



# Marlowe Society of America Newsletter

Vol. XIII, No. 2, Fall 1993

## MSA ANNUAL MEETINGS TORONTO, 1993

### Marlowe and Renaissance Sexuality

Thursday, December 30, 8:30-9:45 a.m. Conference Room F, Sheraton Centre Toronto. Presiding: Sara M. Deats, University of South Florida.

1. "Martial Intercourse in The Jew of Malta," Alan Clarke Shepherd, Texas Christian University
2. "Marlowe's Ganymede," Joyce Green MacDonald, University of Kentucky, Lexington
3. "Printed Abroad and Uncastrated: Marlowe's Elegies with Davies's Epigrams," Ian Frederick Moulton, Columbia University.

### Marlowe Society Workshop

Thursday, December 30, 3:30-4:45 p.m. Varley, Toronto Hilton. Presiding: Constance B. Kuriyama, Texas Tech University.

1. "Marlowe's Stagecraft and the Popular Tradition in Dramaturgy," R. A. Martin, Rhodes College
2. "Restricting the Floating Phallus: Reversal and Simplification in Darek Jarman's Film Edward II," Lisa Starks, East Texas State University
3. "What's Love Got to Do with It? Production Choices in Edward II," Randall L. Anderson, Yale University

## A MESSAGE FROM THE PRESIDENT

Dear Colleagues:

At the risk of appearing vainglorious, I am pleased to announce that the Society's Third International Marlowe Conference was an enormous success.

Let me hasten to add, however, that I cannot monopolize credit for this. We are deeply indebted to Roma Gill, who contacted contributors in England and made on-site arrangements in Cambridge that would have been difficult or impossible to manage from a distance—as well as coping with some eleventh hour crises and the President's rising blood pressure. Other officers of the Society also did more than their part. Bob Logan made a major contribution by taking charge of room bookings and finances, and Sara Deats, Bruce Brandt and Roslyn Knutson—who has generously served as Interim Secretary—presided over seminars and sessions, as well as contributing papers. The conference was thoroughly collaborative, and it always seems like a gift when such efforts work exceptionally well.

Most of the credit for the success of the conference, however, must go to its seventy-two participants. I made an effort to attend as many sessions and events as possible, and never felt for a moment that my time was not profitably spent. I believe this sentiment was shared by virtually everyone attending, for I heard (and overheard) many comments on the unusually high quality of the papers.

The setting, too, was a source of great pleasure for many; the officers of Corpus Christi College showed their thoughtfulness in ways which did not go unnoticed, such as by leaving the College's Marlowe documents on display in the Parker Library through the dates of the conference. And the King's School of Canterbury gave us the rare treat of witnessing a performance of Dido, Queen of Carthage in Corpus Christi Hall, where Marlowe himself must have seen plays performed.

Thanks are also due to Viviana Comensoli and Norman Boyer for agreeing to run for Secretary. And many thanks to Roslyn Knutson for filling in until a new secretary could be elected.

Best wishes and happy holidays,

Constance B. Kuriyama  
President, MSA

## MARLOWE SOCIETY OF AMERICA

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Sara M. Deats, Vice President  
Robert A. Logan, Treasurer  
Bruce E. Brandt, Membership Chairman and  
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Paul Whitfield White, MSA Book Reviews Editor

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MSA Newsletter publishes reviews of Renaissance, and especially Marlovian, drama; notices of recent and forthcoming publications; announcements; and brief articles or notes of interest to Marlovian scholars. The opinions expressed are those of the authors, and do not necessarily reflect that of the MSA. The editor reserves the right to refuse items, to ask for revisions, and to make stylistic changes that he deems appropriate. MSAN reviews are usually around 800 words long, but may occasionally be longer. The beginning of a review should identify the company, the dates of performance, and the director. MSA members are encouraged to announce publications and other items or meetings of interest to the membership. Materials for the next issue of MSAN should be received by April 1, 1994. Send inquiries, announcements, and submissions to Professor Bruce Brandt at the above address.

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

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## THE EVENTS OF THE THIRD INTERNATIONAL MARLOWE CONFERENCE

### FEATURED SPEAKERS

Charney, Maurice. Rutgers U.: "The Voice of Marlowe's Tamburlaine in Early Shakespeare"

Muir, Kenneth. U. of Liverpool: "Marlowe's Ambivalence."

