



Marlowe Society of America Newsletter

FROM THE MSA PRESIDENT

A CONGRATULATORY NOTE

Over the past three years or so, I have had the good fortune to see at first-hand the steady advances of the Marlowe Society. As the Marlowe sessions of the MLA in New York City last December and the spate of articles and books on Marlowe in the past few years have abundantly demonstrated, the interest in Marlowe scholarship and the quality of the written and spoken presentations have never been stronger. The recent publication of *Marlowe's Empery*, a collection of essays from members who spoke at the last international conference and at recent MLA meetings, is just the latest in the rush of potent testimonies of outstanding scholarly activity on Marlowe.

The Fifth International Marlowe Conference, to be held from June 30-July 4, 2003, at Cambridge University, boasts an unprecedented variety and excellence of participants and scholarship. The plenary sessions and papers reflect a diversity of interests and approaches that affirm the good health of current Marlowe scholarship. In addition to the sessions, the program ranges handsomely from a talk by a garden historian, Letta Jones, to a production of *The Massacre At Paris* to a banquet in Marlowe's stately dining hall at Corpus Christi. The overwhelming number of proposals submitted by Marlovians for the San Diego MLA Marlowe sessions proves that interest in Marlowe scholarship does not diminish after an international conference. On the contrary. In the midst of troubled times of political and economic distress, it is very gratifying to see that the Marlowe Society is able to surpass itself in encouraging, inspiring, and promoting such a wealth of scholarship.

I should also mention the comradeship and fast friendships that the Society has engendered. I know from the constant exchange of emails among members of the Executive

Vol. XXIII, No. 1, Spring 2003

Board and from their fresh ideas for improving the Society that many close ties have been formed that have led to a strengthening of the effectiveness of the Society—not only in the mechanics of the organization but in its spirit. I know, too, from the frequent emails of members new and old that, in addition to loyal support, there is genuine excitement about the activities of the Society, including its *Newsletter* and *Book Reviews*.

There is no adequate way to express congratulations to the entire membership for making the Society such a model of excellence. But that is no reason not to try. Hence, this congratulatory message which, please believe me, is deeply felt.

Robert A. Logan

FIFTH INTERNATIONAL MARLOWE CONFERENCE CAMBRIDGE UNIVERSITY 2003 HIGHLIGHTS

June 30, St. Catharine's College

1:00-3:00 Registration

3:30 Robert A. Logan: Presidential Welcome

4:00 David Bevington: "Christopher Marlowe:
The Late Years"

July 1, St. Catharine's College

1:45 Leah Marcus: "Marlowe *In Tempore Belli*"

5:30 Letta Jones: on Gardening History

July 2, St. Catharine's College

1:45 Paul Marcus: on Directing Marlowe's
Plays

8:00 pm *THE MASSACRE at PARIS*
(Location TBA)

July 3, St. Catharine's

1:30 Andrew Gurr: "The Great Divide of 1594"

8:00 pm Corpus Christi Hall: MSA Banquet

MARLOWE SOCIETY OF AMERICA

Robert A. Logan, President; Bruce E. Brandt, Vice President; Laurie E. Maguire, Secretary; Roslyn L. Knutson, Treasurer; Georgia E. Brown, Membership Chair; Rick Bowers, Editor, *MSA Newsletter*; Duke Pesta, Editor, *MSA Book Reviews*

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

Professor Robert Logan
23 Dockerel Road
Tolland, CT 06084-3602
860-768-4137; logan@MAIL.HARTFORD.EDU

New memberships and renewals should be sent to the Membership Chair:

Georgia E. Brown
7Elsworth Terrace
London NW3 3DR
ENGLAND
georgiabrown@yahoo.com

Membership Fees: We can accept checks for U.S. dollars drawn on U.S. banks or checks in other currencies drawn on a bank in that country. Checks payable in dollars but not drawn on a U.S. bank do not work. Please note that the overseas rate is slightly higher because of the additional postage costs. The membership fee is set in U.S. dollars, but equivalent rates are shown for Canada and the United Kingdom. Overseas members outside of the United Kingdom may pay in U.S. dollars or they may write or e-mail the membership chair to ascertain the equivalent fee in their own currency.

