



Marlowe Society of America Newsletter

Vol. V, No. 2, Fall 1985

MSA SESSIONS AT THE MLA

This year the Marlowe Society of America will sponsor two sessions at the MLA Convention in Chicago. The first session is a new event for the MSA, a workshop on approaches and responses to Marlowe. The second session constitutes the Annual Meeting of the MSA. The Annual Meeting will be followed by a refreshment hour.

MSA WORKSHOP:

A Christopher Marlowe Workshop: Approaches and Responses

Saturday, December 28, 12:00 noon to 1:15 p.m.,
Wright, WT, Hyatt

Presiding: Matthew N. Proser, President, MSA

1. "Dying in Style: Marlovian Death Scenes,"
Karen Cunningham, University of California, Santa
Barbara

2. "Lightborn's Spitte: Marlowe's Edward II
through Shakespeare's Richard III," Peggy
Goodman Endel, Florida International University

3. "Marlowe's Adlerian Heroes," William C. Stull,
University of Hartford

Members may obtain abstracts of the papers by sending a request and a stamped, self-addressed envelope to Professor Proser, English Department, U-25, University of Connecticut, Storrs, CT 06268.

ANNUAL MEETING

Christopher Marlowe: Author, Work, and Influence

Sunday, December 29, 7:15-8:30 p.m., Field, WT,
Hyatt

Presiding: Constance B. Kuriyama, Vice
President, MSA

1. Greetings and Announcements, Matthew N.
Proser, President, MSA, University of Connecticut

2. Report on MSA Book Reviews, Edward
Rocklin, MSA Book Reviews Editor, Clarion
University

3. "Digressio or Homework? Speculations on the
Ending of Hero and Leander," Bernard McElroy,
Loyola University of Chicago

4. "Marlowe's Ghost on Shakespeare's Stage,"
Kay Stockholder, University of British Columbia

5. "Is Christopher Marlowe an Autobiographical
Writer?" E. Pearlman, University of Colorado,
Denver

Respondent: Alan Hager, Loyola University of
Chicago

Members may obtain abstracts of the papers by sending a request and a stamped, self-addressed envelope to Professor Kuriyama, Department of English, Texas Tech University, Lubbock, TX 79409.

REFRESHMENT HOUR

A refreshment hour will follow the Annual Meeting, from 9:00 to 10:15 in the same room (Field, WT, Hyatt). Be sure to stay and join us for conversation. We will be serving wine punch and cookies.

CALL FOR PAPERS

MSA solicits papers for its 1986 meetings at the MLA in NYC. Send abstracts or papers of fifteen-minute length to Matthew N. Proser, President, MSA, English Department U-25, University of Connecticut, Storrs, CT 06268, by February 15.

MARLOWE SOCIETY OF AMERICA

Matthew N. Proser, President
Constance B. Kuriyama, Vice President
Sara M. Deats, Secretary
Robert A. Logan, Treasurer
Bruce E. Brandt, Membership Chairman and
MSA Newsletter Editor
Edward L. Rocklin, Reviews Editor

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

Professor Matthew N. Proser
President
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MSA BOOK REVIEWS publishes reviews of books on Marlowe and his period. Reviews, suggestions for reviews, and inquiries should be sent to the Review Editor:

Professor Edward L. Rocklin, Editor
MSA Book Reviews
Department of English
Clarion University
Clarion, PA 16214

MSA NEWSLETTER publishes play reviews, notices of recent or forthcoming publications, and notices of events or items 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 thinks appropriate. The deadline for receipt of material for the next issue of **MSAN** is April 1, 1986. Send inquiries, announcements, and submissions to the Editor:

Professor Bruce E. Brandt, Editor
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CONFERENCES, SPRING 1986

February 20-23, **John Donne Society**, University of Southern Mississippi. Address: John R. Roberts, Department of English, University of Missouri, Columbia 65211

February 27-March 1, **Ohio Shakespeare Conference: Fact into Fiction--Shakespeare and the Uses of History in the Renaissance**, Ohio State University. Address: Robert C. Jones, Center for Medieval and Renaissance Studies, Ohio State University, 230 West 17th Avenue, Columbus, OH 43210.

March 6-8, **International Machiavelli Society**, University of South Florida. Address: Silvia Ruffo-Fiore, Department of English, University of South Florida, Tampa, FL 33620.

March 6-8, **New College Conference on Medieval-Renaissance Studies**, Sarasota. Address: Lee D. Snyder, Program in Medieval-Renaissance Studies, New College, University of South Florida, Sarasota, FL 33580.

