

The Marlowe Society of America

Marlowe Society of America Newsletter

Vol. 29, No. 2, Spring 2010



Jeremy A. Lopez delivers his paper, "Specters of Alleyn," at MLA in Philadelphia.
Fellow panelists Allyna E. Ward and Paul Menzer look on

A Message from the President

Fresh from two very successful sessions at MLA (Philadelphia, Dec '09), I am pleased to say that the Marlowe Society of America continues to offer original and engaging research in early modern English literature, theater history, and performance. You will find photos of the sessions as well as the abstracts of the papers given there on the MSA Website (www.marlowesmightyline.org). In 2010-11, MLA will meet in Los Angeles, January 6-9. The most important thing for you to know now about that meeting is that the MSA has posted two "calls for papers." One, entitled "Christopher Marlowe's Poetical Influence," is specific to Marlowe and sponsored solely by the MSA. It reads as follows: "Papers on the influence of Marlowe as a poet on dramatic and nondramatic poetry in his time or beyond." I

ask for abstracts (250 wds max) to be submitted to me at RLKnutson@ualr.edu by 15 March 2010. The second is sponsored jointly by your MSA and the International Spenser Society (ISS). It is entitled (cleverly) "Spenser and Marlowe," and its call reads as follows: "The ISA and the MSA propose a session to encourage innovative discussion of the ways that Spenser and Marlowe intersect: narrative theory, prosody, literary culture, and politics." This second session on Spenser and Marlowe promises to be something new for our membership, and I challenge you to submit an abstract (200 wds) by 15 March both to me (RLKnutson@ualr.edu) and the president of the ISS, Kenneth Gross (kgross99@gmail.com). You might find inspiration in the MLA conference theme for 2011,

“Narrating Lives,” though you may also think Marlowe’s life has been narrated quite sufficiently already.

At MLA, the Executive Committee of the MSA meets to plan activities in the months and years ahead. Highlights from our last meeting are the following:

International Marlowe Conference, 2013: plans now are for the IMC to meet in June 2013 (perhaps shortly after June 20) at Nafplion (also Nauplion) Greece, the country’s first modern capital (1829-34), a resort town located on the Argolic Gulf in the Peloponnese, about an hour and a half from Athens by bus. Please contact Georgia Brown, who is organizing the conference, with ideas for speakers, panels, and entertainment (georgiaebrown@yahoo.com). Be thinking not only of a paper to give yourself but a panel organized around that paper.

MSA Newsletter and Website: we discussed at length ways the membership could be encouraged to make fuller use of the newly designed MSA Website (www.marlowesmightyline.org), and the best way in my opinion is for you to take a look at how much information is now posted there and notice while you are there how current that information is. Our *Newsletter* editor and Webmaster, M. L. Stapleton (stapletm@ipfw.edu) welcomes your suggestions for content. In particular, he is eager to add your publications to the list

of members’ scholarly works currently posted. If you would like a link to your home page, he’s all for that too.

Roma Gill Award: Bruce Brandt, former MSA president and chair of the Roma Gill Award Committee announced that the winner of the 2007-8 prize is Robert A. Logan, for *Shakespeare’s Marlowe* (Ashgate, 2007); John Parker received honorable mention for “Barabas and Charles I,” in *Placing the Plays of Christopher Marlowe*, eds. Sara M. Deats and Robert A. Logan (Ashgate, 2008). Congratulations to Bob and John, and thanks to Bruce and his committee for their discernment.

MLA 2012: I would like to engage the Medieval and Renaissance Drama Society in a joint session for the 2012 MLA in Seattle. If you know someone active in that organization who would welcome such a proposition, please e-mail me with the contact.

All best wishes for a productive and interesting spring,

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

From the Editor

I am honored to assume the duties of editing the *MSA Newsletter* as well as the title of webmaster for our new site. I have high standards of professionalism and aesthetics to maintain, established by my predecessor, Professor Pierre Hecker (Carleton College, MN). In our current issue, we have included two book reviews, a performance review, the abstracts from the two fine MSA sessions at the 2009 MLA Convention in Philadelphia, a summary of the minutes from the official meeting of the MSA Executive Committee at the same convention—and in the president’s message above, the call for papers for the joint MSA and ISS sessions at the forthcoming MLA

Convention in Los Angeles (6-9 January 2011), and the announcement of the winner of the bi-annual Roma Gill Prize for the best new work on Marlowe. We plan to publish the next issue in the fall. If you have suggestions for contributions, please do not hesitate to contact me: stapletm@ipfw.edu

M. L. Stapleton
Chapman Distinguished Professor of English
Indiana University-Purdue University, Fort Wayne
Editor, MSA Newsletter and MSA Webmaster

Marlowe Studies: An Annual

We would like to announce the foundation of a new publication, *Marlowe Studies: An Annual*, with the first issue scheduled for 2011. We solicit essays on scholarly topics directly related to the author and his role in the literary culture of his time. Especially welcome are studies of the plays and poetry; their sources; relations to genre; lines of influence; classical, medieval, and continental contexts; performance and theater history; textual studies; the author’s professional milieu and place in early modern English poetry, drama, and culture.

Marlowe Studies prefers essays that present well-focused arguments. We do not consider unrevised conference papers or dissertation chapters, material submitted elsewhere simultaneously or previously published, or articles on the authorship “controversy” in popular culture (i.e., that Marlowe wrote Shakespeare, or vice versa). Although a shorter article is not unwelcome, we do not publish notes or book reviews.

Please submit manuscripts in electronic mail attachment to:

M. L. Stapleton, Editor
Marlowe Studies
Department of English and Linguistics
Indiana University-Purdue University, Fort Wayne
mstudies@ipfw.edu

All manuscripts should be of article length (20-25 pp.), be prepared according to the dictates of *The Chicago Manual of Style* (15th ed.), and include an abstract of approximately 100-150 words. List name and affiliation on a separate cover sheet, but include only the essay’s title on the manuscript itself to facilitate blind reading of submissions. We use Word (.doc or docx) and Rich Text (.rtf) as file formats. Include complete contact information, including electronic mail and street addresses.

