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Marlowe Society of America Newsletter

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“My blood congeals”: Maurice Ralston (Doctor Faustus) and Laura Cole (Mephistophilis) sign a contract at the The New American Shakespeare Tavern

For a review of The Atlanta Shakespeare Company’s production of *Doctor Faustus*, see p. 3

Letter from the MSA President

Most of us can measure our interest in the MSA by an international conference, an MLA session, or a collection of essays on Marlowe representing recent trends in the scholarship. For me, the landmarks are the 1993 international conference in Cambridge, the 1997 MLA in Toronto, and the publication of *Marlowe’s Empery*, eds. Sara Deats and Bob Logan in 2002. These activities continue to define the contribution of the MSA to scholarly discussions of Marlowe and his contemporaries, and I am happy to report that plans for an international conference in 2013 are underway. Also, several publications rich in MSA connections are now available or forthcoming: the spring issue of *Shakespeare Bulletin*, “Marlowe the Playmaker,” is out (eds. Roslyn L. Knutson and Pierre Hecker; 27.1 [2009]); an essay collection edited by Sara Deats for the Continuum Renaissance Drama series, *Doctor Faustus: A Critical Guide*, is in press; an essay collection growing out of the 2008 international conference, *Christopher Marlowe the Craftsman*, eds. Michael Stapleton and Sarah Scott, is due for publication in 2010; and in the works is a six-volume set on the University Wits, general editor Bob Logan, with Logan as editor of the “Marlowe” volume in that set.

There are also developments in the relationship of the MSA and MLA. As in past years, we are sponsoring two sessions at MLA in Philadelphia. The first, scheduled on Tuesday, December 29 @ 3:30 pm, is entitled “Ghostly Hands and Marlowe Documents,” and it features presentations by Paul Menzer, Jeremy Lopez, and Allyna Ward. The second, “Practicalities of Performing Marlowe,” is scheduled on Wednesday, December 30 @ 1:45 pm. This will be a roundtable discussion of performance issues. Panelists are Pierre Hecker, Jeff Dailey, Brett Foster, and Irene Middleton, but the conversation will be open to the audience and we want a lively exchange. Please note the compact schedule of the MLA sessions, which allows you to catch both in one twenty-four hour stretch.

As you know, MLA voted a major change last year in its calendar *and* its arrangements with allied organizations. After the 2009 post-Christmas meeting, MLA will hold its annual convention on the first weekend following New Year’s. So there will not be a “2010” meeting per se; the 2010 meeting will be in January 2011. And for that January 2011, the MSA – as an

(continued on page 16)

MARLOWE AT THE MLA IN PHILADELPHIA

Tuesday, December 29, 3:30–4:45pm

Philadelphia Marriott

510. *Ghostly Hands and Marlowe Documents*

Presiding: Roslyn L. Knutson,

University of Arkansas, Little Rock

1. “‘Che Sara Sara Devinytie Adieu’ in the Margins: Thomas Nashe and Doctor Faustus,” Allyna E. Ward, Booth College
2. “‘Cue the Clown: Alleyn, Bird, and Rowley and the ‘Adicyones in Doctor Fostes,’” Paul Menzer, Mary Baldwin College
3. “‘Specters of Alleyn,’” Jeremy A. Lopez, University of Toronto

Wednesday, December 30, 1:45–3:00pm

Philadelphia Marriott

740. *Practicalities of Performing Marlowe*

Presiding: Georgia Elizabeth Brown,

University of Reading

1. “‘None Dare Speak a Word’: Performing Silence in *Edward II*,” Pierre Hecker, Carleton College
2. “‘Devil on the Doorstep: Diabolical Enactment in Marlowe and His (and Our) Contemporaries,’” Brett Foster, Wheaton College, IL
3. “‘Marking Female Judaism: Costuming Abigail and Jessica in Post-Holocaust British Productions,’” Irene Middleton, Emory University
4. “‘Fine Madness: Performing the Plays of Christopher Marlowe,’” Jeff Dailey, Five Towns College

MSA Announces Graduate Student Travel Awards. See page 16.

Marlowe Movie at the Rose

The Genius of Christopher Marlowe, a 35-minute video consisting of scenes and speeches from Marlowe set on a digitized Rose stage, has been produced as a fund- and awareness-raising effort for the Rose Theatre in London. The stellar cast includes Ian McKellen, Judi Dench, Derek Jacobi, Anthony Sher, Henry Goodman, Alan Rickman, and Frances Barber, among others. The very brief run of the video is now over (and there are no plans for further distribution), but Marlovians visiting London may be able to arrange a screening by contacting Pepe Pryke at the Rose Theatre:

The Rose Theatre,
21 New Globe Walk,
London SE1 9DT

Phone: 44-020-7261-9565

Email: info@rosetheatre.org.uk

MARLOWE SOCIETY OF AMERICA

Roslyn Knutson, President; Georgia E. Brown Vice President; Pierre Hecker, Editor, *MSA Newsletter* and webmaster; Kirk Melnikoff, Treasurer; Sarah Scott, Membership Chair; Charles Whitney, Editor, *MSA Book Reviews*; Paul Menzer, Secretary.

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New memberships and renewals: Send your check, payable to The Marlowe Society of America, to:

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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
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Other Overseas Memberships	1 year = \$35 US or inquire for equivalent fee 3 years = \$95 US or inquire for equivalent fee Graduate students = \$20 or inquire for equivalent fee
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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 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 Newsletter 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 THEATER REVIEWS



A Moving *Dido*: the National Theatre's *Dido, Queen of Carthage*



Marke Bonnar (Aeneas) and Anastasia Hill (Dido)
Photo by Johan Persson

From the moment of its initial division of the stage and the areas below and above it into earth, sea, and heaven, the National Theatre's superb production of *Dido, Queen of Carthage* in the Cottesloe is all slowly, carefully staged to create the maximum impact both in terms of stage picture and emotional effect. Perhaps particularly noticeable in this respect is the moment of Dido's first entry, when she comes on swathed in an elaborate red outer garment topped with a big, fez-like red hat of which she is promptly ceremonially divested. This costume, never seen again, might seem to be an extravagance, but in fact it more than pays its way by the way in which it serves to establish the sense of a distinctively Carthaginian culture, rich, established, and with at least as many cultural credentials as that of Aeneas and his band of ragged Trojans. *Dido, Queen of Carthage* might seem to be the least contemporary of Marlowe's plays, but it can equally well be seen as the most resonant and interesting of first contact narratives, with Marlowe, who seems at about the same time to have been talking to Native Americans brought back from Roanoke by Thomas Hariot, here imagining the moment in which two great cultures of the classical past first encountered each other. Moreover, with typical non-conformism, he reverses the perspective, inviting his audience to identify not with tongue-tied, gauche, delusional Aeneas, even if they do suppose him to be their own and their queen's ancestor, but with the pleasant, hospitable, empathetic Carthaginians. This is brilliantly conveyed in this production by Anastasia Hille's generous, girlish Dido, who darts around the stage until finally

brought to stillness by the sheer force of her sympathetic emotion as Aeneas tells of the fall of Troy.

One of the reasons why Hille's Dido is characterized so much by her movement is that this company had its genesis in the work of Frantic Assembly (see www.franticassembly.co.uk), whose focus is very much on movement: thus the accompanying study pack provided by the National (accessible at <http://www.nationaltheatre.org.uk/40324/current-productions/download-a-free-resource.html>) includes an interview with the Movement Director, and Siobhan Redmond's Venus in particular expresses her status as goddess of love and sex by constant flickering, sinuous movement like a pot on the boil. This is a company that also attends to sound, as evidenced by the lilting symphony of Scots, Irish and Welsh accents and the emphasis on music, some of which is supplied by the astonishing counter-tenor of Jake Arditti. They are not quite so careful with Marlowe's actual words – changes to the text include 'fane' becoming 'shrine', 'Elissa' becoming 'Dido', and the 'wind' of Pyrrhus' sword turning into 'wound' – but all of these could be justified as adding clarity, and narrative clarity is something for which this production strives very hard, especially in its careful spelling-out of the Cupid/Ascanius swap. The one thing I would really question here is the use of the actor playing Hermes to pose as an actual statue of Priam to account for Aeneas' speech on him, not least because I think this scene tells us more about Aeneas' psyche than what he sees, but it undoubtedly did help an audience unfamiliar with the play follow what was happening. A similar defense could be offered of the production's one major deviation from the action of Marlowe's play: although Dido duly burns herself, in a fitting climax to the motif of onstage fire first introduced in Aeneas' candlelit recounting of the fall of Troy, Iarbas falls on his sword, and Anna hangs herself. There was thus no hint here of the repetition which threatens to import a comic note into the ending of the play; the death of Dido, like the fall of Troy, was treated as a genuinely tragic climax to a rich, strange, hugely powerful play.