March 20-22, **Comparative Drama Conference**, University of Florida. Address: Karelisa Hartigan, Department of Classics, ASB 3-C, University of Florida, Gainesville, FL 32611.

March 20-22, **Renaissance Society of America with the Mid-Atlantic Renaissance Seminar**, University of Pennsylvania. Address: Georgiana Ziegler, Special Collections, Van Pelt Library CH, University of Pennsylvania, Philadelphia, PA 19104.

March 27-29, **Shakespeare Association of America**, Montreal. Address: Ann Jennalie Cook, 6328 Vanderbilt Station B, Nashville, TN 37235.

April 1-6, **World Shakespeare Congress of the International Shakespeare Association**, West Berlin. Address: Levi Fox, Shakespeare Center, Stratford-upon-Avon CV37 6Q2, England. April 3-5, **Central Renaissance Conference**, University of Kansas. Address: R. F. Hardin, Department of English, University of Kansas, Lawrence, KS 66045.

April 3-5, **Christianity and Literature (Southeastern Region)**, Covenant College. Address: Paul K. Hesselink, Department of English, Covenant College, Lookout Mountain, TN 37350.

April 3-5, **Northeast Modern Language Association**, New Brunswick, NJ. Address: Ida H. Washington, Department of Foreign Literature and Languages, Southeastern Massachusetts University, North Dartmouth, MA 02747.

April 3-5, **South-Central Renaissance Conference**, Southwest Texas State University. Address: Gary A. Stringer, Department of English, Box 5037 Southern Station, University of Southern Mississippi, Hattiesburg, MS 39406.

April 11-12, **Southern Renaissance Conference**, North Carolina State University. Address: George L. Geckle, Department of English, University of South Carolina, Columbia, SC 29208.

April 18-19, **West Virginia Shakespeare and Renaissance Association**, Morgantown. Address: William W. French, Department of English, West Virginia University, Morgantown, WV 26506.

The above list combines events selected from those advertised in PMLA (September, 1985) with events submitted directly to MSAN. Organizers are encouraged to submit notices of relevant meetings for publication in MSAN.

MSA ANNOUNCEMENTS

The revised constitution of the Marlowe Society of America is now ready for ratification by the membership. Each member will receive a copy of the constitution along with a ratification slip (at the end of the constitution) which is to be returned to MSA President Proser before the end of January, 1986.

1986 is an election year for the MSA. The election will be held in accordance with the revised constitution (if ratified), and we will be seeking at least two candidates for each office. The MSA will prepare a list of nominees and solicit additional names from the membership this spring, and the election will be held in the fall. To enhance the opportunity for membership involvement in the nominating process, the MSA plans to publish a membership list in the Spring, 1986, issue of MSAN.

The essays from the MSA's first International Marlowe Conference are now in galleys, and Vice President Kuriyama expects that the book should be ready to greet the world around March of 1986. Full bibliographic details should, therefore, be available for the next issue of MSAN.

The second International Marlowe Conference, originally planned for 1986, is now being rescheduled for 1987 in order to capitalize on the anniversary of the first production of Tamburlaine.

The dues increase voted on at the 1984 Business Meeting of the MSA goes into effect for 1986. The renewal slip accompanying this issue of MSAN reflects this increase. The MSA's dues are for the calendar year, and prompt renewals are greatly appreciated.

MARLOWE AND SUBTEXT

The following is an abstract of the paper presented by Michael Goldman, Princeton University, at the MSA's 1984 Annual Meeting.

My title refers to subtext in the theatrical sense, the felt presence of something added by the actor both to and through the text. The term derives from Stanislavsky, but subtextual life, performance life, has always been a necessary part of theatrical writing.

Stanislavskian analysis breaks up roles into motivational goals or intentions, which it calls objectives and superobjectives. Though Elizabethan parts cannot be simplistically reduced to such terms, still there are many motivational subtexts in Elizabethan drama. For the Marlovian hero, however, it seems more accurate to talk of a magical objective rather than a superobjective, a larger project which overshadows the local objective, indeed tends to blot it from sight, as the general thirst for supremacy magically beckons to Tamburlaine and entirely overshadows any particular conquest or crown.