Our website:
www.ipfw.edu/mstudies OR
www.marlowestudies.org



MARLOWE SOCIETY OF AMERICA

Roslyn Knutson, President; Georgia E. Brown Vice President; M. L. Stapleton, Editor, *MSA Newsletter* and webmaster; Laura Grace Godwin, MSA Performance Editor; Kirk Melnikoff, Treasurer; Sarah K. Scott, Membership Chair; Charles Whitney, Editor, MSA Book Reviews; Paul Menzer, Secretary; Pierre Hecker, At-Large Member and Consultant.

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

Professor Roslyn Knutson email: rlknutson@ualr.edu

Department of English
University of Arkansas at Little Rock
2801 S. University Avenue
Little Rock, AR 72204

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

Professor Sarah K. Scott email: sscott@msmary.edu

Department of English
Mount St. Mary's University
16300 Old Emmitsburg Road
Emmitsburg, MD 21727 USA

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 cannot be accepted. 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 drama, especially related to Marlowe; notices of recent and forthcoming publications; announcements; and brief articles or notes of interest to those who study Marlowe. 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 or *Newsletter* should be sent to:

Dr. M. L. Stapleton email: stapletm@ipfw.edu

Department of English and Linguistics phone: 260.481.6772
Indiana University-Purdue University, Fort Wayne
2101 E. Coliseum Blvd.
Fort Wayne, IN 46805

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

Professor Charles Whitney email: whitney@unlv.nevada.edu

MSA Book Reviews Editor
English Department
University of Nevada
Las Vegas, NV. 89154-5011

MSA web site: www.marlowesmightyline.org

© 2010 Marlowe Society of America. All rights reserved



MSA Executive Committee Meeting, 30 December 2009: Minutes

Present: Brown (via telephone), Brandt, Hecker, Knutson, Melnikoff, Menzer

Absent: Godwin, Scott, Stapleton, Whitney

I NEW BUSINESS

1. International Conference, 2013 (Brown, via telephone)

On 29 December, Brown circulated a proposal via e-mail that the 2013 conference be held in Nafplion (also Nauplion), Greece, a resort town on the Peloponnese near Athens, which the MSA Executive Committee discussed as its first order of business next day. Brown reported that she had considered Malta and Athens but demurred because of noise, size, and expense. Hecker expressed concern about Nafplion's isolation, which could cause travel problems of the magnitude of the SAA in Bermuda a few years ago. It was reported also that other members of the Committee and Society not in attendance had expressed enthusiasm for the locale. Brown proposed that dates be discussed, and suggested a timeline similar to Canterbury, late June and early July. Hecker noted that those who teach on the quarter system in the USA and Canada may not be finished with their terms by then. Eventually, the consensus was a late June date. Discussion moved to duration of and possible number of attendees for the proposed conference. The caveat was raised that Greece may prove more prohibitively expensive than Canterbury, which might affect attendance. Two conference names were proposed: "Renaissance Crossroads: Marlowe and his contemporaries at the interchange between times and places" (Brown); "Classic Marlowe" (Knutson). Brandt recommended that the issue be decided soon. Brown suggested this conference would be opportune for recruiting European membership. It was agreed by the members present that the matter of plenary speakers be considered immediately. Melnikoff proposed hosting a seminar at SAA in Bellingham in 2011 to build momentum toward our international conference. Discussion followed about the matter.

2. Revision of By-laws (Knutson)

Via email (11 December 2009), Knutson circulated a proposal to amend the MSA by-laws in four instances: a) remove address from heading; b) Under Article II. Objectives: add following phrase to paragraph 3: "including a Website"; c) change "chairman" to "chair" throughout; d) change the term of office for officers from three to four.

The Committee agreed unanimously to accept these revisions. The meeting then adjourned.

II OLD BUSINESS

Scholarly Fund

At the 2008 MSA meeting, the Committee discussed the formalization of a practice of providing financial support up to \$500 for scholarly publications on Marlowe. It was decided at that time that a proposal would be circulated, and a decision made subsequently. In advance of the present meeting, Knutson offered this proposal via email (16 December): "The

MSA announces the creation of a fund to support scholarly publications focused largely on the work of Christopher Marlowe. Recognizing the escalating costs of buying permissions from archives and reproducing color plates in publications, the fund will provide support for aspects of publication such as the acquisition of photographic images as illustrations in the text or for the book jacket. The fund, called MSA Scholarly Support Fund, will provide one or more awards up to the limit of \$500 annually based on the number and appropriateness of applications. A committee formed under the direction of the MSA Vice-president will make the awards. Interested scholars may apply by letter to the Vice-president; the letter should provide a copy of the publication contract as well as invoices from the institutions charging for the images." At the present meeting, Knutson reported positive feedback without consensus. She clarified that monies are to be reimbursed for expenses incurred, not projected. Hecker proposed amending the document to specify that the fund is for members only. The Committee approved the measure.

III REPORTS

1. Membership (Scott, *in absentia*)

Via email (10 December), Scott submitted this report, to be included in these minutes: "In 2009, the MSA membership totaled 119 individuals and institutions. Of these, 26 have renewed for 2010. Reminders were sent to dues-paying members in November 2009 and will be issued again in January 2010. Mail notices will be sent to those who have not provided their email addresses."

2. Treasury (Melnikoff)

Melnikoff reported checking and CD balances of \$12,623.90 (assets), as well as outgoing payments and various bank fees, expressing concern about the latter, suggesting other banks may charge less. The Committee suggested that not much time be devoted to the matter. Melnikoff also reported that the MSA's two CDs had matured and renewed in their present form, not becoming subsumed into checking as anticipated. He asked if these entities should continue in this form. Hecker suggested that expenses for the 2013 International Conference be anticipated as a means of making this decision.