Lisa Hopkins
Sheffield Hallam University

Dido, Queen of Carthage
by Christopher Marlowe
National Theatre (Cottesloe)
London, England
April – June, 2009

James Macdonald (Director); Tobias Hoheisel (set designer); Moritz Junge (costume designer); Adam Silverman (lighting Designer); Orlando Gough (music); Christopher Shutt (sound designer); Steven Hoggett and Imogen Knight for Frantic Assembly (movement)

The cast included: Anastasia Hille (Dido) Mark Bonnar (Aeneas); Obi Abili (Iarbus); Gary Carr (Cloanthus); Siân Brooke (Anna); Alan David (Jupiter/Lioneus); Susan Engel (Juno/Nurse); Freddie Hill (Ascanius); Stephen Kennedy Achatas; Siobhan Redmond (Venus); Kyle McPhail (Mercury/Hermes)

* * *

The Devil Came Down to Georgia: Atlanta Shakespeare Theater's *Doctor Faustus*

Lasting less than ninety minutes without an intermission, The New American Shakespeare Tavern in Atlanta, Georgia, production of Christopher Marlowe's *Doctor Faustus* capitalized on creating a brooding atmosphere that delivered even more than the acting. Hanging above one end of the theater was an enormous devil head with four fangs which, as Faustus gave thought to repenting, was lowered by a "sound demon" to stare back at him. Ominously looking out over the audience, the devil head was appropriately situated above a wooden crucifix. What were usually the floor seats of the theater were transformed into Faustus's study, complete with his reading table, a table of his books, and a conjuring circle that would glow in the ever-present darkness of the theater. The continual drip of water falling from above into a bucket in the middle of the study area (later thrown on Faustus by Mephistophilis as he slept), together with screams from offstage, thunder, and the chiming of a clock, were unsettling sounds amid the bouts of silence that permeated the performance.

As Laura Cole's Mephistophilis descended the stairs with a candle in her hands, its glow softly illuminating her, she very deliberately lit candles scattered around the theater as Maurice Ralston's Faustus, who had already cast off his studies, slowly awakened inside the circle. Ralston's overall flat delivery of his lines was met with Cole's more expressive devil, who often smirked and smiled behind the back of this Faustus, pleased at the spectacle she had wrought. Cole's performance made Mephistophilis a temptress, and a sexual tension reminiscent of two lovers was often present between them. Not only did she rub the contract on Mephistophilis's face and continually place her hands on his body, but this Mephistophilis even passionately kissed Faustus after producing the apparition of Helen for him.

Cole played all Seven Deadly Sins, and characteristic of her portrayal of each was an emphasis on the comedic aspects of the exchanges, particularly as Faustus failed to guess correctly the majority of the sins paraded before him. The often overdone comedy continued in the scene with the Emperor, which was punctuated with ridiculous sound effects as Faustus engaged in his pranks. These scenes, however, did portray Mephistophilis as a one woman show, emphasizing an improvisational performance for this devil's own entertainment.

The production once again turned atmospheric during Faustus's final moments, which were perhaps the most striking in the play. As thunder rang throughout the theater, Mephistophilis, who had just taunted Faustus to call on God, scurried around putting out the lights that she had earlier lit. Faustus writhed on the ground within the circle, his screams tinged with both fear and anger. Mephistophilis then mounted the staircase, illuminated by a lone candle before departing out the same door she had entered at the beginning of the play. The devil *did* come down to Georgia (the song, popularized by the Charlie Daniels Band thirty years ago, was played as the house lights went up), and it was a pleasure that she took this Faustus with him.

Keith M. Botelho
Kennesaw State University

Doctor Faustus
by Christopher Marlowe
Atlanta Shakespeare Company
January 1-January 25, 2009
Atlanta, GA

Jeff Watkins (Director); Cindy Kearns (Production Stage Manager); Anné Carole Butler (Costume Designer); Deborah McGriff (Assistant Stage Manager); Trish Harris (Lighting Designer); Robin Howard Walsh (Props and Puppets)

The cast included: Maurice Ralston (Doctor Faustus); Laura Cole (Mephistophilis, others); Nicholas Faircloth, Mike Niedwiecki, Mary Russell (Sound Demons).

* * *

Past Presidents' Forum, Part 2

Editor's note: At the Sixth International Marlowe Conference, held in 2008 at the University of Kent in Canterbury, England, past presidents of the MSA gave presentations reflecting on the state of Marlowe scholarship. *MSA Newsletter* is delighted to be able to print the third of these, from Sara Munson Deats, on the following pages; please keep in mind that the essay was written to be presented as part of a roundtable.

Gender Studies in Christopher Marlowe's Plays: The Last Forty Years



Sara Munson Deats
University of South Florida
Past President, MSA

A proud queen reverses all protocols of courtship and woos a wandering warrior. The king of the gods dandles a bonny boy on his knees and overturning all conventional hierarchies promises the youth power over both humans and gods. A young anti-Hercules at the crossroads denies the values of the heroic code, choosing pleasure over duty, and is slain by his militant father. A warrior woman, perhaps armor clad, defies patriarchal hierarchy and leads military forces against her

wayward husband. A sensitive, poetic king offers to give up his throne not for the woman but for the man he loves. These are just a few of the subversive rebels thronging Marlowe's plays, challenging all conventional rubrics of sex, gender, and sexuality.

Yet, although the sexually transgressive characters in Shakespeare's plays have been scrutinized with microscopic intensity, the dramatization of sex/gender discourses in Marlowe's plays was surprisingly neglected by scholars until the last four decades or so, primarily because traditional criticism tended to interpret Marlowe's men and women as conforming to conventional stereotypes of "masculinity" and "femininity." An early challenge to this accepted reading was offered by Claude Summers in his 1973 article, "Isabelle's Plea for Gaveston in *Edward II*." In this short but provocative essay, Summers argues that instead of representing a kind of patient Griselda, Isabella actively initiates the capture and murder of her rival Gaveston. Perhaps because of Summers's brief essay, Isabella in *Edward II* suddenly began to arouse interest and in the late 1970s and early 1980s inspired a lively debate in the journal *Ball State University Forum* between three feminist scholars--Velma Bourgeois Richmond ("Renaissance Sexuality and Marlowe's Women," 1975), Barbara Baines ("Sexual Polarity in the Plays of Christopher Marlowe," 1982), and myself (*Edward II: A Study in Androgyny*, 1981), with Kathleen Anderson adding a provocative postscript in her article, "'Stab, as Occasion Serves': The Real Isabella in Marlowe's *Edward II*," published in 1992 in *Renaissance Papers*. This debate rescued Isabella from her traditional role as pathetic, lovelorn Queen, first rejected by her husband Edward and then manipulated by her lover Mortimer, and established her as the mastermind of the play's action--perhaps the first female stage Machiavel--who initially plans and expedites the murder of her rival Gaveston and later incites the revolt against her husband Edward, finally goading Mortimer to slay the man who has spurned her.

Another pioneer in the treatment of gender in Marlowe's plays is former President of the Marlowe Society Constance Brown Kuriyama. Although her seminal book, *Hammer and Anvil: Psychological Patterns in Christopher Marlowe's Plays*, published in 1980, focuses primarily on family relationships rather than sexual ones, in this study she seems more aware than previous scholars of the centrality of strong, dynamic female figures in Marlowe's plays. Of particular relevance to gender studies is Kuriyama's thorough and sensitive exploration of the mother-son motif in Marlowe's *Dido, Queen of Carthage*, a dominant element in the play that had been almost totally ignored by previous scholarship.

Still another explorer of this largely undiscovered country is Simon Shepherd, whose chapter "Women and Males" in his book *Marlowe and the Politics of Elizabethan Theatre* (1986) offers one of the first comprehensive studies of gender in the Marlowe corpus.

Moreover, although traditional criticism had largely neglected the treatment of gender or sexuality in *Doctor Faustus*, focusing almost exclusively on religious issues, in a 1986 essay Kay Stockholder interprets the play as linking sexuality with damnation. Naturalizing the infernal and angelic personae as reflections of Faustus's psychological drives, Stockholder concludes that Faustus's damnation is the self-imposed consequence of his view of sexual longings as

diabolical. According to Stockholder, Faustus links heterosexual desire with hell and chooses damnation through sexual union with Helen rather than yield to a heaven ruled over by a forbidding, puritanical God.

Building on the scholarship of these early pioneers, in 1997 I published the first book-length feminist analysis of Marlowe's plays, entitled *Sex, Gender, and Desire in the Plays of Christopher Marlowe*. Some of the topics addressed in my book include (1) the degree to which Marlowe's plays present gender stereotypes as natural and universal or as discursively constructed; (2) the degree to which his plays reinforce or subvert traditional gender traits, gender principles, and gender structures; and (3) the degree to which his plays interrogate not only gender categories but also compulsory heterosexuality. My study concludes that when interpreted from a feminist perspective, Marlowe's plays emerge as more subversive than had at that time been acknowledged. Viewing the plays through the prism of my feminist methodology, I discovered dramas that consistently challenge early modern stereotypes of sex, gender, and sexuality; plays that critique patriarchal values while paradoxically remaining obsessed with power; plays that balance contradictory discourses, anticipating Shakespeare's famed plurality by arguing on both sides of the question.