Closely related to this is another general characteristic. Where many Elizabethan heroes seem driven by an urge to self-presentation, to self-conscious dramatization of their characters, Marlowe's heroes may more appropriately be described as driven to self-conjuration. Richard III, for example, may seem Marlovian in his hyperbolic self-definition, but with him we have the sense of a very definite character, speaking from well inside himself, who enjoys displaying his personality to the audience. Tamburlaine, by contrast, while he also enjoys playing before audiences, seems far more inclined to discover and assemble the elements of self-definition, to attempt to produce himself at each instant, to call himself into being. It helps to keep in mind the distinction between self-presentation and self-conjuration when reading Marlowe, for example in trying to grasp the quality of the Guise's first speech in The Massacre at Paris.

In a sense, the Marlovian hero is presented as an actor looking for his great role, restlessly testing and discarding gestures, stances, props, and tones of voice, and by these means attempting to make himself appear. Marlovian performance requires that the actor constantly try on his gestures of self-creation and make them work in the context of trying them on, rather than hiding behind them. Overall, Marlovian heroic acting seems to imply a subtle version of the alienation effect, a kind of passionate presenting of the

materials of performance simultaneously with the content of the performance.

Because the actor's process is so emphasized, because of the extraordinary sense of exploration which must accompany the performance of these roles (exploration both in the sense of extensive sensual realization of dangerous states of appetite and sensation and of displaying these states in an assertive and extravagant and often theatrically risky way), and because, moreover, the two kinds of exploration join in a manner that reflects the most radical Elizabethan sense of the actor's transgression, that he may actually turning into the devil he is pretending to be, the performance of Marlowe's roles is designed to implicate the actor, as they implicate Marlowe's audiences, in the spectacles they leave us to wonder at. The actor forces us to join in wondering whether, with him, we too may have been practicing more than heavenly power (or earthly prudence) permits.

NOTICE TO MEMBERS

MSA members are invited to announce recent and forthcoming publications and any other items or meetings of interest to the the membership in MSAN. We also solicit reviews of Renaissance, and especially Marlovian, drama. Reviews should be approximately 800 words long and should supply the prefatory information shown here. Materials for the May issue of MSAN should be received by April 1.

AN INTERVIEW WITH DOUGLAS OVERTOOM

This interview is the result of a taped telephone conversation between Matthew N. Proser, President of MSA, and Douglas Overtoom, actor and manager of the American Shakespeare Repertory of NYC. The conversation occurred just prior to ASR's recent production of Marlowe's Dido Queen of Carthage.

MNP. I am delighted to be able to chat with you about your upcoming production of Dido. The first thing I'd like to ask is this: Why Dido, a play about whose earlier productions so little is known and which virtually disappears permanently from the English stage? Why resurrect such a vehicle?

OVERTOOM. Well, we looked in Marlowe's work and as far as we could find Dido had hardly ever been done; and so we thought it would be very exciting to bring the play to the stage here. Another reason was that we had done Edward II, and we had done The Jew of Malta and Dr. Faustus, and we were planning to do Tamburlaine, so there was only Dido and The Massacre at Paris that hadn't been done. We'd had such a good house with the major plays that we decided we should certainly do Marlowe's lesser-known works. There are people out there who are interested in Marlowe.

MNP. Well, that's highly encouraging. Can you tell me, are there any particular problems in the production of Dido that are distinct from those in Marlowe's other dramas?

OVERTOOM. Yes, for me specifically as an actor and a little bit as one of the co-producers. The problem I am finding with Dido is this: Dr. Faustus and Edward II are both very easy from an actor's standpoint to work with character and to get what we would probably call a more natural character; even with The Jew of Malta it was easy to find the character within the poetry of Marlowe. Now with Dido it seems, because Marlowe is relying so much on Virgil, that the characters are a little more wooden. And so it is somewhat more difficult to do the play in the style we're used to. Now the trick with Dido is that we've discovered that it can be related more to Greek tragedy than what we feel comfortable with in an Elizabethan tragedy such as those of the later Marlowe, or Shakespeare, or even Ben Jonson. So what we're trying to do with Dido is to put it into a slightly more conservative style

and make it a little more like what you'd recognize as a Greek staging.

MNP. That's very interesting. And this anticipates a question of mine: Do you think people unfamiliar with the Troy story are at a disadvantage? Is this really a scholar's play?

OVERTOOM. I don't think so, because so much of the play deals with the love story between Dido and Aeneas that if people haven't read The Aeneid, they are still going to be able to enjoy the play. But I do believe that people familiar

with The Aeneid are going to get even more out of it. They are going to be able to see what Marlowe did with The Aeneid, how he reworked that poem. And I think there is a great deal of interest in this aspect of the play, in the idea of what Marlowe actually decided was important, in what he wanted to keep and what he wanted to emphasize.