Nicholl, Charles. "'Faithful Dealing': Christopher Marlowe and the Elizabethan Intelligence Service."

### SESSION AND SEMINAR PAPERS

Aggelar, Geoffrey. U. of Utah: " Doctor Faustus and the Protestant Imagination."

Ardolino, Frank. U. of Hawaii: "Execution Scenes in Kyd and Marlowe."

Aspinall, Dana. U. of Connecticut: "'Base peasants, stand': Marlowe and the Politics of Power."

Bartels, Emily. Rutgers U.: "Framed by Sodomy: Jarman, Marlowe, and Edward II."

Berlings, Elizabeth. St. John's U.: "A New Source for The Jew of Malta and The Merchant of Venice."

Bowers, Rick. U. of Alberta: "The Massacre at Paris: Marlowe's Consensus Narrative."

Brandt, Bruce. South Dakota State University: "Faustus B and Tragedy."

Brian, Myers. UC Berkeley: "Beauty or the Beast" Tamburlaine, Part I and the Problem of Meaning."

Brown, Georgia. Lincoln College, Oxford: "Breaking the Canon: Marlowe's Challenge to the Literary Status Quo in Hero and Leander."

Burgess, Miranda. Boston U.: "'A Countrey that hath yet her Maydenhead': Tamburlaine's Map, Zenocrate's Body in Tamburlaine, Parts 1 and 2."

Burnett, Mark Thornton. U. of Belfast: "Edward II and Sixteenth-Century Politics."

Callaghan, Dymphna. Syracuse U.: "Pleasure and Performance in Marlowe."

Cartelli, Thomas. Muhlenberg College: "Queer Edward II: Postmodern Sexualities and the Early Modern Subject."

Cheney, Patrick. Penn State U.: "'Thondring Words of

- Threate': Marlowe and the Renaissance Idea of a Literary Career."
- Dabbs, Thomas. Francis Marion College, and Chrys Armbrurst: "'Holy Peter's Feast': A Rereading of the Sexual, Religious, and Historical Allusions in Faustus."
- Daniel, Carey, Hertford College, Oxford: "The Moral of the Story: Dramatic Structure in The Jew of Malta and Tamburlaine."
- Deats, Sara. U. of South Florida: "Errant Eros: Transgressions of Sex, Gender, and Desire in Dido, Queen of Carthage."
- Eriksen, Roy. U. of Tromso: "Wondrous Architecture: Marlowe's Humanist Poetics."
- Feola, Maryann. CUNY Sunnyside: "Mary Stuart's English Exile and Marlowe's Representation of Powerful Women."
- Fleissner, Robert. Central State U. "Wittenberg Reconnected: Dr. Faustus and Hamlet by way of Luther."
- Gieskes, Edward. Boston U.: "'No End is Limited to Damned Souls': Doctor Faustus and the Dialectic of Enlightenment. "
- Godman, Maureen. U. of Kansas: "Marlowe's Murder: Dangerous Inferences in Edward II."
- Grande, Troni. U. of Alberta: "'To save the ruin of a multitude': Scapegoating Effects in The Jew of Malta and The Massacre at Paris."
- Haber, Judith. Tufts U.: "'True Love's Blood': Desire and Narrative in Hero and Leander."
- Hardin, Richard. U. of Kansas: "Marlowe Epicure"
- Hartley, Andrew, Boston U.: "A World of Delight: Individualism and Metadrama in Doctor Faustus."
- Hawkes, David. Lehigh U.: "'Fortune is a Woman': Machiavellian Sexuality in Derek Jarman's Edward II."
- Hendricks, Margo. UC Santa Cruz: "Managing the Barbarian in Dido, Queen of Carthage."
- Hopkins, Lisa. Sheffield City Polytechnic: "Fissured Families in Marlowe."
- Jofen, Jean. Baruch College, CUNY: "Marlowe as Martin Marprelate: An Update."
- Kehoe, Lauren. Boston U.: "Bridging/Being the Gaps: The Female and Marlowe's Overreachers."
- Kelly, William. Eckerd College, and Bruce Boehrer: Marlowe, Nomadology, and the Jew: The Esthetics of Vandalism."
- Kendall, Roy. London, England: "The Baines Note, in the Light of Further Evidence of Richard Baines."
- Knutson, Roslyn. U. of Arkansas at Little Rock: "'Captived by the Turke': Marlowe's Audience and the Rhetoric of Misfortune."
- Kraszewski, Charles. King's College (PA): "A Greek Pedigree for Faustus' Final Soliloquy: Marlowe's Ironic Use of Aeschylus' Hiketides and Classical Stagecraft in Doctor Faustus."
- Kuriyama, Constance. Texas Tech U.: "The Botcher Redivivus: Charlie Chaplin's Burlesque on Carmen and the Problem of the Faustus Text."
- Laroche, Rebecca. Yale U.: "Hero's Inner Chamber."
- Lloyd, Megan. Clark State Community College: "Nothing More to Say: Silence in The Jew of Malta and The Spanish Tragedy."
- Logan, Robert A. U. of Hartford: "Edward II, Richard II, and the Will to Play."
- Long, Michael. U. of Newfoundland: "Marlowe's Edward II: Fundament(al) Punishment."
- Lunney, Ruth. Newcastle, Australia: "New Ways of Seeing: Christopher Marlowe and the Processes of Cultural Change."
- Macfie, Pamela. U. of the South: "Marlowe's Slack Muse: Amorous and Aesthetic Protest in Hero and Leander."
- Martins, Susan. U. of Connecticut: "The Dangers of Love in Marlowe's Hero and Leander."
- Morgan-Russell, Simon. Lehigh U.: "The Faggots and the Critics."
- Moss, Stephanie. U. of South Florida: "Paradigms of Death: Dramatizations of Regicide and the Marian Affair in Edward II and King John."
- Nelson, Alan. UC Berkeley (presented by Brian Myers): "Marlowe's Nursery: Cambridge Drama in the 1570s and 1580s."
- Noonan, Deborah. U. of South Florida: "Smashing Stereotypes: Androgyny, Agency and Subversion in Marlowe, Kyd, and Shakespeare."