3. MSAN and Website (Stapleton, *in absentia*)

Brandt suggested a Members Only component to the new website. Hecker suggested that one argument for this feature was to give members exclusive access to the *Newsletter* archives and hard copy via U.S. Mail, counter to Stapleton's previous suggestion that the *Newsletter* be .pdf only. Hecker also proposed that Godwin's Current Productions page on the website be part of such exclusive content. Melnikoff expressed concern about invisibility for the reviews and articles in our publication, since, in his experience, search engines do not recognize .pdf publications. He volunteered to help scan back issues of the *Newsletter* to create a digital archive. The Committee agreed that the question of visibility is a worthy one to consider. Knutson proposed that the *Newsletter* become an annual publication, with .pdf updates emailed to members.

4. 2009 Roma Gill Prize (Brandt)

First Prize was awarded to Robert A. Logan's *Shakespeare's Marlowe: The Influence of Christopher Marlowe on Shakespeare's Artistry* (Ashgate, 2007), and Second Prize to John Parker's "Barabas and Charles I" in *Placing the Plays of Christopher Marlowe: Fresh Cultural Contexts*, ed. Sarah M. Deats and Robert A. Logan (Ashgate, 2010).

5. MLA 2011 (Knutson)

Knutson reported the proposal of a joint session at the next MLA in Los Angeles (6-9 January 2011) with the International Spenser Society. The following "call for papers" has been posted with MLA and on our website:

a. "Christopher Marlowe's Poetical Influence": We invite essays on the influence of Marlowe as a poet on dramatic and nondramatic poetry in his time or beyond. Abstracts: 250 words; Due: 15 March 2010

b. "Spenser and Marlowe": The International Spenser Society and the Marlowe Society of America jointly propose a session to encourage innovative discussion of the ways that Spenser and Marlowe intersect: narrative theory, prosody, literary culture, and politics. Abstracts: 200 words; Due: 15 March 2010

The MLA, Knutson reported, is extremely likely to approve this proposal. She suggested that the joint sessions in the future could be pursued with the Medieval and Renaissance Drama Society for the 2012 MLA and that this could be the work of the Vice President in subsequent years. It was agreed that we make contact with MRDS as soon as possible about the matter.

Paul Menzer
Mary Baldwin College
Secretary, Marlowe Society of America



MSA President Knutson awards the Roma Gill Prize to Dr. Logan, in the form of Hilary Mantel's Booker Prize-winning novel, *Wolf Hall*

Abstracts for MSA Session #510 at MLA (Tuesday, December 29, 3:30 – 4:45 pm)

1. "Che Sara Sara Devinytie Adieu' in the Margins: Thomas Nashe and *Doctor Faustus*," Allyna E. Ward, Booth College

On the two final leaves of a copy of John Leland's *Principum* (1589) at the Folger Shakespaere Library, Thomas Nashe wrote, "Faustus: Che sara sara devinytie adieu" and in 1594 Nashe's name appeared with Marlowe's on the title-page of Marlowe's, *Dido Queene of Carthage*, which was published posthumously, the same year Nashe's *The Unfortunate Traveller*. Nashe's name on the title page most likely signals editorial work by Nashe prior to publication. Nashe worked on *The Unfortunate Traveller* in 1593, the same year Thomas Kyd and Marlowe were arrested for heresy and atheism, and part of this paper examines Nashe's interest in Marlowe via the thematic similarities between Nashe's *Pierce's Penniless, A Supplication to the Devil* (1592) and Marlowe's *Dr Faustus*. The main concern of this paper is what Nashe found in the early performance of *Dr Faustus* that sparked his interest in Marlowe's work.

2. "Shades of Marlowe" Paul Menzer, Mary Baldwin College

At the turn of the sixteenth century the Admiral's Men welcomed Edward Alleyn back into their fold as they prepared to move to their new playhouse in Golding Lane. They were also turning over their repertory, selling playbooks and commissioning new plays. It is possible then to see the dawning of the seventeenth century as marking a new era for the Admiral's Men, with new plays for their new playhouse. At the same time, the company was reviving the plays of Christopher Marlowe (yet again), while simultaneously commissioning additions to *The Spanish Tragedy*, *Dr. Faustus*, a play by Ben Jonson on Richard III, and a new prologue and epilogue for "the play of Bacon." "Shades of Marlowe" argues that by making an investment in repertorial nostalgia, the Admiral's Men constructed a performance history for themselves, ghosted by Christopher Marlowe.

3. "Specters of Alleyn," Jeremy A. Lopez, University of Toronto

The only extant early text of *The Jew of Malta*, Q1633, is haunted by the ghost of Edward Alleyn, raised twice by Thomas Heywood in the Epistle Dedicatory and the Cockpit Prologue. For the reader who had seen the Cockpit performance, Q1633 is thus doubly ghosted by theatrical performance—by a nostalgic idea (perhaps even the actual memory) of Alleyn filtered through a memory of Richard Perkins. And the idea of Perkins-as-Alleyn's-Jew is, itself, ghosted by the memory of Perkins's other roles (Flamino in *White Devil*, for example). Beginning with this idea of the playtext as a medium channeling the ghost of an actor and/or his roles, my paper makes some speculations about the character of Alleyn's (and/or Marlovian) acting, especially as it might be seen in the textual traces of plays that responded to, and perhaps sought to modify or improve upon it.

Abstracts for MSA Session #740 at MLA (Wednesday, December 30, 1:45 – 3:00 pm)

1. "None Dare Speak a Word": Performing Silence in *Edward II*," Pierre Hecker, Carleton College

This paper will explore the use of silence as both a dramatic device and source of interpretable meaning in Christopher Marlowe's *Edward II*. My underlying conviction is that Marlowe is as much a creator of drama to be performed as he is an author of literary texts, and that much of the meaning to be derived from the play lies not merely in what is spoken, but in what is done, or seen, or implied on stage. From numerous interpretations of described expressions (including Edward's "frowns" or his "turning away and smiles," Gaveston's "scornful look," Mortimer Junior's cold "looks"); to the "form of Gaveston's exile" (written, not spoken); to laden stage actions, like the exchange of miniatures between Edward and Gaveston or, of course, the murder of Edward, Marlowe uses a range of dramaturgical tools and devices involving silence to generate meaning in his play.