MNP. Are you going to produce the entire play?

OVERTOOM. Originally when we looked at it, we cut the sequence in the beginning with the gods, and we cut the sequence between Juno and Venus in the middle when she tries to kill Ascanius. But after working on the play, we changed our minds. This is one of the good things about working in repertory; it gives us a long time to look at a play and to digest what we're doing. We set up a rehearsal period which spans as many as three months. When we started working with Dido, we thought that those sequences were unnecessary to the love story of Dido and Aeneas, that once you knew the gods were working on them and that Cupid, specifically, was playing a large part along with Venus, then you really didn't need to see Jupiter and Juno, because you knew peripherally that they were angry. However, once we actually got the play on the stage, we saw that it was very important in Marlowe's work that those gods be there in the beginning. This is because they are so irresponsible and because they play so much with human lives. They don't really care at all at the end when Dido throws herself into the flames. They have no concept of responsibility to the human race, other than their own petty interests: for instance, Venus' maternal instincts toward Aeneas. So we put all that cut material back in, and now I think we're doing the play virtually uncut. There are a few short passages missing here and there, but they are short.

MNP. So then you are planning to do the introductory scene, which is not strictly Virgilian at all. And that funny little scene between the Nurse and Cupid/Ascanius, are you planning to do that?

OVERTOOM. Ah no, now that you remind me. That one is cut. Because we don't have the character of the Nurse. And also our Cupid is being played by my son, Nikolas, who is only going to be eleven months old at the time of the performance. We had to cut all his lines! He's going to ad lib.

MNP. Well, that ought to be amusing. I'm sure your audience will be delighted with an infant god.

OVERTOOM. Well, the only other choice the company had for Cupid would have been a girl of fourteen or fifteen. When we looked at that choice, we said, "Let's go with Nikolas," because being that he will only be about a year old, he is small enough so that we can carry him around, and he does have a very Cupid look: blond hair, blue eyes.

MNP. I'd say aside from his equity problem, it ought to work out very well, barring the accidents even an infant god can have on stage! But let's go on. Given this is not Marlowe's greatest drama, and that it has the excuse that it is probably his first, nevertheless, from your own point of view as a director and as the actor playing Aeneas, do you feel the play has some virtues in its own right as a drama and not as a derivation from The Aeneid?

OVERTOOM. Yes, I do. In fact, one of the things that drew me to the play is Marlowe's poetry, which I personally enjoy. I think of him as being much bolder than Shakespeare in his poetry. I like the images that he uses. When he talks about the fire in Troy, he's very manly about it, and there's a great strength in his mind.

MNP. Do you present those long descriptive and declamatory speeches fully? Or have you shortened them?

OVERTOOM. No, no. We leave them just the way he wrote them. I'd say that the fall of Troy speech by Aeneas is one of the major reasons for doing Dido Queen of Carthage. He has this beautiful speech that tells you how it was that last night in Troy. In fact, the speech is one of the set pieces in our production. And then Marlowe was very careful in the construction of Dido. In the beginning he has the fall of Troy speech. In the middle of the play Dido has a long speech of, say, about two hundred lines, which deals with Aeneas' first attempt to leave Carthage, when Dido has all his oars and sails and tackle taken off the ship. That sits right square in the middle of the play. And then, of course, at the end of the play she has a gigantic speech, possibly some three hundred lines, where she begs Aeneas to stay and finally tells Anna to build the pyre, and then throws herself into the flames. So I see those three speeches as being very important to the overall structure of the play, and they seem to be what Marlowe worked on the most. They are very nice speeches, and they have very nice builds in them, very dramatic, especially for long speeches. They involve the audience, and they're fun for the actor to do.

MNP. I know people are going to look forward to listening to those speeches. Now can you tell me who are playing the roles?

OVERTOOM. Dido is going to be played by Carol Dearn, Aeneas by myself, Anna by Elizabeth Striker, Achates by Wayne Lewis, and Iarbus by Mark Schulte.

MNP. Very good. Just one more detail. How long have you been connected with the American Shakespeare Repertory?

OVERTOOM. I am one of the co-founders, myself and Janet Farrow, my wife. We started ASR three years ago with a few other people from different companies in New York City. We started off with a production of Hamlet, which did well enough. Basically, the theatre has paid for itself over the past three years.

MNP. Have you received any grants?