Pettitt, Tom. Odense U.: "Towards the Zeilform: Marlowe's Massacre and Oral Transmission."

Proser, Matthew. U. of Connecticut: 'Barabas's 'Dainty Gallery': Aggression, Plots, Poison, and Dreams in Marlowe's The Jew of Malta."

Riggs, David. Stanford U.: "Persuading Men to Atheism: Marlowe's Quarrel with God."

Shebert, Garry. U. of Alberta: "Marlowe's Doctor Faustus and the Mark of Menippus."

Shepard, Alan. Texas Christian U.: "Marlowe's Dissent from Epic Masculinity in Dido, Queen of Carthage"

Singh, Jvotsna. Southern Methodist U.: "Desire and Its Discontents in Edward II."

Stanton, Kay. Cal State Fullerton: "No Queen of England if Not Through Queen from France: Isabella of Marlowe's Edward II and Shakespeare's Henry V."

Starks, Lisa. U. of South Florida: "'For scepters and for slippery crowns': Sadistic and Masochistic Identification and Desire in Marlowe's Tamburlaine the Great."

Stevenson, Ruth. Union College: "Transmission, Translation, and Technique in Marlowe's Quid, Elegies 1-5 of Book I."

Stott, Carolyn. Simpson College: The Construction of Identity in Doctor Faustus."

Templeton, R. Eugene. Hillsdale College: "The Non-existent 'Sound Machiavel' in Christopher Marlowe's The Jew of Malta: A Moral Order Adrift."

Tromley, Fred. Trent U.: "Icarus, Tantalus, Faustus"

Varga, Christopher F. CUNY: "Edward II: Marlowe's Amoral History."

Warren, Marsha. Boston U. "The Vivisection of Ed: Tyranny and the Fragmentation of Monarchical Power in Edward II."

Weil, Judith, U. of Manitoba: Service and Slavery in Doctor Faustus."

West, William. U. of Minnesota: "Marlowe's Theory of Rhetoric."

SEMINAR ON TEACHING  
MARLOWE VIA COMPUTER

"The Faustbook 1993: Producing Studious Artisans: Collaborative Teaching, Peer Teaching and Modem Magic."