2. "Devil on the Doorstep: Diabolical Enactment in Marlowe and His (and Our) Contemporaries," Brett Foster, Wheaton College (Illinois)

Mephistopheles, whether appearing in *Doctor Faustus* as foul demon, dragon, or friar, is literature's most famous stage devil. Yet it is essential to situate Marlowe's representation within the broader context of early modern works with similar diabolical figures. How might these comparisons help us to appreciate better Marlowe's own dramatic intentions, and perhaps scenic ironies, in *Faustus*? After

discussing a few Renaissance stage devils, I will consider Marlowe's broader influence by introducing more modern representations of the demonic. I am most interested in the many resonances between Mephistopheles' arrivals and confrontations and those in Conor McPherson's *The Seafarer*, lately staged with much acclaim on Broadway and at Chicago's Steppenwolf Theater. McPherson's well-dressed Irish devil Lockhart is a curious descendent of Marlowe's infernal creation.

3. "Marking Female Judaism: Costuming Abigail and Jessica in Post-Holocaust British Productions," Irene Middleton, Emory University

While the early modern English marked male Jewish identity with an abundance of traits, female Jewish identity is more uncertain, its boundaries fluid in comparison to the constant shoring-up of the male Christian / Jew divide. Post-Holocaust British stagings of Abigail in Marlowe's *The Jew of Malta* and Jessica in Shakespeare's *The Merchant of Venice* use these uncertain religious signs to "rehabilitate" Jessica and Abigail despite their betrayals. In keeping with trend of sympathetic Shylocks comes a more general impulse to "rescue" all of the Jewish characters. The depictions of the daughters' religious conversions change the plays' messages about religious conflict and identity. If the daughter retains traits marked as "Jewish" after conversion, then the markers between Jew and Christian, so strongly reaffirmed by the text, are broken down. Other production choices result in Jewish sublimation into Christianity, ongoing tension between the two communities, or a counter-textual acceptance of difference.

4. "Fine Madness--Performing the Plays of Christopher Marlowe," Jeff Dailey, Five Towns College

In his 1953 book *Marlowe and the Early Shakespeare*, F. P. Wilson states: "When we read plays which we have no opportunity of seeing . . . we too often forget that the dramatist's lines were written to be spoken." But why do people not have the opportunity of seeing Marlowe's plays performed? Are they not stageworthy? In order to examine this question, Jeff Dailey founded a theatre company--the Marlowe Project--and directed all of Marlowe's plays, including the early *Dido*, *Queen of Carthage* and the incomplete *The Massacre at Paris*. He found that Marlowe's plays were extremely theatrical. In his presentation at the MLA, he will talk about his experiences directing Marlowe's plays, and how their performance sheds light on the texts.

MSA Theater Reviews



The ASC-Blackfriars Production of *Doctor Faustus*

Those not familiar with the American Shakespeare Center Blackfriars Theatre might find some of its customary production

choices alarming at first. Most famously, all the lights stay on throughout each play so that everyone can see everyone. The audience is involved, the casting is gender-neutral, and the music is often contemporary. The "mission" of the Blackfriars, stated in every program, is to recreate both the relationship between the actors and the text with original staging practices as well as that bond between the audience and the performance for the sake of refreshing and novel stage effects. With their Actors' Renaissance Season, the players, absent any director, also try to reproduce original rehearsal conditions

by showing up for their first readings knowing only their own lines and cues, creating their own staging and choosing their own costumes, and performing for their initial audience only days later. The Blackfriars premiere of *Doctor Faustus* came through such a season with interesting results.

The script for the performance was a mix of the A- and B-texts. The program notes stated that the players used A as the base script while including all scenes from B that do not appear in A. Therefore, audiences could experience the exciting language of the former as well as the "more violent and spectacular" scenes from the latter. However, in a podcast from early in the run of the show, dramaturg Justin Schneider said that the scene structure and story arc were from B, but with some scenes substituted from A, and that the actors were allowed to make their own choices for performance. The result could have been a confused mix, but the production was professionally coherent and balanced, full of great language and action.

The absence of a single governing vision did not, as one might fear, lead to chaos. Since the company's actors traditionally collaborate easily and seamlessly in their decision-making and preparation, the group provides structure and consistency for a set of individual interpretive choices. A small number of players perform every imaginable theatrical task, besides intense doubling of parts, including producing all sound effects and music. For *Faustus*, the music selections were often selected with a wry smile, such as the songs for the intermission, Nena's "99 Luftballons" (in German) and Squirrel Nut Zippers' "Hell." These players were no mean musicians. Tyler Moss (Wagner and Bruno) led the vocals on "Hell" in a performance so energetic and flawlessly executed that it knocked everyone back a bit. The constant presence on stage, throughout the play and intermission, of the same actors created the sense of a coterie of performers fully invested in every part of their show.

Since the Blackfriars actors tend to create their own costumes from whatever is available in the company closet, the risk of haphazard decisions is unavoidable. However, those made for this production were appropriate and complementary to character and action. There are enough hints of the medieval and the early modern throughout the play that the contemporary choices could work as statements about character, such as Valdes (Gregory John Phelps), who wore scholarly garb, and Cornelius (Daniel Kennedy), who appeared in white coat with knee socks, bowtie and glasses, together forming a translation of "medieval scholar" into "nerdy doctor." The costuming of the Seven Deadly Sins was a highlight of the show. Gluttony (Daniel Kennedy) was fat under overalls and flannel shirt with trucker hat, holding his Big Gulp cup and talking with food in his mouth. Lechery (Miriam Donald) sported cheap lingerie, whimpering and grinding in a way that went from humor to pathos very quickly.