United States	1 year = \$20 3 years = \$50 US Graduate students = \$10
Canada	1 year = \$20 US or \$30 Canadian 3 years = \$50 US or \$75 Canadian Graduate students = \$10 US or \$15 Canadian
United Kingdom	1 year = \$25 US or £16 Sterling 3 years = \$65 US or £42 Sterling Graduate students = \$15 or £10 Sterling
Other Overseas Memberships	1 year = \$25 US or inquire for equivalent fee 3 years = \$65 US or inquire for equivalent fee Graduate students = \$15 or inquire for equivalent fee

MSA Newsletter publishes reviews of Renaissance, and especially Marlovian, drama; notices of recent and forthcoming publications; announcements; and brief articles or notes of interest to Marlovian scholars. The opinions expressed are those of the authors, and do not necessarily reflect that of the MSA. The editor reserves the right to refuse items, to ask for revisions, and to make stylistic changes that he deems appropriate. The deadline for the Spring issue is March 1 and for the Fall issue Sept. 1. Send inquiries, announcements, and submissions to:

Professor Rick Bowers, Editor
Marlowe Society of America Newsletter
English Department
University of Alberta
Edmonton, AB
CANADA T6G 2E5
rick.bowers@ualberta.ca

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

Professor Duke Pesta, Editor
MSA Book Reviews
2307 South Bluestone St.
Stillwater, OK 74074
405-533-2896; dpesta@brightok.net

MSA web site <<http://www.sla.purdue.edu/academic/engl/marlowesoc>>
© MSA: All rights reserved to authors.

Abstracts of the MSA Session, "Marlowe's Anatomies, Marlowe's Wounds, Marlowe's Eyes," New York, 2002

MARLOWE'S ANATOMIES
by
J. Duke Pesta
Oklahoma State University



J. Duke Pesta

I examine Marlowe's *Doctor Faustus* as a site of epistemological uncertainty that reflects sixteenth-century tensions between truths discovered philosophically and truths discovered empirically. One key focus of this tension was the burgeoning science of human dissection, which became a battleground between the anatomical knowledge of the ancients (notably Aristotle and Galen) as transmitted in books, and the new anatomical insights of men like Vesalius, as transmitted through the actual dissection of human bodies. Accordingly, I note the correspondences between early modern representations of the anatomist and the tragic hero, and suggest that these tensions are rehearsed in *Doctor Faustus*, a play where the protagonist in particular finds himself caught between knowledge revealed in books and knowledge revealed in bodies. Seen in this light, Faustus himself comes to represent at times both Galenic and Vesalian anatomical perspectives as he moves through his tragedy.

MARLOWE'S WOUNDS
by
Matthew Greenfield
College of Staten Island
City University of New York



Matthew Greenfield

Elaine Scarry has argued that the experience of intense pain is curiously absent from imaginative literature. Literature, Scarry says, frequently mentions or shows us someone suffering, but leaves the experience of pain unrepresented: pain "unmakes the world" and reduces its victims to a purely private experience, one that cannot be communicated. Agony destroys language and leaves its victims abject, isolated, and powerless. Few imaginative writers have tried harder than Christopher Marlowe to push past the limitations described by Scarry, to find language for the description of pain. In Marlowe's work, and in his *Tamburlaine* plays in particular, pain confers authority on its victims and generates fluent and copious speech. But personages in Marlowe's fictions also frequently produce a very different kind of verbal response to bodily trauma: when they have been fatally injured, they deliver precise physiological accounts of the onset of death, as if conducting their own autopsies.