Well, everyone likes to think that he or she has written a groundbreaking work that inspires future scholarship. This may or may not be true of my feminist reading of Marlowe's plays but certainly the decade following my book's publication in 1997 produced a plethora of stimulating studies of gender relationships in Marlowe's plays. I would like particularly to highlight the following. Alison Findley in *Feminist Perspectives on Renaissance Drama* (1999) adds a new twist to the traditional defense of Faustus as a sympathetic figure, suggesting that female audience members in the early modern period would have identified with Faustus, because, like them, he is bullied by a patriarchal authority figure and denied desired knowledge. Joanna Gibbs in "Marlowe's Politic Women" in *Constructing Christopher Marlowe* (2000) seeks to refute traditional associations of women with the private sphere and men with the public by demonstrating the degree to which Marlowe's politically astute women, such as Isabella and Dido, smash traditional stereotypes and participate in the political struggles dramatized in Marlowe's plays. Alan Shepard in *Marlowe's Soldiers* (2002) explores the ambiguity surrounding the rhetoric of masculinity in Marlowe's plays, and Kate Chedgzoy in "Marlowe's Men and Women: Gender and Sexuality" in *The Marlowe Companion* (2004) further probes the complexity of gender relations in Marlowe's oeuvre. Developing this complexity, Robert Logan in *Shakespeare's Marlowe* (2007) discusses the ambiguity permeating Marlowe's treatments of both femininity and masculinity--an ambiguity that, according to Logan, strongly influenced Shakespeare's gender politics. Supporting those who see Marlowe as a subversive playwright, Merry Perry in "Masculinity, Performance, and Identity: Father/Son Dyads in Christopher Marlowe's Plays" in *Placing the Plays of Christopher Marlowe* (2008) applies the critical techniques of masculinity studies to show how Marlowe uses multiple father/son paradigms to interrogate traditional concepts of masculinity in the early modern period. Finally, Joyce Karpay in "A Study in Ambivalence: Mothers and Their Sons in Christopher Marlowe," also in *Placing the Plays of Christopher Marlowe*

(2008), expands the work of Lisa Hopkins in “Fissured Families” (1997) and Kuriyama in *Hammer and Anvil* (1980) to write what I consider to be the definitive treatment of Marlowe’s mothers and sons. Dymna Callaghan’s provocative essay “The Terms of Gender: ‘Gay’ and ‘Feminist’ *Edward I*” in *Feminist Readings of Early Modern Culture* (1996) provides a useful segue between feminist interpretations of Marlowe’s plays and another approach related to but not subsumed under gender studies—Queer theory.

Queer theory emerged in the 1980s and soon discovered Marlowe. From the 1980s onward, it became possible to discuss same-sex desire openly and candidly in academic circles, thanks largely to the work of Queer theorist Eve Sedgwick (1985), historian Alan Bray (1982), and a group of literary critics, including Claude J. Summers (1988), Stephen Orgel (1989; 1996), Gregory Bredbeck (1991), Stephen Guy-Bray (1991), Bruce Smith (1991), Jonathan Goldberg (1992), Viviana Comensoli (1993), Mario DiGangi (1997), and Thomas Cartelli (1998). This movement has particular relevance to the study of *Edward II*, perhaps the definitive early modern treatment of same-sex love. Earlier critics, often reading *Edward II* through the homophobic lens of their own times, tended to minimize the homoerotic elements of Edward’s passion for Gaveston, often subsuming this passion under the rubric of male friendship. However, at least two critics bucked this trend: as early as 1964 Leonora Leet Brodwin celebrated the play as Marlowe’s culminating treatment of love, and in 1977 Purvis E. Boyette identified homosexual love as the fulcrum of the drama. Nevertheless, neither of these commentators attempted to historicize Edward’s same-sex love for his favorite. After the 1980s, however, a historically aware group of critics sought to situate the play within its historical milieu and help readers to understand how the play would have been interpreted by its original audiences.

Thus, early modern scholars working in this area warn us that when discussing homosexuality in the early modern period, we should be careful not to use the word anachronistically to characterize erotic acts between persons of the same sex since our modern concept of an exclusive homosexual orientation was not an idea in circulation at the time. In fact, Michel Foucault in *History of Sexuality* (1978) identifies this term as a construct of medical discourse of the nineteenth-century. Foucault, and the scholars referred to above, would not deny the occurrence of homoerotic activity at this period; indeed, they would argue that the activity was widespread, even institutionalized. Rather, all of these commentators would insist that orthodox morality regarded consensual homoerotic activity as simply another form of natural human sexuality, like fornication, probably not as serious as heterosexual adultery, and certainly not as heinous as rape or incest. Thus, any discussion of an exclusive sexual preference is an anachronism. However, although generally agreeing with this majority conclusion, a leading specialist on this topic, Bruce Smith (1991), qualifies this judgment by observing that in *Edward II* we may see the first dramatization of what we would today call a “homosexual” personality, and Joseph Cady (1992) adduces evidence from the love poetry of the time to argue that exclusive same-sex object choice was not unknown.

Vis-à-vis the naturalness of homoerotic desire, one might protest (correctly) that sodomy was a capital crime at this time;

however, this crime was rarely prosecuted. Indeed, although almost all contemporary commentators on the subject agree that the early modern society associated sodomy with an entire litany of transgressions—religious and political as well as sexual—including heresy, witchcraft, treason, even usury, as well as bestiality, rape, incest, and pederasty, the demonization of sodomy as a synecdoche for heinous vice seems paradoxically to have encouraged a cultural erasure of this alleged vice. Semantics become very important in discussing same-sex eroticism, since, at least according to majority scholarly opinion, society did not censure homoerotic activity unless it involved class disruption or familial disorder and never associated this activity with the dread crime of sodomy unless it was connected to such transgressions as rape, heresy, treason, or political subversion.

In light of these studies, one of the central questions of the play becomes: how would an early modern audience have responded to the love relationship of Edward and Gaveston? Would they have considered it natural? Would they have been sympathetic with the two lovers? Or would they have considered Edward to be a sodomitic king? Considering the ideological environment of the early modern period, most of the scholars cited above insist that the liaison between the king and Gaveston would not have been considered unnatural and that the relationship would have been condemned—if at all—not because of Edward’s sexual preference, but because the relationship violates social status and marriage bonds, and because the excessive passion of Edward for his favorite leads the king to neglect his duties as a ruler. According to this popular thesis, the vengeful barons become the real villains, who exploit the homoerotic relationship between Edward and Gaveston as a red herring to obscure their jealousy of the lowborn upstart and their own drive for power. For one critic, at least, Mario Di Gangi (1996), not Edward but Mortimer in his seditious attack on the king’s body is the true sodomite of the play, while Lawrence Normand (1996) suggests that both Mortimer and Isabella through their political and marital treason might be pilloried as sodomites.

In current scholarship, therefore, two interpretations vie for dominance. Viewed from a moralistic perspective, which places the highest value on kingly duty and dependability, Edward becomes culpable, an emblem of royal weakness and irresponsibility, and his almost inevitable deposition results in chaos for his country and the degeneration of his nobles and his queen. Thus, because he is a source of disorder in the state, not because of his homoerotic passion, Edward might be considered a sodomitic king. However, viewed from a romantic stance, which identifies fidelity to personal relationships as the ultimate good—and this is a very popular reading at the present time—Edward, who barter all for love, emerges as a very sympathetic figure, more sinned against than sinning, and the stigma of sodomy is transferred sometimes to Gaveston but more often to Edward’s enemies, Mortimer and Isabella.

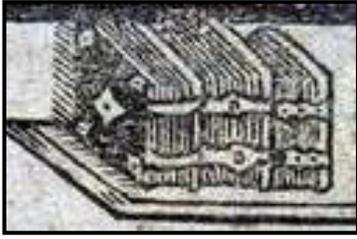
For some scholars, and these include Alan Stewart (2002), Robert Logan (2007), and myself (“Marlowe’s Interrogative Drama” 2002), an agonized ambivalence permeates the play; according to this reading, in Marlowe’s great interrogative drama the polarities between personal fulfillment and public responsibility, between love and duty, balance precariously and are never resolved.

As I hope that this brief survey has demonstrated, in the past three decades feminist criticism, Queer theory, and masculinity studies have discovered Christopher Marlowe—with a vengeance—and this symbiotic encounter has constructed a playwright who is much more subversive, much more complex, and much more postmodern than had previously been suspected.

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MSA BOOK REVIEWS

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King, Christa Knellwolf. *Faustus and the Promises of the New Science, c. 1580-1730: From the Chapbooks to the Harlequin Faustus.* Aldershot: Ashgate, 2008. 216 pages.

Over the last dozen years, early modern literary scholarship has witnessed burgeoning interest in the intersection of literature with the discourse and practices of early science. With a number of other volumes, articles and scholarly series, books like Steven Shapin's *The Scientific Revolution* (1996), Denise Albanese's *New Science, New World* (1996), Mary Baine Campbell's *Wonder and Science* (2004), and Elizabeth Spiller's *Science, Reading, and Renaissance Literature* (2007) have significantly recast our understanding of sixteenth and seventeenth-century society and culture. In its interdisciplinary approach and its gesturing towards a materialist methodology, *Faustus and the Promises of the New Science* bears obvious kinship with this groundbreaking work.