Panelists: Sharon Johnston, Maynard Evens High, Orlando, FL; Teri St. John, Lake Highland Preparatory, Orlando, FL; Jeannie Torre, Lake Highland Preparatory; Brenda Walton, Lake Highland Preparatory

DIDO, QUEEN OF CARTHAGE

At the King's School, Canterbury, July 6th, 1993

I am precise in my dating of when I saw Dido because no two performances of this production were the same. Mounted primarily for the celebrations of King's Week, it was also toured to Cambridge, where it opened, and where many members of the Marlowe Society saw it, but it was there badly hit by the defection, at a late stage, of the original Dido, who (letting the part go to her head?) eloped. By the time it had returned to Canterbury, a professional actress, Kate Thorne, had been drafted in to take the role, and the production as I saw it was also enhanced by featuring as the post-dinner entertainment for the King's School summer banquet, being staged in the dining hall to a large, convivial and appreciative audience.

The production was a lively and enterprising one. Lavish and elaborate costumes had been created, ranging from rakish black doublets for the gods and godlings, through plainer attire for the Trojans, to an elegant Edwardian gown with pearls for Kate Thorne's stately Dido. Half-masks added an air of aloofness to the gods, particularly Miranda Scott-Barrett's sweet-voiced Venus, who sang several songs in the scenes involving Ascanius and Cupid (here doubled by Peter Lawrence, an accomplished and enchanting child actor). The set was far plainer: a grille between two pillars served for the cave mouth, and tables pushed together did duty for everything else. For the most part the skills of the actors needed nothing more to help them: the student cast was impressive and committed, as demonstrated by the fact that there was only minimal jarring between them and the professional Dido. The only infelicities in the casting were Eliot Shrimpton's histrionic Iarbas, and, arguably, Suzie Madigan's Anna, a helpful housewife who seemed oddly disconnected from the prevailing ethos of the Carthaginian court. These casting decisions were perhaps prompted by the sentiment, expressed in the program notes, that "the suicides, in rapid succession, of Iarbas and Anna have more kinship with the Pyramus and Thisbe interlude in A Midsummer Night's Dream than with high tragedy."

With any very rarely performed play, the spectator is bound to wonder whether it will work at all. Dido certainly did; at just over an hour and a half without an interval (this was the final performance, and it apparently grew longer each time), it provided a perfectly coherent, if unusually intense, theatrical experience. A strong accompanying score and the charming setting, with the towers of Canterbury

Cathedral visible through the window and the audience of banqueters, combined to make it a memorable and instructive evening.

Lisa Hopkins

Sheffield Hallam University

## MARLOWE MEMORIAL AT DEPTFORD

Although summer was but three weeks away, the 30th day of May dawned chill and blustery with dark clouds scudding across the sky and threatening rain squalls. The train from Charing Cross took us south of the river and let us off at Greenwich, since British Rail, in its wisdom, closes Deptford station on Sundays. It is a "goodish" walk back to Deptford from the Greenwich station, "a fair stretch of the legs." Facing into the oncoming wind, we pulled our coats more tightly around us, put our heads down, and plunged forward.

I had come to England in April to visit St. Nicholas's Church in Deptford, where Marlowe was buried, and meet the Rev. Canon Graham Corneck. He was most cordial and gave me a tour of the church, which is just a few yards beyond the vicarage. The churchyard is very lovely, and very affecting with the weathered gravestones resting in the deep green grass and bluebells growing beside the ancient walls.

I meet with Rosemary Furber, who was organizing the Marlowe memorial. When she learned of my lengthy research, and that I had been a friend of the late Dr. Leslie Hotson, she invited me to be a speaker on the program in May. Before I left, Canon Corneck put me in touch with the Greenwich Borough Council which had just come forward with some money to erect a plaque to Marlowe in the churchyard, but were at a loss to know what to write upon it. I wrote a text for them using Marlowe's own words on the death of Tamburlaine.

Now, here it was the 30th of May. We reached the church at 2:30 and found a large, eager crowd clustered at the front door hoping to get in and more coming every minute. Everyone eventually made it inside although many dozens of people had to stand. They were very patient and good natured throughout the long afternoon, considering that the program went well over two and a half hours with no intermission.

Canon Corneck opened the festivities with a prayer. The program was then turned over to the playwright, Peter Whelan, who acted as Master of Ceremonies. He introduced Charles Nicholl, author of The Reckoning, who gave a eulogy. Then followed young actors and actresses from the Alleyn School of Drama who performed as The Seven Deadly Sins from Dr. Faustus.