I suggest that Marlowe uses self-dissection as one of his central tropes for the theatrical transaction between spectator and performer. Marlowe's characters employ their wounds in a metatheatrical struggle for the attention of the audience. When these characters turn their vision inward, in a peculiarly literal form of interiority, and map the damage to their veins and arteries, they temporarily take

possession of the stage. These wound-narratives may be literary anomalies, but they provide a useful challenge to our general assumptions about embodiment, pain, and self-narration.

MARLOWE'S EYES
by
Tanya Pollard
Macalester College



Tanya Pollard

It has been widely remarked that Marlowe's plays are preoccupied with spectacle, with ocular extravagance. It has been less widely remarked, however, that they are equally preoccupied with eyes themselves, and the mechanics of vision. Eyes, in Marlowe, taint, censure, fix, shine, rush, flow, attract, enjoy. They are roused, bescratched, blasted, torn, burned, chained, fed, pleased, deceived, offended, detained. Strikingly, eyes and vision are explicitly material, physiological phenomena in these plays. Marlowe repeatedly evokes Gorgons, basilisks, and hapless Actaeon to point to the disastrous and intensely bodily consequences of exposing eyes to dangerous, if alluring, spectacles. These scenes of catastrophic viewing suggest a conception of eyes as both vulnerable and embedded in the body, confirming early modern medical writings in their emphasis on both the delicacy of the organ and the primacy of vision among the senses. Marlowe's fascination with the physicality and fragility of the eye suggests a darker underside to the reputed power of the

gaze—a potential objectification embroiled in the subjectivity accorded by viewing—with threatening implications for spectators both in and of Marlowe’s plays.



**Abstracts of the MSA Session, “Christopher Marlowe: Old Traditions and New,”
New York, 2002**

**BLUNT’S “DOUBLE DUTY”: A
POSTSCRIPT**

by
Robert F. Darcy
Utica College of Syracuse University



Robert F. Darcy

While one of the modern debates about *Hero and Leander* has centered on the question of the poem’s status as either a tragic fragment or a comedic whole, Edward Blunt, who prepared the editorial apparatus for the poem in its earliest known edition, has perhaps not been adequately credited for his role in controlling the initial interpretive reception of the poem and for giving early shape to its subsequent reception history. If the poem’s own language does not itself have a tragic inflection, Blunt infuses a somber mood with his dedicatory epistle, written in the spirit of funeral eulogy, in which he reminds readers of Marlowe’s untimely death and extrapolates from Marlowe’s own biography a tragic parallel for young Hero and Leander.

But beyond Blunt’s exertion of influence over the text on his presses, his editorial engagement with the poem reveals a potential insight into how early modern readers might have come to understand their activity of reading and their developing investment in a popular literary hermeneutics. The relatively modest editorial package of Blunt’s edition contains a revealing peculiarity, a single marginal gloss declaring Marlowe’s use of periphrasis—the figure known in Puttenham’s *Arte* by the English term “ambage,” or circumlocution—at the moment when Leander begins his long-winded oratory of persuasion in Hero’s ear. If the gloss is Blunt’s, it is a curiously flawed attempt to identify rhetorical form (Marlowe’s verse does not, despite the gloss, aim for periphrasis) at a moment in the poem precisely when rhetorical skill appears to hold the key to advancing the lovers’ plot. Excited into identification with Leander, Blunt signals his own desire to qualify as an authorized reader with rhetorical savvy, however flawed his efforts to satisfy this desire finally prove.

Despite Blunt’s marginal blunder, however, his general editorial activity impresses upon the reader an investment in surveying glosses that identify rhetorical figures like that of periphrasis. In establishing this value, what Blunt helps gloss over, as it were, is the fact that Hero’s acquiescence and the lovers’ ensuing union are not dependent upon Leander’s ability to persuade: she is never fooled by his rhetoric, as she makes clear, but rather is engaged in a lively performance of her own, with her own complicated set of motivations. For a reader moved to identify with Hero, the rhetorical form of Leander’s speech and Blunt’s ill-considered gloss were never relevant in the first place. Blunt’s editorial control, however, may not make room for variations in relevance, and may instead curb a Hero-minded reader from reading, as she would, differently.