In the abstract, King's book sets its sights upon provocative terrain. It promises to trace the varying influence of early empiricism upon the first artistic vestiges of the Faust myth, from the German and English Faust books in the late sixteenth century to the farcical and harlequin versions of the myth in the early eighteenth century. "The objective of my book," writes King, "is to discover what it felt like to live through and experience the cultural and intellectual changes associated with the rise of empiricism and Enlightenment. It asks how people resisted, supported, or simply lived with these changes. It also seeks to show in what ways technological inventions and new political and scientific aspirations left their mark on contemporary consciousness" (21). In practice, however, *Faustus and the Promises of the New Science* does not deliver on this objective. This is not simply because—as I will discuss below—it builds its thesis using historical claims that are unsubstantiated at best. Its failure is also the consequence of exasperating defects. These include muddled writing, digressive arguments, misleading section headers, erroneous information, misguided summarizing of secondary scholarship, dubious sources, a dated and surprisingly limited bibliography along with frequent typos and grammatical errors.

It fits well with the general weaknesses of her book that King's first introductory note on the origins of the Faust myth references another author's self-published internet piece rather than a widely recognized scholarly source. In her introductory first chapter "Radical Explorations of Faustus" and second chapter "The Insatiable Speculator: The Hero of the Faust Books," King routinely trades in mottled generalizations and

poorly chosen secondary sources. To support her book's central assumption that Enlightenment thinking "left its mark" on the second half of the sixteenth century, King alludes to "despotic abuses" (8), map making, and the loss of religious images and rituals; vaguely refers to "the systematic exploration of psyche and mind" (10); and references the new anatomical understanding represented by William Harvey's "physiological discoveries" (discoveries, it should be pointed out, not disseminated until the third decade of the seventeenth century). No secondary-source citations accompany any of these specific claims, and those few scholarly citations that do appear in the introduction are almost entirely to books focused on the long eighteenth century. This sloppiness seriously undermines King's historicist project in the second chapter, which aims to connect the various ideological ambiguities in the Faust Books of the late sixteenth century with what she suggests were emergent and widespread "new science" perspectives. According to King, such ambiguities include a shared ambivalence in the German (1587) and English (1592) Faust Books towards magic, towards Faustus as protagonist, towards Mephistophilis as "the devil" (53), towards theological accounts of the world's origin and towards representations of Heaven and the Godhead.

In her third chapter, "The Devil of Empiricism: Marlowe's *Doctor Faustus*," King considers Marlowe's most famous work. According to her, *Doctor Faustus*—particularly the B-text version of the play—presents the "impossibility of knowing any ultimate truths" (109), thereby subjecting contemporary religious orthodoxies to radical empiricist questioning. More specifically, the play, argues King, presents both a protagonist that contemporary audiences would have seen as an "extraordinarily gifted" (75) empiricist in his intellectual mindset, and an open ending that necessarily problematizes the theological possibility of damnation. In support of the former claim, King opines that Faustus "seeks to replace flawed theories with coherent explanations that are based on his own experiences" but provides few examples of his actually doing so. In support of the latter, she inexplicably contends that "Faustus' final agony, followed by the stage metaphor of seeing his mangled body lying on the stage ... is not conclusive proof for the final damnation of Faustus" (107). Ultimately this chapter—like the preceding ones—is necessarily marred by King's failure to develop the theme of sixteenth-century empiricism. It also proves difficult to follow, offers a limited engagement with the play's ample critical tradition, and grates because King shows herself woefully unfamiliar with the textual theories accounting for *Doctor Faustus*' differing versions.

Moving into the mid seventeenth- and early eighteenth-century in her final two chapters (the period traditionally associated with early Enlightenment thinking), King finds firmer historical footing at the same time as she loses her way. Lacking seventeenth-century literary instances of the Faust myth, King's fourth chapter, "The Alternative Worlds of the New Science: Burton, Milton and Fontenelle" turns to Thomas Browne—whom King has confused with Robert Burton in her chapter title and chapter sections (cf. 111, 114, and 147)—as a "historical version of Faustus" (114) and to Milton's *Paradise Lost* and to the work of Bernard le Bovier de Fontenelle. Each of these examples, argues King, exemplifies early Enlightenment tensions between empiricist and theological explanations of the world and the cosmos. King's scholarly irresponsibility in entirely ignoring a rich body of recent

scholarship on Milton and seventeenth-century scientific discourse (Albanese [1996], Edwards [1999], Hiltner [2003], etc.) is only rivaled here by her paradoxical assertion that what was essentially the Faust story's virtual absence in the seventeenth century is evidence of the myth's continued "salience" (114). King continues her digressive analyses in her final chapter "Comedies, Farces, and Harlequin Doctor Faustus," where she traces how the "wish to come to terms with ambiguous feelings about the moral and social implications of experimentation...turned Faustus into a hero of comedy and farce" (153). Rather than immediately turning to William Mountfort's *The Life and Death of Doctor Faustus Made into a Farce* (1684) and to the Harlequin Fausti of the 1720s, King spends half of the chapter discussing Defoe's *The History of the Devil* (1727) and Shadwell's *Virtuoso* (1676), works that have no direct connection to the Faust myth.

In sum, *Faustus and the Promises of the New Science's* failings utterly outweigh its merits. This is not to say, however, that a similar project would not be without potential. Both the Faust books and the different versions of *Doctor Faustus* would respond well to an analysis grounded by a rigorous, well documented overview of the sixteenth-century's changing scientific discourse. One could also imagine a similar historicist study of the Faust myths literary versions in the late seventeenth and early eighteenth centuries. As the impetus of such work, King's efforts here might prove fruitful after all.

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Cahill, Patricia A. *Unto the Breach: Martial Formations, Historical Trauma, and the Early Modern Stage*. Oxford: Oxford University Press, 2008. X + 227 pages.

This fascinating and lucidly written exploration of "modern" martial discourses, war trauma, and the drama of Elizabethan England in the decade immediately before and after the defeat of the Spanish Armada will have much to interest Marlovians, despite the fact that only one chapter of the book directly focuses on Marlowe's work. Each chapter provides an in-depth reading of one or two carefully selected plays—some canonical, some relatively obscure—and links the plays to a closely researched, scholarly investigation of a different aspect of early modern military texts and practices. As a result, the chapters all contain material that readers of Marlowe will find useful and suggestive, opening up new avenues for thinking about Marlowe and war.

One of Cahill's chief claims is that most literary criticism about Elizabethan martial drama gets it wrong. Rather than placing this drama in the context of national war fever and the nationalist euphoria that followed the English victory over Spain, Cahill argues that we should recognize a more fraught and complicated set of connections. Militarism was "infiltrat[ing] English culture in unprecedented ways," yet it was not always experienced as cause for celebration. Instead, militarization also meant confronting the wounds of war, its "deeply unsettling sights and sounds" (3), its maimed bodies, its gruesome deaths. As a result the playhouse became a "visceral site, a space of overwhelming and often contradictory affect" and its drama represented a "far messier effort to come to terms

with the culture's unequivocal turn toward war" than critics have generally acknowledged (11). Thus, Cahill is concerned not only with the way new regimes of martial discipline and military science circulated in English culture, but also with the way war's traumatic legacy disrupted the apparent rationality and well-ordered structures of those regimes, especially as they made their way into the drama. The "breach" then, of Cahill's title, designates not only a military location but also the "shattering break" that can signal psychic trauma.

One oddity of the organization of Cahill's book is that, while her introduction gives great emphasis to war trauma and to the idea that plays may have enabled a collective "working through" of encrypted traumatic experience, the first few chapters concern themselves almost exclusively with military science and the impact of its "modern" practices of quantification and abstraction. As feudal forms of honor-based combat and chivalric tradition were refashioned under pressure from a European "military revolution," armies became "killing machines" that subsumed individual subjects into a uniform mass. Cahill's first case study of the effect of the new thinking about war upon the drama examines continuities between "mathematical" war treatises and Marlowe's *Tamburlaine*. Such treatises (and their illustrations, which Cahill discusses in detail) foreground "man in the aggregate," using mathematical rules and geometric forms as tools of martial organization. Individuals become bodies, bodies become decorporealized marks on a page, arranged in elaborate geometric formations. The soldier takes on significance only when inseparable from the multitude. What is "modern" here, according to Cahill, is not a new emphasis on the individual subject but the disappearance of the individual into a depersonalized martial formation.

Cahill uses these military-mathematical treatises to mount a bold and provocative reading of *Tamburlaine, Parts I and II*. For her, the two plays do more than enact a "theater of cruelty" designed to shock audiences with depictions of bodies in pain. They also assault playgoers with "martial rationalities" and inaugurate "an early modern theater not of cruelty but of abstraction" (29). *Tamburlaine* is a "disciplined warrior who presides over a highly technologized empire of workers" (43), and the play itself, far from being a meditation on individual aspiration, is "actually preoccupied...with regimes of martial discipline and with a vision of organized and obedient multitudes" (47). Moreover, descriptions of *Tamburlaine* in the play do not mark him as a Herculean hero or self-made superman who stands apart from the multitude, as mainstream Marlowe criticism would have it. Rather, such descriptions turn *Tamburlaine* into "a blazon of the common soldier, the new martial English man" (67) Cahill bases this surprising assertion on the fact that traits ascribed to *Tamburlaine* (especially to his physical appearance) sometimes echo those that early modern military writers attribute to the normative "personage" of the soldier. Many readers, I suspect, will balk at the idea that there is little difference between *Tamburlaine* and the everyday soldier. And at times Cahill sounds as if she is altogether refusing to grant *Tamburlaine* any marks of the extraordinary distinction. Yet ultimately Cahill seeks more to supplement than replace, seeing an ironic tension in Marlowe's plays in which *Tamburlaine* the one-of-a-kind overreacher ironically coexists with *Tamburlaine* the abstraction, a man no different from "an indeterminate number of others." In this part of Marlowe's

vision, Cahill concludes, “there is no new ‘man’ on the horizon; instead there are only quantities of men” (68).