René Thornton, Jr.'s Faustus struck some as unusual because the character seemed uncertain and uneven, but the audience responded well to him. The actor played every corner of the words, and the result was often amusing. This mythical figure came off as adolescent in his drives and desires, a scholar who briefly considers and then discards avenues of study before settling on necromancy, and whose vanity trapped him so that he could not extricate himself, which also served as a device to build his character over the course of the play. This Faustus was an easy target for Benjamin Curns's predatory Mephistopheles.

In this production, the interaction between the two principals played on Faustus's juvenile arrogance as well as his preference for learning over belief. Thornton's figure was all shallowness and dismissive logic, leaving him vulnerable to the depth and carefully contained passion of his demonic companion. The only moment in which that passion breaks through the surface coolness—"Why this is hell, nor am I out of it"—carried the full agony of being denied God. It became the first moment in which humor left the stage entirely and the audience caught itself holding its breath. But this Mephistopheles subtly and appropriately recovered his calculating, steady, and centered self, hiding his dangerous nature from Faustus under a veneer of harmlessness. The program notes described these two characters as forming an early version of a "buddy story," but Curns's demon merely lured Faustus with friendship while remaining quite aloof. A telling moment in the production was when Mephistopheles appeared in the balcony with Lucifer in Act 5. The two stood close together and glanced wryly at each other as though enjoying some private joke, emphasizing to Faustus and the audience that Mephistopheles already had a buddy.

This theatre truly makes full use of doubling to utilize a small cast in a number of parts, and not merely as a way of making statements about character. Allison Glenzer, for example, in addition to playing Beelzebub, Frederick, the Hostess, and the Archbishop, performed

the role of Chorus and fulfilled the function of scenery manager simultaneously, attending to stage properties while speaking. Most doubling choices seem to have been made for calculated thematic purposes. For instance, John Harrell played all the positions of power (Lucifer, the Pope, the German Emperor, and Duke of Vanholt), giving a slight structure to the array of authority figures and creating unnervingly amusing effects. His Lucifer, a Steampunk inventor with round-lens sunglasses and horns extending from his golden bowler, epitomized the play's tendency to present evil's delusory essence, misrepresenting itself as humorous and initially harmless.

This concept informed much of the humor of the production. Harrell's dying Pope, crying out "Oh, I am slaaaaiiiiiinnnn!" (combined with falling backwards with legs in the air, the posture in which he was rolled offstage) got one of the biggest laughs of the show. It was eclipsed only by Faustus proving his full-leggedness to the Horse-courser, Carter, and Dick (in 4.6 of the B-text) by turning upstage towards the three drunken companions and opening wide his cloak (in the motion of a flasher), at which the three stared at his bottom half while exclaiming in unison "Had the doctor three legs!?" Even the silliest moments were played with a sharp edge, and the taunting, violent revenge on Benvolio may have begun as laughable but ended as genuinely grim. At times it was still a bit difficult to imagine how this would all end up with a soul damned to hell—until the moment came. The fluid use of music was especially useful for this *Faustus*. Act 5 began with a few guitar-accompanied lines sung from the balcony by Chris Johnston (Benvolio and Raymond) and set a sad and reflective tone for the hero to enter lamenting the end of the twenty-four years that now seemed too short. At first, the appearance of the hell-mouth into which he would be dragged was a bit of a jolt and got a brief laugh from an audience still primed to find humor. However, the seriousness of the moment dispersed this risibility instantly and Faustus's last moments came through as the natural and just end of a man who could not repent.

As a whole, the production's willingness to explore grim humor with full energy presented a Faustus whose desire to be uncommon rendered him quite common in his flaws, which Thornton elicited by emphasizing the ridiculous aspects of his character's desires and statements. Some of these latent tendencies that the play proffers are easily amenable to such an interpretation. For instance, the doctor's scenes of wish-fulfillment and magic, interspersed with Wagner and Robin (Gregory John Phelps), and then with Robin and Dick (Daniel Kennedy), highlight something clownish in his use of power. He calls up a demon in a desire for knowledge, yet his first wish (the procurement of a woman for sexual purposes) is merely prosaic. He sees the whole world and can even traverse it, but merely uses his skills to flatter a Duchess craving grapes. His vengeful jab at a corrupt pope has no effect on the hegemony of the Church. The Blackfriars production emphasized these incongruities by soliciting audience laughter at Faustus's tricks and his scenes of clownage, which here especially had the cumulative effect of lessening his stature so that his bargain with Mephistopheles seems to have gained him very little. This famous tale comes through still as epic, and yet somehow very human. At the end, when Thornton's Faustus saw Christ's blood streaming in the firmament, he finally seemed to recognize, as the audience had all along, what a terrible waste it was. How quickly it went.

Robin E. Bates
Lynchburg College

Doctor Faustus, by Christopher Marlowe
American Shakespeare Center, Blackfriars Playhouse
Staunton, VA 14 January-1 April 2010

Aaron Hochhalter (Prompter / Stage Manager); Justin Schneider
(Dramaturg)

The cast included: Allison Glenzer (Chorus, Beelzebub,
Frederick, Hostess, Archbishop); Rene Thornton, Jr. (Faustus);
Tyler Moss (Wagner); Gregory Jon Phelps (Valdes, Robin);
Daniel Kennedy (Cornelius, Dick); Miriam Donald (Evil Angel,
Horse-Courser); Sarah Fallon (Good Angel); Benjamin Curns
(Mephistopheles)

MSA Book Reviews Charles Whitney, Editor University of Nevada at Las Vegas

Vincenzo Pasquarella, *Christopher Marlowe's Representation of Love: A Challenge to the English Renaissance Amorous Discourse*. Rome: Aracne, 2008. 317 pp. ISBN: 978-88-548-2191-4

Christopher Marlowe's Representation of Love certainly means well. Its method is epitomized by this sentence: "The analogies investigated in my dissertation fall into three main categories: rhetorical strategies, imagery, and intertextual patterns of reference" (13). Although this is very much the academic treatise of someone embarking on his first major scholarly enterprise, its intentions are laudable, and one wishes that it could have had more attention to its style and content from an (aggressive) editor.