The rest of the program consisted of speakers, lovely madrigals performed by The Wormale (an anagram

for Marlowe) Consort, and excerpts and readings from Dr. Faustus, The Massacre at Paris, Dido Queen of Carthage, and Tamburlaine. The actors from the RSC did numerous excerpts from Peter Whelan's play The School of Night.

However interesting the whole program was, the high points were without a doubt Janet Suzman's reading of one of Dido's gorgeous speeches, and Antony Sher's performance of the final speech of the dying Tamburlaine: "And shall I die, and this unconquered?" Antony Sher's Tamburlaine was absolutely brilliant.

Sam Wanamaker was to have been the last speaker for the portion of the service in the church, but he failed to arrive, which may have been just as well, as the poor audience had been patient for going on three hours. Everyone gratefully poured out into the churchyard. The Bishop of Woolwich, who was to have blessed the plaque for Marlowe, had long since left and his duties were taken over by Canon Corneck.

When I saw the plaque in its final form, I almost had to laugh. The Greenwich Borough Council had backed out of sponsorship, and in its stead the money had been put up by the Co-op Memorial Services. They had spent considerable money and ended up replicating the same quotation on the plaque inside the church: "Cut is the branch that might have grown full straight."

The afternoon was almost gone; it was 400 years almost to the hour when the great Renaissance genius was slain. With the fading sun slipping behind the darkening clouds, I laid a sheaf of blood red roses beside the plaque and read:

"Meet heaven and earth, and here let all things end,  
For earth hath spent the pride of all her fruit,  
And heaven consum'd his choicest living fire!  
Let earth and heaven his timeless death deplore,  
For both their worths will equal him no more!"

Grace Kent      The Huntington Library, San Marino, CA

## JARMAN'S EDWARD II

Directed by Derek Jarman. With Steven Waddington, Tilda Swinton, Andrew Tiernan. UK, 1992. 91 minutes.

Derek Jarman's version of Marlowe's Edward II is probably a production Marlowe would have approved because it is so provocative and outrageous. Jarman creates a camp adaptation of Edward II, which he translates into a post-modern struggle between gay liberationists and militaristic fascists, who engage in sado-masochistic acts of violence as the means of dominating and destroying each other. The larger political sphere of England's wars with France and Scotland disappears; the war within the kingdom

between the barons and Edward is deemphasized, with many of Marlowe's barons not appearing as characters. Instead, Jarman concentrates on the struggle of the gay lovers Edward, Gaveston, Spencer, and even Lightborn against Mortimer and Queen Isabella.

The royalty of the English kingship is also undercut; Edward II never looks like a king, being dressed most often in oversized hippie garb. The throne itself is ornately regal, but even when seated on it, Edward seems an intruder or impostor. At one point in the continuing sexual wars, Edward's son comes upon the discarded crown and placing it on his head wonders aloud what it is and to whom it belongs. Although Queen Isabella initially appears more royal in her rich evening gowns and tiara, her behavior soon degenerates into such cruel, white-lipped, Machiavelian baiting and torturing of the gays that she can hardly be considered regal. And Mortimer, dressed in his tight-fitting military fatigues, green beret, and boots appears as a wind-up military fascist, hardly the stuff of worthy kingship.

Marlowe's play begins with Gaveston in a London street reading a letter from Edward telling him that "My father is deceas'd / Come, Gaveston, / And share the kingdom with thy dearest friend." Then the three poor men appeal to the now imperious Gaveston, who dismisses them as not "men for me." Jarman's opening scene is more indirect and ambiguous. An unidentified man descends with a lantern to a dark room where another man, also unidentified, sleeps in a hunched fetal position, a posture perhaps brought on by drunkenness. The man with the lantern quietly takes a balled up letter from the sleeping man's hand and reads aloud the Marlovian first sentence. Following this, he travels to another place and gives the letter to a silent, handsome, unshaven man who delivers it finally to a red-headed, smirking man, who lies in a bed next to two copulating male lovers. The red-haired man reads the letter aloud and recites the Marlovian speech about his need for "wanton poets, pleasant wits, and Italian masks by night." As he does so, the men in bed continue to make love as accompaniment to his depiction of gay pleasures. Then he stops them and asks who they are and when they answer that they are sailors, he dismisses them with "These are not men for me" and journeys to Edward, who awaits him with expectant lips and open mouth.