Cahill’s subsequent chapters take up other aspects of the new military discourse and its influence on the drama. Chapter 2 offers new perspectives on the Henry IV plays by examining Elizabethan muster books and new economies of service and labor. Chapter 3 takes a close look at *Edward III* in the light of the “biopolitics” of texts about the English experience of military campaigns in Ireland and the anxieties about “Englishness” aroused by attempts to “re-people” Ireland. Chapters 4 and 5 are perhaps the most richly developed and satisfyingly innovative, as Cahill returns to the subject of war trauma and considers it alongside the discourses of military science. Chapter 4 explores the intertwined narratives of wounding in *The Trial of Chivalry*, while Chapter 5 juxtaposes a discussion of medical texts about war wounds and prosthetic bodies with an investigation of *A Larum for London*, an anonymous play which “narrates trauma through the figure of a survivor of military violence” (21). Every chapter of Cahill’s book has scholarly depth, bringing into view little-known material from the emergent Elizabethan literature of military science and combining it insightfully with studies of Elizabethan plays.

Yet perhaps what is most valuable about this book is also what is not fully successful—that is, its attempt to bring together a historically-nuanced examination of the “modernity” of Elizabethan military discourse with a psychoanalytically-informed exploration of the traumatic subtext of plays about war. Cahill’s argument about trauma is not quite as well-developed or articulated as her scholarly examination of Elizabethan military discourse and the new forms of knowledge to which it gave rise. And though she very clearly prepares us for the absence of a discussion of trauma in the book’s early chapters, I still wished she had brought her analysis of trauma’s ungraspable and uncanny effects into them—particularly into the chapter on *Tamburlaine*. Zenocrate’s death is only one of many Marlovian scenes that cry out to be investigated as traumatic representation. One hopes that Cahill will pursue her promising exploration of trauma and theater in some future work.

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Hiscock, Andrew, and Hopkins, Lisa, eds. *Teaching Shakespeare and the Early Modern Dramatists*. Basingstoke: Palgrave Macmillan, 2007. Xiii+243 pages.

Contributors: Helen Ostovich, Adrian Streete, Lisa Hopkins, Andrew Hiscock, Susan Bruce, David Ruiter, Matthew Steggle, Rick Bowers, Alizon Brunning, Ceri Sullivan, Rowland Wymer, Carol A. Morley, Richard Dutton, and Karen Raber.

Teaching Shakespeare and the Early Modern Dramatists is a well-crafted, theoretically engaged collection that presents a range of pedagogical strategies for teaching early modern drama at the university level. Part of the *Teaching the New English* series, published in association with the English Subject Centre, the volume superbly accomplishes its goal to address “new and developing areas of the curriculum as well as more traditional areas that are reforming in new contexts” (n.p.). As such,

instructors at higher education institutions in the UK, US, and elsewhere form the primary readership.

Compact and substantial, this well-designed reference guide invites readers to work through the collection as a whole or to use it selectively. Cue words in boldface signal clearly the contours of every essay: “Chronology” (or “Chronology and context”), “Critical overview,” “Pedagogic strategies,” “Notes,” and “Selective guide to further reading” allow one to access areas of interest with minimal effort. Such a design may create an advantage over its worthy market competitor, *Approaches to Teaching English Renaissance Drama*. Karen Bamford’s and Alexander Leggatt’s categorization of essays according to kind—“Texts and Resources,” “Strategies,” and “Contexts”—may be less immediately useful to some individuals new to the field.

The collection’s introduction by editors Hiscock and Hopkins provides a descriptive overview of critical responses to early modern drama that spans the sixteenth and the twenty-first centuries. It prepares the reader for fourteen individually authored contributions that address critical and constructive approaches to selected plays of Kyd, Marlowe, Shakespeare (treating tragedies, comedies, and histories in three essays), Jonson, Marston and Chapman, Middleton, Webster and Ford, and Fletcher. A separate chapter discusses women dramatists, particularly Sidney, Cary, Wroth, and Cavendish. Examinations of theatre history, city comedy, and the court masque present contexts of performance and the development of two influential forms in the period.

The volume provides a surprisingly even treatment of its subject matter given its diverse authorship and range of discussions addressing the challenges of teaching material that some students find, at the outset, more strange than familiar. In “City Comedies,” for instance, Alizon Brunning notes that students may initially find such plays inaccessible, laden as they are with inside jokes, topical allusions, and dizzying plotlines. Her two-session plan for *A Chaste Maid in Cheapside*, the most fully detailed lesson in the collection, responds to such impenetrability by suggesting activities that examine issues surrounding the complexities of money, sex, and status, provide a study of family dynamics, character, and delineation of plot, and ask a series of questions (“Can too much fertility be a bad thing?”), thereby leading students to the practice of critical analysis (141). Most authors advocate the use of comparative approaches with an eye to investigating mutually illuminating lines of inquiry. Familiar and less conventional pairings include Seneca’s *Thyestes* and *The Spanish Tragedy*; *Tamburlaine* and *Henry V*, *Doctor Faustus* and *’Tis Pity She’s a Whore*; *The Winter’s Tale* and *Pandosto*; *The Tempest*, *Othello*, and *The Masque of Blackness*; *Perkin Warbeck* and Pirandello’s *Henry IV*. Authors also express the value of performance-based classroom exercises. Regarding the ways in which “Marston’s plays are made of ‘play,’” Rick Bowers asks students to block scenes, compose music, and confront language head on, which does much to help them understand not only the “visual and kinetic possibilities” of theatrical modes but also the particular linguistic characteristics of dramatic expression unique to the playwright (128). Matthew Steggle convincingly advances the benefits of comparative read-throughs from the 1616 Folio and the 1997 Helen Ostovich edition of *The Alchemist*. Other useful classroom strategies encourage students to investigate material, economic, social, religious, and political connections within and

between the period and the present day. On this, Richard Dutton's approach to the study of court masques is perhaps most helpful. Realizing that "The key point is that what is going on is deliberately remote, not readily understood" in *The Masque of Blackness*, Dutton suggests that students begin by puzzling out the initially opaque descriptions of the fans held by the women masquers while they research questions pertaining to early modern representations of politics, race, gender, and female agency to understand the ways the highly symbolic form participates in the production of social dynamics (203).

The chapter dedicated to Marlowe by Hopkins is unique in that it offers strategies for teaching every one of Marlowe's plays, whereas other essayists discuss selected dramatic works rather than a playwright's entire corpus (excluding Kyd). Her essay, perhaps the briefest in the volume, additionally departs from conventions of the collection by concluding the teaching strategies section with brief outlines of individual lesson plans that provide suggestions for contextual material and questions for analysis. (Other authors discuss their subjects in mostly narrative essay form.) She lists five readings for *Dido*, *Queen of Carthage* that include excerpts from Vergil, Lydgate, and Hakluyt, followed by questions on the topics of *translatio imperii*, female rule, and empire. This approach to classroom strategies is a practical one that could be fashioned easily into a semester-long course or adapted for a unit on Marlowe and his world. Hopkins's method is an advantageous one that utilizes an economy of space without sacrificing content.

Overall, this collection is an excellent reference work for teaching the plays of Shakespeare and his contemporaries. Solidly articulated with carefully constructed essays written in an accessible, conversational style, it manages to cover a lot of critical ground in a slim volume. Contributors' discussions reveal sophistication toward their subject matter, most notably in their articulation of pedagogical strategies and approaches as well as in their philosophies of teaching the pleasures, powers, and intricacies of early modern drama.

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Melnikoff, Kirk, and Gieskes, Edward, eds. *Writing Robert Greene: Essays on England's First Notorious Professional Writer*. Aldershot: Ashgate, 2008. X + 248 pages.

Writing Robert Greene provides an embarrassment of riches, beginning with the editors' excellent introduction, which discusses the history and nature of Greene scholarship, the nine essays and their relationships, and the ways in which Greene matters both as an important writer in the history of literature and the evolving culture of professional writing. Kurt Melnikoff and Edward Gieskes have carefully organized the essays to present a continuous investigation of Greene's career from many related perspectives and within the larger context of an "emerging social space of professional literary production" (15). In addition to the introduction and the organized structure, the editors also provide a comprehensive "Recent Studies in Robert Greene (1989-2006)," and three appendices: apocryphal works attributed to Greene, a list of his publications, and editions of his works published between 1583 and 1640.