[NOTE: This paper was a postscript to an article originally slated for the MLA convention program but accelerated into print ahead of schedule, in the fall of 2002. The

“double duty” alluded to in the title is Blunt’s own term for naming his joint obligation to dead Marlowe and to Marlowe’s living patron, Thomas Walsingham. I hope it is also evident how Blunt’s editorial effort is itself a form of after-writing, or postscript, not merely appended to but also transforming of Marlowe’s earlier text.]

THE SPACE OF WRITING IN *DOCTOR
FAUSTUS*

by

Georgia E. Brown
Cambridge University



Georgia E. Brown

This talk explores the ways *Doctor Faustus* draws attention to things buried in the texture of writing. Faustus is “doctus”, a man expert in the manipulation of languages and letters. In humanism, an individual’s behavior and language are expressive of their inner state, so that word, letter and script have ideological, logical and pedagogical functions. As Faustus orients himself both inside and outside various kinds of language, the play resists and perpetuates the obsession with hierarchical precision inculcated by the particular logic of alphabetization. On one hand, the anagrams, and the pact written in blood, reveal that writing is spatially conceived and materially determined. On the other hand, the play explores another understanding of writing that is more familiar and conceives of writing as transcribed speech, relating it to the logos.

Doctor Faustus analyses different languages, including foreign languages, divinic

language and magic writing, and their relation to the definition of the subject. Interrelationships between letters and characters are further developed in the contrast between the textual and literary ambitions inscribed in the play and its embodiment as theatre, as well as the contrast between the tragic and comic scenes with their tendency to literalize and privilege the material realm.

In the Renaissance, the self is constituted by writing and by diagrammatic and geometrical principles that also control the structure of the heavens and the earth. Writing penetrates, delineates, and explores space, and is related to cosmography and geography—all forms of knowledge that locate the individual in a space which is ideologically determined. As Faustus flies through the air and circumnavigates the world, he parodies the medieval tradition of the Bible as a compass and strives to extend himself through time and space. *Doctor Faustus* registers a crisis in the interrelated sciences of writing, cosmography, and geography, as new modes of positioning the self in relation to space, to national identity, to the new conditions of information and to Protestant scriptures exerting their own pressures.

MARLOWE AS TRANSLATOR AND
INTERPRETER OF OVID

By

Maurice Charney
Rutgers University



Maurice Charney

Marlowe’s translation of the three books of Ovid’s *Elegies* has not been taken seriously as

an important part of his collected works. However, it provides our only example of Marlowe working in a highly sexual, colloquial mode and reveals possibilities for his style that remained undeveloped after he turned to the mighty, soaring lines of *Tamburlaine*. In his Revels edition of Marlowe's *Poems*, Millar Maclure questions Marlowe's abilities as a Latinist, but Maclure doesn't seem to have a feeling for Renaissance ideas of translation and the freedom it offers the poet.

At their best Marlowe's translations are witty, colloquial, sexually titillating, and dramatic in their sense of highly characterized speakers. The paper demonstrates the colloquial vigor of Marlowe's translation through close examination of three poems: Elegy I, x "To his mistress, that she should not ask pay for her favors"; Elegy II, iv "He likes all kinds of women"; and Elegy III, vi, "He complains of his impotence on a certain occasion."

FROM THE EDITOR

This issue marks the end of my first three-year term as editor of the Marlowe Society of America Newsletter—and the beginning of my second one. I remain committed to keeping the lines of communication open for our international membership.

