Tamburlaine and Renaissance Geography." *Early Modern English Drama: A Critical Companion*. New York, NY: Oxford UP, 2006. 35-49.
- Gómez Lara, Manuel J. "Ambiguous Devices: The Use of Dramatic Emblems in Marlowe's *Edward II* (1592)." *SEDERI: Journal of the Spanish Society for English Renaissance Studies* 15 (2005): 103-13 [English summary]
- Ide, Arata. "*The Jew of Malta* and the Diabolic Power of Theatrics in the 1580s." *SEL: Studies in English Literature, 1500-1900* 46:2 (Spring 2006): 257-79.
- James, Heather. "The Poet's Toys: Christopher Marlowe and the Liberties of Erotic Elegy." *Modern Language Quarterly: A Journal of Literary History* 67:1 (March 2006): 103-27.
- Kozuka, Takashi and J.R. Mulryne, eds. *Shakespeare, Marlowe, Jonson: New Directions in Biography* Burlington, VT: Ashgate, 2006.
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- Moore, Roger E. "'I'll Rouse My Senses, and Awake Myself': Marlowe's *The Jew of Malta* and the Renaissance Gnostic Tradition." *Religion and Literature* 37:3 (Autumn 2005): 37-58.
- Pettitt, Thomas. "Marlowe's Texts and Oral Transmission: Towards the *Zielform*." *Comparative Drama* 39:2 (Summer 2005): 213-42
- Poole, Kristen: "*Dr. Faustus* and Reformation Theology." *Early Modern English Drama: A Critical Companion*. New York, NY: Oxford UP, 2006. 96-107.
- Reynolds, Bryan and Ayanna Thompson. "Viewing Antitheatricity: Or, *Tamburlaine's* Post-Theater." *Transversal Enterprises in the Drama of Shakespeare and His Contemporaries: Fugitive Explorations*. New York, NY: Palgrave Macmillan, 2006. 168-82.
- Rutkoski, Marie: "Breeching the Boy in Marlowe's *Edward II*." *SEL: Studies in English Literature, 1500-1900* 46:2 (Spring 2006): 281-304.
- Stewart, Alan. "*Edward II* and Male Same-Sex Desire." *Early Modern English Drama: A Critical Companion*. New York, NY: Oxford UP, 2006. 82-95.
- Vitkus, Daniel. "Turks and Jews in *The Jew of Malta*." *Early Modern English Drama: A Critical Companion*. New York, NY: Oxford UP, 2006. 61-72.
- Wilson, Richard. "Another Country: Marlowe and the Go-Between." *Renaissance Go-Betweens: Cultural Exchange in Early Modern Europe*. Berlin: de Gruyter, 2005. 177-99.