Because of the richness and cogency of its features and essays, *Writing Robert Greene* should dispel the tradition which has sensationalized Greene's life and depicted him as a "money-driven hack" (3), a limited literary talent who produced three dozen or so pamphlets and dismissed his theatrical work as unimportant. The book establishes that Greene was a professional market writer and accomplished dramatist whose works played an important role in distinguishing popular from elite literature. Tracing the links between his pamphlet and dramatic works, the essayists "reconsider how . . . [they all] contributed to what were emergent understandings of authorship, popular print, and theoretical culture" (5). These areas involved Greene in jurisdictional conflicts with his contemporaries, which may explain his celebrated attack on Shakespeare as the upstart crow.

In the first article, "Robert Greene and the Theatrical Vocabulary of the Early 1590s," Alan Dessen, acknowledging that a change in English drama took place with the advent of Kyd and Marlowe in the 1580s, concentrates instead on the methodological continuities shown in Greene's drama *Friar Bacon and Friar Bungay*. A scene in *Apus and Virginia* (1564) demonstrates Apus's sinful psychological state by having Conscience and Justice remain alone onstage after Apus aligns himself with Vice. Dessen compares this method to Greene's depiction of how the foolishness of Rafe and Miles, who serve as surrogates for their masters, represents the psychological deviations of Prince Edward and Bacon, respectively.

Three essays concentrate entirely on Greene as a dramatist. In "Robert Greene and the Authority of Performance," Melnikoff traces Greene's dual attitude to the drama as exemplified by his final play, *James IV*, in which he uses both visual and verbal emphases to depict the struggle between Bohan and Oberon for control of the text. Greene reveals his apprehensiveness about the limits of textual authority because Bohan becomes alienated when his tragedy is changed into a tragicomedy by Oberon. Similarly, Gieskes maintains in "Staging Professionalism in Greene's *James IV*" that Greene presents the tension between the opposed dramatic aims of learning and entertainment in the struggle between Bohan and Oberon. Ronald Tumelson's "Robert Greene, 'Author of Playes'" investigates two texts *The Repentance of Robert Greene Maister of Arts* and the posthumous *A Groatsworth of Wit*, in which Greene stakes a claim as a serious playwright. Because of his self-conscious promotion of himself as a dramatist, Greene prepared the way for Jonson's "bibliographic ego" (108) as delineated in his 1616 edition of his complete works.

In the most ambitious of the essays, Bryan Reynolds and Henry Turner in "From *Homo Academicus* to *Poeta Publicus*: Celebrity and Transversal Knowledge in Robert Greene's *Friar Bacon and Friar Bungay* (c. 1589)" analyze how Greene uses the play to represent the process by which writers might assume a new role of public poet. Greene was trying to extend his celebrity-hood as a "homo academicus" into the public arena, a move fraught with potential conflicts with other ambitious writers. That is why Greene presents the contests between the scholars in *Friar Bacon and Friar Bungay*. The character Friar Bacon provided Greene with an example of how a poet could oppose the official culture, i.e., become transversal, and then gain acceptance from the king. Greene saw himself as Bacon in the new field of professional theater, which was attacked as

subversive, and Bacon's conversion from magic fits the image of himself Greene projected in his penitence pamphlets as a rehabilitated public poet.

Steve Mentz's "Forming Greene: Theorizing the Early Modern Author in *The Groatsworth of Wit*" argues that Greene used this work as an autobiographical summary and a practical form of literary theory. Mentz provides a table of the seven phases of Greene's career and shows how the subject and styles of *Groatsworth of Wit* recapitulate his oeuvre. In "A Looking Glass For Readers: Cheap Print and the Senses of Repentance," Lori Humphrey Newcomb argues that *The Repentance of Robert Greene* leads to the Puritan spiritual autobiography. Greene establishes the emphasis on reading rather than hearing sermons and in this way anticipates the development of devotional literature and the "desire to read the self."

Robert W. Maslen's "Robert Greene and the Uses of Time" traces how Greene manipulates time in different ways in his works and maintains more variable temporal schemes than the official Elizabethan time represented by Roger Ascham's unchanging world. Finally, Katharine Wilson in "Transplanting Lillies: Greene, Tyrants and Tragical Comedies" argues that Lyly's *Campaspe* (1584) influenced *Pandosto* and *Friar Bacon* and that Greene was a skillful user of hybrid traditions from Greek romances and from Sidney as well.

Overall, *Representing Robert Greene* makes a significant contribution to the establishment of Robert Greene as an important and accomplished writer whose career

provides key insights into the emerging early modern professional writing market. The articles are clearly and authoritatively written, with occasional lapses into jargon such as "actorly" and "writerly" (39), and a description of transversal theory which contains unwieldy expressions like "becomings," "becomings-other," and "comings-to-be" (83n). Further, in the various discussions of *Friar Bacon and Friar Bungay*, not enough is made of this play as an expression of Greene's desire to become a national poet. As I have argued in "Thus Glories England Over all the West: Setting as National Encomium in Greene's *Friar Bacon and Friar Bungay*," *Journal of Evolutionary Psychology* 9.3-4 (August, 1988): 218-29, Greene presents the accession of Elizabeth as the destined fulfillment of England's rise and role as first nation among equals.

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Cheney, Patrick. *Marlowe's Republican Authorship: Lucan, Liberty, and the Sublime*. Basingstoke: Palgrave Macmillan, 2009. Xiv + 214 pages.

Until recently Lucan has been the most seriously neglected epic poet influencing the English Renaissance. Early notice by William Blissett aside, only recently have Milton's readers, for example, recognized the great debt owed by Satan to Lucan's Caesar (Lucan is absent, utterly without leave, from *The Milton Encyclopedia*). Few bothered to question whether Marlowe's decision to translate Lucan held any significance beyond a shared affinity for thrilling effects. This book, from a scholar of Patrick Cheney's standing and abilities, is therefore a welcome arrival in Marlowe studies.

Was Marlowe a republican? This question provides the title of the introduction; the answer is, not really. Quoting Hadfield's *Shakespeare and Republicanism*, Cheney observes that republicanism, especially in the sixteenth century, was less often a fully developed theory than "a collection of topoi...examples or triggers that signaled and stood for a larger argument or set of beliefs," adding, "Republicanism was a fund of stories and potent images" (6). It is impossible to say with certainty what Marlowe believed, but we can perhaps understand something about his "republican authorship." This concept rests on three pieces of evidence: the translation of Lucan (taken as the pre-eminent poet of Roman republicanism); the tendency to dwell upon the defeat of liberty, the central value of early modern republicanism; and the participation in the discourse of the sublime. Marlowe, like Lucan, "out of the imperial narrative of defeated liberty," invents "a poetics of the sublime."

This last concept somewhat perplexes the argument of the book as a whole:

In the absence of detailed research on the sublime, particularly in Elizabethan England, I take the cue of Longinus to approach the Marlovian sublime as fundamentally a mode of 'discourse'—a form of language, the *expression* of 'experience'—and further, to emphasize the linguistic form of the sublime as *literary*, exemplified by 'the very greatest poets' (14).

Quotation marks around "discourse" and "the very greatest poets" indicate terms in Longinus's famous definition as quoted, but I am mystified by those used with "experience," as well as the italicizations. In fact, the passage doesn't really tell the reader anything he didn't know: yes, of course "sublime" applies to discourse, and literary discourse at that, assuming that we can easily spot the literary. More helpful in what follows is the point that the important form of the sublime for Lucan and Marlowe "occurs in the special 'interval between earth and heaven': 'the whole universe' is 'overthrown and broken up', and the boundaries between the human and the divine disappear." Later, to exemplify "the Marlovian sublime," Cheney quotes Barabas's fantasy of "Bags of fiery opals" etc. (*Jew of Malta* 1.1.25-33): "This is what Jonson saw as Marlowe's great achievement, his ability to locate the sublime in the beauty of the material" (132). Yet, he hastens to note, the precious stones partake of the sublime not only in their value but in their "political currency." This inability to consider the sublime in itself apart from its political relevance is, for me, both a strength and, because it leads to a breakdown of focus and coherence, a defect of the book. As Longinus and Burke trade places with Machiavelli (and any number of theories from Skinner, Hadfield, Shuger, Peltonen, *et al.*), I lose track of the shell with the bean under it.

In the five main chapters, Lucan, liberty, and the sublime are each located within particular works of Marlowe: 1. biographical evidence and the Lucan translation itself; 2. the translations of Ovid; 3. *Dido and Tamburlaine*; 4. *Jew of Malta, Massacre at Paris, Edward II*; 5. "The Skeptical Sublime in *Doctor Faustus*." The book ends with a few pages on "The Afterlife of Marlowe's Republican Authorship—Nashe to Milton."