Members are reminded that *MSAN* has very little backlog and, as an international society, is interested in printing reviews of films or productions of Marlovian drama that occur anywhere in the world. Great Britain, the United States, Japan, Canada, Australia—anywhere you see Marlowe happening, be sure to let the society know. Other brief articles and notes on matters of interest to Marlovians are also sought. Address and deadlines appear on page 2. Inquiries to the editor are always welcome: rick.bowers@ualberta.ca

*Photographs in this issue are courtesy of Bruce E. Brandt, Vice President, MSA.



CALL FOR PAPERS

The Central Renaissance Conference invites papers on literature from 1500 to 1700 for its conference, to be held at the University of Kansas 19-20 September 2003. Send summary of paper to Professor Richard Hardin, English Department, Wescoe Hall, University of Kansas, Lawrence, KS 66045, or e-mail to rhardin@ku.edu
Deadline is 15 April 2003.



RECENT STUDIES IN MARLOWE

- Bevington, David. "Staging the A- and B-Texts of *Doctor Faustus*," Deats & Logan ed., pp. 43-60.
- Bowers, Rick. "Hysterics, High Camp, and *Dido Queene of Carthage*," Deats & Logan ed., pp. 95-106.
- Brown, Georgia E. "Tampering with the Records: Engendering the Political Community and Marlowe's Appropriation of the Past in *Edward II*," Deats & Logan ed., pp. 164-87.
- Callens, Johan. "European Textures: Adapting Christopher Marlowe's *Doctor Faustus*," *The Cambridge Companion to Sam Shepard*, ed. Matthew Roudane (Cambridge: Cambridge University Press, 2002), 189-209.
- Charney, Maurice. "Marlowe's *Hero and Leander* Shows Shakespeare, in *Venus and Adonis*, How to Write an Ovidian Verse Epyllion," Deats & Logan, ed., pp. 85-94.
- Cunningham, Karen. "Forsake thy king and do but join with me": Marlowe and Treason," Deats & Logan, ed., pp. 133-49.
- Deats, Sara Munson, and Robert A. Logan, eds. *Marlowe's Empery: Expanding His Critical Contexts*. (Newark: University of Delaware Press, 2002). [In the introductory essay, Robert Logan writes: "we have attempted to expand the critical contexts of current Marlowe studies to include the cultural and theatrical as well as the economic, political, and social provenance of Marlowe's poems and plays."]
- Deats, Sara Munson. "Marlowe's Interrogative Drama: *Dido Queene of Carthage*, *Tamburlaine*, *Doctor Faustus*, and *Edward II*," Deats & Logan ed., pp. 107-30.
- Fuller, David. "*Tamburlaine the Great* in Performance," Deats & Logan ed., pp. 61-81.
- Hedrick, Donald. "Male Surplus Value," *Renaissance Drama* 31 (2002): 85-124.
- Knutson, Roslyn L. "Marlowe Reruns: Repertorial Commerce and Marlowe's Plays in Revival," Deats & Logan ed., pp. 25-42.
- Logan, Robert A. "Introduction: Marlowe's Empery: Expanding His Critical Contexts," Deats & Logan ed., pp. 13-21.
- Moore, Roger E. "The Spirit and the Letter: Marlowe's *Tamburlaine* and Elizabethan Religious Radicalism." *Studies in Philology* 99 (Spring 2002): 123-51.
- Nakayama, Randall. "I know she is a courtesan by her attire": Clothing and Identity in *The Jew of Malta*," Deats & Logan ed., pp. 150-63.
- Shepard, Alan. *Marlowe's Soldiers: Rhetorics of Masculinity in the Age of the Armada*. (Aldershot, UK: Ashgate, 2002). [Looks at the effects of proscriptions of English manhood on the sense of nation on stage; at proclamations of martial law and their effects on community; and at some effects in Marlowe's plays, such as magical realism, that seemed designed to thwart some of the warmongering in the Anglo-Spanish war years.]
- Voss, Paul J. *Elizabethan News Pamphlets: Shakespeare, Spenser, Marlowe and the Birth of Journalism* (Pittsburgh: Duquesne University Press, 2001).