The author divides his volume into four different parts. First, he traces the history of the textual transmission of *Hero and Leander*. In the next section, he investigates the same-sex relations between Neptune and Leander and Edward and Gaveston, informed by the Dutch anthropologist Van Gennep's notion of liminality. Third, he explores the motif of sight in Marlowe's epyllion and historical tragedy as it relates to Neoplatonism, human sexual response, and painterly artistic perspective. This is Pasquarella's revision, recasting, or expansion of his fine essay in *Studies in Philology* 105 (2008). He concludes by analyzing the "semantic implications" of the *commedia dell'arte* in the two works in question, especially the concept of masks. The enormous bibliography at the end of the volume is certainly a service to scholarship, Marlovian and otherwise.

Pasquarella's method in each of the four sections is the same. He begins a section with a lengthy and detailed description of something, such as perspective, *commedia dell'arte*, textual history or transmission, and then discusses either *Edward* or *Hero* or both texts. However, the technical prolegomenon and the textual analysis are never integrated, so that the sometimes fine close reading of the poetry that concludes a chapter has no clear connection to the heady and labored information at its beginning. For example, a wonderful passage on the theories of optics and sight before Newton's discoveries, which includes an account of Leonardo and John Dee (102-08), is not coherently related to the material that follows on *Edward* and *Hero* concerning visual imagery. Another instance of this tendency can be found in the opening section on the title-page emblems for both *Hero* and Chapman's continuation in the 1598 quarto. The discussion, especially about marigolds (16-32), is spun out to great length simply to prove that Marlowe thought of his poem as complete in itself and not a fragment. The addition of the extension demonstrates the desire of either Chapman or the quarto editor to portray the epyllion as fragmentary and in need of poetical

emendation. The payload for the reader who negotiates so many dense paragraphs is merely a few statements whose truths would seem to be self-evident, not in need of expression. Also, the arrangement of ideas into paragraphs throughout the entirety of *Christopher Marlowe's Representation of Love* is impressionistic and sometimes even arbitrary. In short, although the structure of the book as explained in the introduction seems sound, there is no synthesis, simply the assertion that the foregoing paragraphs of a given chapter prove that Marlowe's attitude to love is ambivalent.

The author claims that the idea for his book began with his interest in this seemingly contradictory view of love in his subject's relatively small body of work. Does a poem such as *Hero* celebrate sensuality, as the fecundity of its imagery and the gorgeousness of its language would seem to attest, or is the poet subtly judgmental, with a frosty undercurrent of Neoplatonism felt beneath such ardor, about those characters he creates who do so seem to enjoy the varieties of amorous experience, sexual and otherwise? The unstated premise is that Marlowe was an intellectual with a program—like a literary theorist—rather than a poet and playwright whose primary allegiances were to literary traditions, to his colleagues in the theater and the taverns, and to the exigencies of the marketplace. This "ambivalence" thesis is not necessarily new, akin to the mid-twentieth-century view that held appearance and reality was an important theme in Renaissance art, which accounts for the frequent opacity of theme in a given play, poem, or painting.

The intended audience for *Christopher Marlowe's Representation of Love* is also sometimes unclear. The specialized group for whom Pasquarella ought to be writing would not necessarily need a summary of the (alleged) thematic divisions in *Venus and Adonis*, or even those in Marston's *Scyllas Metamorphosis*, as are both offered for the reader's edification (41-42n52). The same observation could be made about the "I / aye" analysis (38-46) provided, the equivalent of chasing a rabbit. Most readers know fairly well what constructivism and essentialism are and do not need to have these concepts explained in rudimentary detail. To assert in the first five pages of the introduction that literary critics cannot also be competent or even excellent textual scholars (and vice versa), or that the shapers and revisers of *Hero* may have "arbitrarily modified" the poem so as to obscure its "original message" might rattle or strike some as unintentionally ironic. How are such messages truly found? Are not all readers, despite their best efforts, arbitrary modifiers of what they read? An unsympathetic or hostile commentator might characterize these concepts as naïve.

This adjective could be used to describe some of the literary analysis in the book. Five examples stand out. The author sometimes belabors the obvious. He devotes ten pages to proving something that is surely beyond dispute, that Gaveston and Edward are lovers (72-82). At the same time, the veracity of certain observations is not always as apparent to the reader as it may be to the critic. He claims that the alliteration of "w" demonstrates "Hero's beholders are charmed by her," but does not explain what he means by this, or how the letter itself specifically fulfills this function (110). His reasoning can be circular. In *Hero*, the author observes, the poet "emphasises that the lovers' intentions are trivial and, in beholding their own beloved, they seek sensual delight for its own sake" (101). By this logic, then, he claims that Marlowe believes that the pursuit of sensual delight is trivial, which poetry such as *Hero* refutes totally, its giant glittering descriptive passages serving as evidence, their very existence defining and therefore justifying Marlowe's aesthetic. Similarly, the description of virginity as a crown "provides an important insight into Hero's character. By drawing the comparison, the narrator emphasises that, for women, virginity is extremely important. . . . The comparison . . . ultimately functions, within the poem, to emphasise the complexity of Hero's emotions" (140). Indeed. Circularity can

lead to more puzzles for the inquiring and sympathetic reader. Marlowe's repetition of "darke" in lines 723-4, along with the initial repetition of "d," is important, "so further emphasizing that Hero's room is dark" (156). That, as they say, is it. None of these examples contributes to the thesis of ambiguity, or explains how Marlowe is challenging a Renaissance discourse of love—or what said discourse might truly be.