"Remarkably," Cheney rightly asserts, no one has previously studied the presence of Lucan in *Tamburlaine I*

despite thematic similarities and Marlowe's known familiarity with the Roman poet. He could not have known about Alyn Ward's substantial article, "Lucanic Irony in Marlowe's *Tamburlaine*," in the April 2008 *Modern Language Review*, but that only confirms his case for the relevance of Lucan to Marlowe studies. In discussing *Tamburlaine*, as with other works, he has amassed many Lucan allusions, discovered both by himself and others. He finds a two-stage plot in *Tamburlaine I*, with the hero beginning as a "republican freedom-fighter" and becoming an enemy of freedom. Each of these stages, he argues, develops a different version of the sublime: one of divine beauty gives way to one of divine ambition. To support the anomalous argument for *Tamburlaine*-as-republican, Cheney convincingly offers Ceneus's speech about his "disdain of wrong and tyranny" (2.1.55), and notes his frequently declared power-sharing with his lieutenants. By the end of the play, of course, and throughout Part Two, republicanism morphs into imperialist aggression. The apocalyptic language of Lucan emerges as the sublime hero assumes divinity in approaching his end. The success of these plays, Cheney believes, "unleashes a republican spirit of empire and liberty that looks forward grimly to the English Civil War" (120).

All three plays discussed in chapter 4 deal with civil war and republicanism. Cheney considers the relation between the Jewish "respublica of God's people" and the Dutch republic threatened by the Spanish as Malta is; the Huguenot republic in *Massacre*; and Tacitean republican thought underlying *Edward II*. In the *Faustus* chapter readers will decide for themselves, first whether the magician's project has "a distinct republican cast" (p.179) because a base-born man is challenging kingly hereditary birthright, and second whether Lucan's gross-out episode with Erichtho has anything to do with *Faustus*'s having his soul sucked out. Translating a poet like Lucan can affect one's sensibilities in far deeper ways than just reading him, and despite an occasional forced argument and unanticipated bypath, Cheney has provided new vistas on Marlowe's "republican authorship," his style, and his sense of the classical tradition.

Richard F. Hardin
University of Kansas

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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 2.

MARLOVIANA:



Jimmy Stewart as the Passionate Shepherd in MGM'S *Come Live With Me*

by
Frank Ardolino
University of Hawaii

Come Live With Me is the only Hollywood film whose title, plot, and themes are entirely indebted to a Marlowe work, in this case "The Passionate Shepherd to his Love." The 1941 film directed by Clarence Brown concerns a reversal on the boy meets girl, boy woos girl, and, after some setbacks, they marry formula. In this comedy, Hedy Lamarr plays Joanna Jahns, or in its American version, Johnny Jones, an Austrian expatriate who is in love with a married man, Barton Kendrick, a rich English publisher played by Ian Hunter. Unfortunately, her temporary passport has lapsed and she faces deportation. Her father was murdered in Austria by the Nazis, and if she goes back she will meet a similar fate. The immigration official says she can stay if she marries within a week. After she meets Bill Smith (Jimmy Stewart), she decides to marry him for a short time so that she can remain in this country and continue her affair with Kendrick. But in the tradition of romantic comedy, the publisher and would-be writer become rivals and, respectively, they represent the lure of the city and the country, both asking Johnny to come live with them.

Bart Kendrick is the city sophisticate who takes Johnny dancing and buys her expensive gifts. His first name Bart stands for, in effect, Baronet, a hereditary English title just below Baron. He represents age, position, success, English sophistication, and urban values and artificiality. When he gets anxious, he takes pills; for exercise he rides a stationary bike to the tune of the *William Tell Overture* and has a sunlamp trained on him. He allows his wife Diana (Verree Teasdale) to date other men and she accords him the same privilege. They both go out on the town, dressed to the nines and travel in a chauffeured limo to nightclubs where lavish meals and dancing and drinking champagne are the rule. He attempts to deny his advancing years through his affair with Johnny and his sophisticated life.

Bill Smith represents his antithesis. Stewart's role is a version of Jefferson Smith of Capra's *Mr. Smith Goes to Washington* (1937), a self-described country boy who is totally at bay in the city, thwarted in his drive to be a writer. We first see him sitting on a park bench attempting to pick up a cigarette butt which Johnny accidentally steps on as she walks by. He is literally down to his last dime, which he puts on the diner counter as he orders a cup of coffee, but the counterman claims it as a tip from the last customer. In the ensuing argument, Johnny rescues Bill by paying the bill. She asks to be taken to his Greenwich Village apartment, which is in a dismal basement, representing his downtrodden condition. He has

pawned all his books and has a spate of rejection slips. He reluctantly agrees to her offer of marriage and money, but in the ensuing month he starts to fall in love and decides to turn this anomalous arrangement into a novel entitled *Without Love*, which becomes the story-within-the-story. However, he does not know how to end it—whether the woman will marry the older rich man or the younger, penniless, and unsuccessful, up to now, writer. But with the initials W. S., Bill Smith is destined for greater things.

He slaves away all night, and as the morning dawns, Jerry, the amiable Happy Valley milkman, tells him that he has to marry the young couple in the story. Jerry says that he and his wife are experts on marriage, having been wed for 42 years with four children. As he talks to Jerry, Bill is in the basement behind window bars, a confinement he is about to escape. Jerry foreshadows Bill and Johnny's escape to the country, the land of milk and honey where Bill's pastoral grandmother will enable him to finish the story happily.

Fortuitously, albeit inevitably, Bill sends his novel "Without Love" to Kendrick's firm, where his wife, who knows the truth about Bart and Johnny, reads and recommends it to her husband. When they meet for a conference, Bill and Kendrick argue about the novel and the role of the older man, whom Bill wants to get rid of by the end of the story. Kendrick defends this character, that is, himself, as a sophisticated man who should beat out this callow rustic boy.

On the day of their scheduled divorce, Bill takes Johnny on a trip to his neck of the woods in the spring. Along the way, they stop at Ye Indian Inn where she goes into the "Pocahontas" rest room next to the men's "John Smith" to call Kendrick. The movie adapts the Jamestown story of the English adventurer and Powhatan's daughter: In this version, they rescue each other: she saves him in the diner and with her marriage plot, and Smith saves the foreign-born Johnny by introducing her to his grandmother and country living and values. The film employs a romantic comedy version of the founding of Jamestown, the first permanent settlement in America, to ground itself in national and pastoral values. At the inn, she drinks natural apple cider and when they arrive at Grandma Smith's (Adeline de Walt Reynolds) farm, the countryside is alive with flowering trees and mooing cows.

Grandma is an old wife out of Peele's *Old Wives' Tale*, one of the fates knitting in a rocker. She is full of wise saws, which she sees as common sense and embroiders on samplers posted around the house. "O what fools these mortals be," and "Time heals all wounds" are two of her favorites, which she says are true and that's why they have lasted. Grandma calls him Willy the writer and says he is a fool for growing up in the country, moving to the city, and then realizing he wants to earn enough to buy a home in the country. Johnny feels at home right away, after gammer tells her that an essential part of living is rising above tragedy. She and Willie sit quietly in the moonlight on the trellised porch, and he, like Sir Philip Sidney, declares that from now on he will "look into his heart" and write only about people and things he understands.

As they retire to their respective bedrooms, he tells her about how fireflies signal when they are romantically inclined and gives her a flashlight to signal him in case she becomes frightened during the night. In adjacent beds with a wall between them, à la Pyramus and Thisbe, he asks her if she likes poetry. He then recites the opening lines, with variations, of the

"Passionate Shepherd to his Love," forgets the next few lines in the tongue-tied, stumbling fashion of Stewart, and concludes with "And if these pleasures do thee move, come live with me and be my love." As proof of the poem's validity and ancient wisdom, he states, somewhat inaccurately, that Marlowe wrote that 300 years ago. Convinced by the eloquence of the poem, she flashes the light for him to come over, but there comes a knocking at the door by the irate urban suitor Kendrick. In the hall, Johnny wears a fur coat over her nightgown, indicating her urban side, and gammer wears the flowered bathrobe of a rural mage. Kendrick is dismissed by the now pastoral lass Johnny, and she and Bill kiss behind a sampler embroidered with Shakespeare's "all's well that ends well" as the song version of "Passionate Shepherd" plays. Shakespeare, as the purveyor of wise saws, is joined with his contemporary Marlowe to produce the inevitable happy ending.

Come Live With Me adapts the protean quality of Marlowe's lyric, which is not just a simple sexual invitation but also an Elizabethan carnivalesque poem containing the illusion of conquering time through the Shakespearean mythos of "boy eternal"¹ to an American setting in a romantic comedy that simplistically pits the older Englishman against the quintessential American country boy Jimmy Stewart. The movie was released with Europe at war and the United States about to enter the hostilities as an ally to England. At this perilous time, the film appropriates Marlowe's most famous poem to promote the abiding American values of pastoral wisdom and peacefulness.

¹ See Patrick Cheney, *Marlowe's Counterfeit Profession: Ovid, Spenser, Counter-Nationhood* (Toronto: University of Toronto Press, 1997), 68-87.

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Editor's Note: The first Marlowe Society Graduate Student Travel Award was awarded in the spring of 2009 to Jennifer Kolb, Selwa Babaa, and Anthony Borrero of the University of North Carolina at Charlotte. What follows is an account of their participation in the conference written by Mr. Borrero.

Southeastern Bridges in English Studies - "Bridging Marlowe in the 21s Century"

A Report by Anthony Borrero
University of North Carolina at Charlotte

Panel Presenters & Paper Titles:

Jennifer Kolb: "Authorship in *Doctor Faustus*: Collapsing the Distance between Body and Text."