This is a complex opening because, among other things, it plays on our awareness of the original play, specifically the death scene of Edward when Lightborn descends to his foul dungeon to dispatch him. Knowing nothing about Jarman's version, I immediately assumed he was beginning with the Marlovian death scene, an assumption I soon dismissed when there was no killing. But I still did not know who anyone was until Gaveston read the letter and described his pleasure ethos. The identities of the

other men were not revealed until progressively later in the narrative, Edward when he was embraced by Gaveston, Spencer when he accompanied Gaveston, and Lightborn near the end. A final irony of the opening sequence is that it indeed presages and parallels Jarman's ambiguous version of the death scene of Edward, as I will explain later.

Jarman's major changes concern the spelling out and emphasizing of the sensationalist elements inherent in the original text. Ian McKellen's Edward (1968) was effeminate, kissed Gaveston fully on the lips, pushed aside the importunate Isabella, and cried with anguish over Gaveston's exile and death. But Jarman adds intensity and flamboyance to every relationship. Edward is in bed with his queen whom he can not make love to. She presses on top of him, takes his hand to lead him into sexual intimacy, but he can not perform with a woman and turns away in disgust. When Gaveston arrives in court, they enjoy their naked shows: a muscular, scantily-clad man dances provocatively with a snake à la Maria Montez in the camp classic Cobra Woman (1944); Prince Edward witnesses his father and retinue doing nude calisthenics, which is followed by a quasi-chorus line of naked rugby players locked in a sweaty scrum.

The bizarre activities are not restricted to the gay characters. Mortimer is presented as a fascist military control freak who lives in his uniform and is determined to crush the gay faction. He has Gaveston machine-gunned, sets his "bully boy" policemen, who advance striking their shields in rhythm, against Edward's crowd. Mortimer is also a crypto-masochist whipped and dominated by hired women and Isabella, who, in turn, devours handsome hunks in her bed.

The domination and ridicule that are present in Marlowe receive greater emphasis in Jarman's version. The old and pathetic Bishop of Coventry is tortured by Gaveston and Edward who strip and beat him, remove his false teeth and then force his head into their crotches. When Gaveston is exiled, he passes through a gauntlet of vengeful clerics and lords who spit copiously on him. After Edward and the all-but-mute Spencer torture and kill the strung-up chief-of-police, they bathe in his blood and then wash it off with dirt. Finally, the most startling innovation in the violence is the emergence of Queen Isabella as a fully-fanged vampire. She demonstrates her blood-thirstiness when she and Mortimer sadistically interrogate, in the presence of the wide-eyed young prince, the imprisoned "traitor" Kent, who berates them for the treatment of his brother. Isabella leans over as if to caress Kent's neck, but instead bites into it in a lingering vampire kiss after which she smiles triumphantly bloodyfaced. When she and Mortimer realize that they are the rulers of England, they race like raucous children to the throne, squeeze together onto it and laugh maniacally as Mortimer rhapsodizes about

his newfound power and what it means to them. Each recognition provokes greater laughter.

Isabella's role in Edward's grisly death is also heightened. It is she, not Mortimer, who sends Lightborn to kill Edward, but she does not provide him with the deadly letter and token, spelling both his and Edward's deaths. Instead, Isabella gives the assassin a lock of her hair to be delivered to Edward as an ironic memento of their former love. The death scene itself is changed as well to represent a more ambiguous ending. Lightborn descends to the pathetic Edward whose posture in prison resembles that of the opening scene, as I described earlier. Lightborn enters the dungeon carrying a hot spit, but unaccompanied by Matrevis and Gurney, who do not appear in the movie. In what seems to be a dream sequence, Lightborn rams the hot spit into Edward's anus while suddenly appearing thuggish punks hold him down and leer in triumph. The portion of the screen where Lightborn stands turns blood-red; as he continues to twist the spit in Edward's rectum, the dying monarch screams in utter agony.