A skilled academic editor whose native language is English should probably have been deployed to emend the many errors in formatting and usage. C. F. Tucker Brooke's name is generally not hyphenated as if he were an Englishman instead of an American born in West Virginia who was a professor at Yale. Ficino's "mala d'occio" is rendered "decease [sic] of the eye" (104). A claim that MLA style governs the volume's documentation (14n8) turns out to be an overstatement, if not absolutely mistaken. Generally, according to that system and most others, titles of books are italicized rather than enclosed in quotation marks, and certainly not both at once except in special cases. Stunning footnotes of great, even prodigious length are, on closer inspection, simply lists of books that may contain the same illustration, without any further differentiation, or justification for inclusion (see 30n33). A word is rarely a word in Pasquarella's book, but a lexeme, which is a horse of a somewhat different color, a term more suited to linguistics than literary study. In disputing a point that a distinguished predecessor has made, he often uses the construction "It is astonishing that," by informal count about ten times in the first fifty pages, almost as often as he prefers "interestingly" as a way of beginning a paragraph or sentence. Such glitches are not uncommon, and could have easily been overlooked, if the problems with structure and argumentative coherence were not also such distractions for the reader.

A skilled editor could also have encouraged the author to expand or make coherent his many fine ideas and observations so that the difficulties noted in the foregoing paragraphs could have been minimized or even eliminated. One of my favorite parts of the book is the section that pays minute attention to the various editorial transpositions over the centuries concerning *Hero*, lines 762-84, so that this interesting and difficult passage would depict the stages of lovemaking more realistically or with a chronological verisimilitude that would accord with the experience of the editor in question. Since two of these textual scholars were Samuel Weller Singer (1821) and C. F. Tucker Brooke (1910), both celebrated men whose constraint by the mores of the nineteenth century made them do the same thing to the poem that Leander is trying to do to Hero (and just as clumsily), Pasquarella could have made a great deal of the matter: the nature of editing, the ravages of sexual ignorance, and what constitutes a text. In short, this would have been the germ of the refutation of his own early point that textual scholars cannot be skilled literary critics, with the best evidence his own analysis that necessarily draws upon true knowledge of both fields as well as skilled execution by their practitioners. Another fine passage whose potential could have been better realized concerns the general critical condemnation of Gaveston's morality (85-86). Although it has seemed to some that Marlowe wanted us to conclude that this favorite is akin to a human cockroach, Pasquarella's assertion that the love of this person for his royal friend is sincere is entirely credible and worth remembering, even moving. So is the observation that Marlowe's narrator in *Hero* is himself a literary character and

observer of the action, one who is often disappointed by or dissatisfied with what he sees because he is a bit of a clod, which is remarkable considering the literal feast for the mind's eye that he inadvertently provides, clearly intended to dazzle and overwhelm. It is particularly unfortunate that the discussion of painterly perspective could not have been better integrated with this literary analysis, because all that "perspective" seems to mean in this case is that the narrator is simply someone in the poem with a limited viewpoint, which is hardly the same thing as, say, the anamorphosis of Holbein's *The Ambassadors*. The many studies concerning such perspectivism and mannerism in sixteenth-century art could have nicely set off this rough observation to advantage, like the proverbial foil for the jewel. Marlowe, like Spenser, demonstrates knowledge of this artistic development over and over again in his poetry.

In some ways, the book's obvious faults are tempered by its virtues. If the author's command of English idiom is not always steady, his prose is delightfully free of the jargon and turgid syntax of some native speakers in academe. If the thesis is akin to the dissertation form from which it began, i.e., somewhat flatfooted and academic in orientation, its narrowness of focus, on a subject most would not consider to be of book length, is extremely welcome and to be emulated, at least as a starting point. To examine *Hero and Leander* and *Edward II* in tandem as a means of determining Marlowe's attitude toward love is surely a worthy enterprise.

So is the investigation of Marlowe's true hallmark, ambivalence, which he shares with virtually every other great artist one could name. In his case, along with his contemporaries Shakespeare and Spenser, this quality may be more a sign of his fairmindedness and capaciousness rather than a necessary component of an attitude toward a particular thing. What is *not* ambivalent about love in Ovid, Chaucer, Austen, Dickinson, Fitzgerald, or the films of Almodóvar, to name a few? For Marlowe's demonstration of this habit of mind, I am thinking of the characterization of his protagonists, which reminds me of Granville-Barker's observation on Shakespeare, which might offend at first but which makes perfect sense once it is allowed to rise before baking. That is, a "hero" isn't necessarily the most virtuous person in a play but the one on whom the playwright lavishes his or her artistic interest and attention, such as Cassius and Iago. Accordingly, it is hard not to notice the authorial love bestowed on Faustus and Edward in the mental tribulations and turbulence throbbing away in their poetry and rhetoric—even though the good doctor could also be characterized as an idiot who does not use the elementary logic that he is supposed to be teaching his pupils before he decides to give away his soul, and the smitten king makes one poor, self-indulgent, irresponsible judgment after another that would motivate any sensible baron to hire several Lightbornes equipped with red-hot pokers. It is to be regretted that *Christopher Marlowe's Representation of Love* could not have been informed by the investigation of this more general sort of ambivalence, instead, of which the attention to the representation of love could have been an integral, but necessarily subordinate part.

M. L. Stapleton
Indiana University-Purdue University, Fort Wayne

Special Marlowe Issue of *Shakespeare Bulletin* 27.1 (2009). Ed. Roslyn L. Knutson and Pierre Hecker. E-ISSN: 1931-1427 Print ISSN: 0748-2558

Christopher Marlowe never seemed to worry too much about not being William Shakespeare, the reverse of which cannot be stated with as much confidence. He was right not to do so, since nearly four centuries of critical reception have done that worrying for him. Middleton may be—or at least we have been told so often in the past few years—our “other” Shakespeare, but Marlowe’s particular allure derives in part from his not being Shakespeare at all. Marlowe, radical where his celebrated contemporary is conservative, relentless where he is sentimental, registers as a sort of anti-Bard.