Selwa Babaa: "Theater as Narcissism: *The Jew of Malta* Through a Lacanian Lens"

Anthony Borrero: "The Economics of Identity: The Professional & the Merchant in Christopher Marlowe's *Jew of Malta*."

On April 25th, 2009, Valdosta State University hosted the first annual Southeastern Bridges in English Studies Conference (SBES) in Valdosta, Georgia.¹ Within the mission statement, the conference coordinator Shane Wilson stated that "there is

something to be said about the positive effects of bridge-building” and that the conference would allow graduate students to share all forms of English research in an effort “to create a wider academic community.” Upon reading the conference description and considering the possibilities for “bridge-building,” I was instantly reminded of the countless discussions and debates that took place in the fall of 2008 in Dr. Kirk Melnikoff’s seminar on the works of Christopher Marlowe. While many students entered the class with a vague familiarity of Marlowe’s work (most knew nothing beyond *Doctor Faustus*), as the semester proceeded, I witnessed the class’ budding curiosity transform into the foundation of a passionate community. Through participating in weeks of stimulating discussion, more than a dozen presentations, several guest speakers and film screenings, and individual research, students were able to move beyond the passive role of the spectator and become an active participant in the world of Marlowe. With the excitement of Marlowe still on our minds the following semester, three students including Jennifer Kolb, Selwa Babaa, and myself ventured to Valdosta State University to participate in our own “bridge-building” endeavor by bringing our discourse of Marlowe to the masses. Presenting three essays covering intertextuality, psychoanalysis, and economic exchange in Marlowe’s *Doctor Faustus* and the *Jew of Malta*, our panel explored how Faustus authorizes his own world as both textual producer and text; how narcissistic desire can be seen as a reflection of the theatre and its players in the *Jew of Malta*; and how differences in economic practice contributes to cultural conflict in the *Jew of Malta*.

Upon arriving to the beautiful campus of Valdosta State University our panel was warmly greeted by the University’s English Graduate Student Association (EGSA) and Department Head Mark Smith. After a short meet and greet period, conference participants were led to the opening ceremony and a motivational plenary session entitled “Professional Career Development in English.” In this session, a panel of five professors from a variety of institutions shared their experiences in academia including professional development, job hunting, and publishing; the panel then spent a good deal of time responding to questions from conference participants. Once the first plenary session concluded, participants then proceeded to the first of three concurrent presentation sessions (the entire conference consisted of seven panels, two plenary sessions, and over 25 presenters). While our panel did not present until the final session, in the time leading up to our panel, we were able sit in on other panelists sessions and spoke with almost all the conference participants about their current projects and other interests they are pursuing. To keep with the theme of the conference, participants “bridged” literary periods, genres, authors, and even the meaning of literature itself in panels that covered poetry, plays, history, television, rhetoric and composition, and contemporary American culture. Titles of panels included broad themes such as “American Conformity versus Nonconformity from 1700 to the Present” and “World Literature, Cultural Fusion, and Third Spaces.” Among the most memorable presentations were Olivia R. Turnage’s work entitled “Revolution Poetically Rendered: How the San Francisco Renaissance Countered Postwar American Culture,” Jose Aparicio’s work entitled “It’s Not Love or Anything...But I Think I Like You: Chuck Palahniuk’s Contemporary Love Stories,” and Jennifer Daniel’s presentation entitled “Severed

Heads and Severed Lives: A Study of Social Mitosis in Wilkie Collins’ *The Haunted Hotel*.”

After completing two concurrent sessions and socializing with conference-goers during the pleasant (and much needed) lunch break, we then proceeded to the third and final concurrent session where our panel presented under the title “Bridging Marlowe in the 21st Century.” While the conference was by no means a large affair (our audience consisted of about half of the 25 participants), the intimacy of the event actually lent itself wonderfully to our presentation, as our new-found familiarity with presenters allowed us to alter the format of presentation from a standard podium-bound lecture style, to a more informal round-circle presentation. Consisting of part lecture, part discussion, the panel’s session provided an inviting space for the audience by placing the focus on a communal discourse rather than individual presentation. By opening the session with Jennifer Kolb’s piece on *Doctor Faustus* and intertextuality, our panel was able to introduce (or for some, re-introduce) Marlowe’s most well known work and ease the audience into the lesser known *Jew of Malta* and the Lacanian and economic perspectives covered by Selwa Babaa and myself. Upon completing the presentation portion of our session, the second portion of the session, which consisted of open discussion, substituted the more formal question-answer dialogue with a free-form Socratic discussion. Within this discussion conference participants engaged the panel with specific questions about our pieces, Marlowe’s life and work, early modern society and politics, and theatre culture. The discussion began with questions about exoticism and foreign settings in Marlowe’s work and quickly shifted to address Marlowe’s status as a contemporary to Shakespeare, the xenophobic sentiments of early modern society, the notion of autonomy and subjectivity, and seeing identity and textual creation as the accumulation of cultural signifiers. While the discussion portion of our presentation was allotted only fifteen minutes, the intimacy created by the round-circle setting, active audience participation, and communal dialogue made this portion the highlight of our experience.

Although our panel’s presentation was but a small step in establishing a broader student-centered dialogue on Marlowe, the experience proved to be deeply rewarding for all who were involved, and provided a glimpse into the rewards that a sustained Marlowe discourse would afford the graduate community. By extending our dialogue to Valdosta we were able to participate in a rich discourse with like-minded peers and witnessed first-hand the enthusiasm that Marlowe’s work has inspired for generations. Through encouraging conference participants to move beyond the role of the spectator and into the role of a participant, our panel not only witnessed the beginning of a new student-centered community, but also the prospects of the future, as Marlowe and his work will undoubtedly continue to bridge scholars near and far.

¹ Our panel would like to thank the Marlowe Society of America and Dr. Roslyn L. Knutson for supporting our academic venture and for providing financial sponsorship. We would also like to extend our gratitude to Dr. Kirk Melnikoff for introducing us with the MSA, for personally overseeing our work, and for consistently inspiring us as a teacher and a mentor. Finally, our panel would like to thank Jennifer Daniel for the assistance she provided during preliminary planning for the conference, as well as Shane Wilson and Valdosta State

University's EGSA for extending their hospitality and hosting our panel. This opportunity could not have happened without the support and good faith provided by all of you.



University of North Carolina at Charlotte graduate students Selwa Babaa, Anthony Borrero, and Jennifer Kolb at the Southeastern Bridges in English Studies Conference in Valdosta, Georgia.

Letter from the MSA President (continued from page 1)

allied organization – will have only one session guaranteed. However, all allied organizations have been promised priority consideration for sessions offered in partnership. Consequently, Katherine Eggert, president of the International Spenser Society, and I are working on plans to propose a session on Spenser and Marlowe. We are thinking of a broad call for papers titled simply “Spenser and Marlowe,” to test interest in our scholarly communities. I welcome your input on this new venture. In particular, I urge you to consider those topics in your research that bring Spenser and Marlowe together in a fruitful way and submit an abstract in the call for papers next spring. We would like for this partnership with the ISA to bring MSA members fresh and provocative scholarly opportunities.

Roslyn L. Knutson
University of Arkansas at Little Rock
President, Marlowe Society of America

MSA Graduate Student Travel Awards

The Marlowe Society of America announces a grant program to encourage the study of Marlowe by students in graduate programs. The award, “Marlowe Society Graduate Student Travel Award,” is designed to defray expenses in connection with academic conferences. Its intent is to encourage the study of Christopher Marlowe, his works and related cultural and theatrical issues. Awards will be drawn from a fund of \$500 set aside annually for this purpose.

Criteria:

1. Students in accredited graduate programs in English and Theater are eligible to receive an award.
2. Students must be MSA members in good standing.
3. Students must be recommended by MSA members in good standing.
4. Awards are given for students to present original, unpublished scholarship at a conference venue.
5. Eligible expenses include registration fees, travel expenses, and lodging.
6. Awards are limited to \$200 per student. Students are eligible once in a three-year cycle.
7. Recipients should submit documentation to demonstrate the requisite use of award funding no later than one month following conference-related travel. Should the student's plans for the conference fall through for any reason, the MSA will expect to be reimbursed for the amount of the award.

Application Process:

1. The MSA member, in coordination with the eligible student/s, will complete and submit the MSA Graduate Student Travel Award form to the current president of the MSA.
2. Deadlines are 30 September for a fall conference and 31 January for a spring conference.
3. The MSA president will appoint an Awards Committee and oversee their timely processing of the applications, passing on notification to the MSA treasurer for the dispensation of award funds.

For more details and the application form, go to the MSA website: www.mightyline.org

A Reminder to our members

We would like to be a better resource of information and notices for all things Marlowe, and to make better use of our listserv. But to do so we must rely on the support and involvement of our members. So if you know of a performance, or event, or any other tidbit of Marloviana, please pass it on to us. The most efficient way is to email Pierre Hecker directly with your news: phecker@carleton.edu. We would love to expand our range of contributors; if you've got an idea for a piece or a review, please get in touch.

A handwritten signature in black ink that reads "Christopher Marlowe". The signature is written in a cursive, calligraphic style.