But this scene fades and we get a second version, which seems to be "actuality," of Edward's end. Lightborn enters Edward's cell with the hot spit, but this time he douses it in a pool of water and then goes to Edward and caresses him. In this version, Edward survives to live with Lightborn as he once desired to live with Gaveston and Spencer. Subsequently, we see the young prince, now fully emerged as a monster-androgynous child, garbed in his mother's high heels and earrings, with a smear of lipstick on his pouting lips, tap dancing on the top of the cage containing Mortimer and Isabella, who are covered by birdlime or dung, imprisoned grotesquely inside the cage à la Bajazeth and Zabina. The film ends with a vision of Edward's supporters sitting peacefully in an image of harmony with Edward in a voice-over intoning "what are kings, . . . / But perfect shadows in a sunshine day?" However, he ends with the hopeful words that he will continue to live as he wants to.

Jarman's treatment of the Marlovian text—he co-scripted the movie—is Wellesian, an appropriation. Some of Marlowe's original lines are present, but other lines are adapted and sometimes spoken by different characters from those in Marlowe's play. The visual aspects of the movie are primary: the obsessive closeups of the faces and muscular bodies resemble the perfume and Jeans' ads in which the beautiful bodies are frozen in abandoned poses. Jarman's version is a series of quite vivid and quick scenes in the imposing stone quarry that serves as the set. It's a huge warehouse-like setting that he uses to startling effect, especially in the backlit scenes with characters stuck between stone walls, squeezed tightly into narrow confines. The amorphous stone quarry setting adds a sense of isolation, severity, and time-

lessness to the events depicted. Derek Jarman, the enfant terrible of British cinema who earlier made the film about Caravaggio (1986), another flamboyant Renaissance rebel who ended violently, has created a post-modernist translation of Marlowe's text into a stateless and timeless depiction of gay liberation politics locked in campy conflict with repressive military fascism.

Frank Ardolino

University of Hawaii at Manoa

## RECENT STUDIES IN MARLOWE

- Biggs, Murray. "Some Problems of Acting in Edward II." The Arts of Performance in Elizabethan and Early Stuart Drama: Essays for G. K. Hunter. Ed. Murray Biggs, Philip Edwards, Inga-Stina Ewbank, and Eugene Waith. Edinburgh: Edinburgh University Press, 1991.
- Brady, Jennifer. "Fear and Loathing in Marlowe's Edward II." Sexuality and Politics in Renaissance Drama. Ed. Carole Levin and Karen Robertson. Lewiston, NY: Mellen, 1991.
- Brennan, Michael G. "Christopher Marlowe's The Jew of Malta and Two Newspaper Accounts of the Siege of Malta." Notes and Queries 40 (1993): 157-160.
- Brinker, Ludger. "The Art of Marlowe's Prologues: Subtle Innovations within Traditional Patterns." Cahiers Elisabethains 42 (Oct. 1992): 1-15.
- Brown, Patricia A. "Self and Power: Political Reconstruction in the Drama of Christopher Marlowe." Dissertation Abstracts International 52 (1992): 3289A-3290A.
- Burgess, Anthony. A Dead Man in Deptford. London: Hutchinson, 1993. [Novel].
- Galle, Jeffrey. "A Brooding Eloquence: Amplification and Irony in Marlowe's Dramas." Dissertation Abstracts International 52 (1992): 3291A-3292A.
- Godman, Maureen. "Stow's Summarie: Source for Marlowe's Edward II." Notes and Queries 40 (1993): 160-163.
- Honigmann, Ernst. "Ten Problems in Dr. Faustus." The Arts of Performance in Elizabethan and Early Stuart Drama: Essays for G. K. Hunter. Ed. Murray Biggs, Philip Edwards, Inga-Stina Ewbank, and Eugene Waith. Edinburgh: Edinburgh University Press, 1991.
- Levin, Richard. "Early Responses to Tamburlaine." Notes and Queries 40 (1993): 176-177.
- Manlove, Colin. Christian Fantasy: from 1200 to the

- Present. Notre Dame, Indiana: University of Notre Dame, 1992. [Chapter 6 is on Doctor Faustus.]
- Manning, John. "This Blessed Sight: Marlowe's Doctor Faustus and the Conventions of the Icones Illustrium." Notes and Queries 40 (1993): 154-157.
- Marlowe, Christopher. Doctor Faustus: A- and B-texts (1604, 1616). Ed. David Bevington and Eric Rasmussen. The Revels Plays. Manchester: Manchester University Press, 1993.
- Martínez López, Miguel. "The Discovery of Solitude and Christopher Marlowe's The Tragical History of the Life and Death of Doctor Faustus." Confronto Letterario 8.16 (Nov. 1991): 349-361.
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