Marlowe is also “filthy” where Shakespeare is cleanly, and Roslyn L. Knutson and Pierre Hecker open their introduction to this special issue of *Shakespeare Bulletin* on Marlowe by foregrounding his status as a “man of the theatre” (1). In their “Introduction: Marlowe the Play-maker,” the first task is then to clear the brush of the posthumous, poetic apotheosizing by Marlowe’s poetic chums so that we may see the craftsman the more clearly. Of course, as the editors write, on Marlowe’s “craft as an artist of performance, his contemporaries are silent. . . . For evidence . . . we are left with the plays themselves” (2). Plays can prove to be unreliable witnesses to the “craft” of their own making (that may be one definition of what “craft” means in such a context), and it is therefore the task of the eight contributors to this collection to put Marlowe the play-maker on the stand.

How Marlowe would have felt about inhabiting a special issue of *Shakespeare Bulletin* is a conversation better left for cocktails, but a more serious question is how approaches to Marlowe as a play-maker function within a discipline where the coordinates of interpretation have so clearly been fixed by Shakespeare’s career. Marlowe’s own theatrical tenure can look incoherent or illegible in a context in which “coherence” and “legibility” is another word for Shakespeare. What, for instance, might it mean, if anything, to talk about an “early” or “late” play by Marlowe (15)? They were all early. Or they were all late. Or, I suppose, they were all both. Similarly, the performance tradition of Marlowe offers paucity where Shakespeare produces plenitude (even superfluity). The theatre review section of this “Marlowe Bulletin” can muster only two *Edward II*s and a conflated *Tamburlaine* to range against nineteen Shakespeares, for instance. This collection works hard, then, to reposition Marlowe in the playhouse, even when today’s playhouses cannot, invariably, find room for him themselves.

Within this challengingly narrow ambit, certain revealing patterns emerge. Unsurprisingly, *Tamburlaine* (one and two), *Edward II*, and *Faustus* attract most of the attention, with *Dido*, *The Jew of Malta*, and *The Massacre at Paris* lagging far behind. *Tamburlaine* primarily serves as a way to talk about theatre history; *Edward II* about performance and ideology; and *Faustus* a combination of the two approaches. From a theatrical-historical perspective, Marlowe made a meteoric dent in the repertorial culture of early English playing, and Tom Rutter (“Marlovian Echoes in the Admiral’s Men Repertory”) and Lucy Munro (“Marlowe on the Caroline Stage”) both treat the orbit-altering aftermath of his impact.

Both scholars admirably employ clarifying lenses to model a form of scholarship instigated by co-editor Knutson, “repertorial studies.” Rutter focuses on moments of Marlovian “emulation,” which fumigates Marlowe’s followers from the taint of imitation (a modern though not invariably an early modern prejudice) while Munro employs “nostalgia” to think through the ways that Marlowe’s plays lingered like an Elizabethan residue in the Caroline theatrical culture. Both essays are exceptionally well researched, written, and argued, producing not only new knowledge about the playwright but also transferable models of interpretation that might profitably be employed elsewhere.

Lois Potter’s “What Happened to the Mighty Line?: Recent Marlowe Productions” provides a hinge from the theatrical-historical concerns of Rutter and Munro to Laura Grace Godwin (“There is Nothin’ like a Dame”) and David Fuller (“Love of Politics: The Man or the King?”), who focus their attention on the ways that modern productions of Marlowe struggle to process the deceptively “modern” sexualities of *Edward II* or religious heterodoxies of *Doctor Faustus*. Godwin’s work is particularly fine in this collection, both the essay cited here and her review of the Shakespeare Theatre Company’s late 2007 productions of *Edward II* and *Tamburlaine*. Frequent readers of *Shakespeare Bulletin* know Godwin’s intelligent reviews, and her tough summation of the STC’s productions of Marlowe form a kind of threnody for his plays in performance today: the productions “obscured and devalued the ambiguities inherent in Marlowe’s plays, working against the directors’ overt statements about Marlowe’s complexity to reinforce long-held notions that Marlowe’s plots are incoherent, his characters one-dimensional, and his status as Shakespeare’s subordinate is natural” (131).

Elsewhere, in “Marlowe’s Boy Actors,” Evelyn Tribble continues her ongoing project, which is merely to change everything we think we know about early modern theatrical practice; Rick Bowers meditates upon “Marlowe’s Knifework”; and Stacy Pendergraft describes her unlikely blend of Marlowe’s texts with Charles Mee’s “remaking” approach to work in the theatre. Attendees at the International Marlowe Conference in Canterbury (2008) saw the results of Pendergraft’s deeply felt work and will in fact recall many of these papers from that same event. The “occasional” origin of the essays also contributes to their diversity of lengths and styles, from Potter’s brief, inquisitive essay to Fuller’s thorough, searching account of the reception of *Edward II* in modern theatrical and dance presentations.

Throughout, the collection is powered by an implicit effort to reframe the critical conversation. For instance, Potter, Godwin, Fuller, and Andrea Stevens (in her perceptive review of *Edward II* in Chicago, 2008) all express a familiar dissatisfaction with commercial reviews of Marlowe’s work, which tend to focus on trivialities like Helen’s beauty or how much Edward and Gaveston touch one another up. The frustration is analogous to that felt by many scholars with his reduction to his sketchy biography—as Potter wittily puts it, many productions of the plays are “really a dramatization of the Baines note” (64). The editors of this fine collection work hard to complicate such simplifications, and the commendable efforts provide a welcome re-situating of Marlowe in his theatrical milieu.

Paul Menzer
Mary Baldwin College

Editor's Note: MSA Book Reviews provide 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 and achieving its purpose. The editor reserves the right to ask for revision and to make appropriate stylistic changes. A review naturally reflects the opinion of the author rather than the MSA. Reviewers should be members of the organization.

A Reminder to Our Members: We'd like to be a better resource of information and notices for all scholarly activity related to Marlowe. To accomplish this, we depend on your support and involvement as members of the MSA. If you know of a germane performance or event, pass it on to us. Email the Newsletter editor directly: stapletm@ipfw.edu. We also wish to increase our membership rolls and to expand our range of contributors. If you have an idea for a brief essay or review, do pass it on to us.