OVERTOOM. We've only just become old enough to be eligible to apply. We tried once, but didn't make it. But we've had good news. We had an arts organization come to see our recent Macbeth, and they liked it very much. They said they are going to try to help as much as they can in order to get a grant through to us.

MNP. Congratulations. That's wonderful news. You told me some time in the past that your intention was to do all of Marlowe. Am I right in believing that you are planning to do a kind of combined version of Tamburlaine I and II in the Spring?

OVERTOOM. Yes, in the Spring we have our Tamburlaine scheduled. We are trying to figure out how to give a feeling of universality in a small theatre like our own. Then after that, the only play left to do will be Massacre.

MNP. Massacre. That is ambitious, considering the condition of the text.

OVERTOOM. True. It is cut and sliced as the critics say. But there is the central character of the Guise, and his speeches are really fine. And there's a great thrust of action in the play. What our job is going to be is to make the play relevant to our modern audiences. I think, for myself, living in NYC and seeing the violence that goes on here, that there's certainly room for a play about political violence, and that there are parallels that can be made to modern society.

MNP. Very true.

OVERTOOM. I see a hard political sense or ability in the characters and a ruthlessness and a desire to use force as a way of solving everything. This we see ourselves all the time down in Central America now, in the Middle East, and even when the French blew up Green Peace. So that's what I see in that play, and I hope that we'll be able to key in on it.

MNP. Most interesting. Well, I want to congratulate you in the name of MSA for your enterprises and wish the best of luck to the American Shakespeare Repertory. Also I want to particularly compliment you in the name of MSA for your efforts regarding Marlowe's plays. Naturally, to us this is a truly laudible endeavor. Thank you very much for the opportunity to talk with you.

OVERTOOM. And I thank you.

RECENT AND FORTHCOMING

MSA member Roy T. Erikson, University of Oslo, announces four forthcoming publications:

"'What Resting Place is This?': On Time and Place in Doctor Faustus, 1616," Renaissance Drama, XVI ("New Readings" Issue).

"Giordano Bruno and Marlowe's Doctor Faustus (B)," Notes and Queries, (Autumn, 1985).

"Marlowe's Petrarch: In Morte di Madonna Laura," Cahiers Elisabethains, 29 (Avril, 1986).

His dissertation, "'The Forme of Faustus Fortunes': A structural and Thematic Analysis of Christopher Marlowe's The Tragedie of Doctor Faustus, 1616 (Oslo, University of Oslo, 1983), pp. xxv + 476, will be published in a shortened version (and with a shortened title) by Universitetsforlaget / OUP in 1986.

MSAN editor Bruce E. Brandt, South Dakota State University, has had two recent publications on Marlowe:

"Marlowe's Helen and the Soul-in-the-Kiss Conceit," Philological Quarterly, 64 (1985): 118-121.

Christopher Marlowe and the Metaphysical Problem Play, Salzburg Studies in English Literature, Elizabethan and Renaissance Studies, No. 97, 1985, 220 pp. Distributed by Humanities Press International. The book argues that Marlowe found drama to be a medium in which he could press ideas about the nature of man's being to their logical extremes, probing their limits and revealing their inadequacies.

SELECTED BIBLIOGRAPHY, 1984

Marion Campbell, "'Desunt Nonnulla': The Construction of Marlowe's Hero and Leander as an Unfinished Poem," ELH, 51 (1984): 241-268.

Campbell suggests that in fact the epyllion may not be incomplete, but that in any event Chapman by his continuation seems to be trying to absorb it into his own work: ". . . even when it is most divergent from the Marlovian tone and theme, it constantly

implicates the earlier poem in its own designs." These consist of epic and moral purposes on Chapman's part, which reflect, but significantly change, Marlowe's words, images, and actions toward "reactionary" ends that are hardly his. Moreover, according to Campbell, since Marlowe seems not to have accepted Musaeus' narrative goals as his primary ones, his poem need not be branded as incomplete to begin with, nor should we allow Chapman's ends to make Marlowe's work seem inevitably unfinished.

Patrick Cheney, "Love and Magic in Dr. Faustus: Marlowe's Indictment of Spenserian Idealism," Mosaic, 17 (Fall, 1984): 93-109.

This piece suggests that the Helen of Troy passage in Doctor Faustus is an indictment of Spenser's neoplatonic idealization of love. Cheney makes a connection between Marlowe and Spenser through notions of magic put forward by figures such as Pico. Cheney also discusses connections between "good" and "bad" magic and love. Dr. Faustus' use of "bad" magic for self-indulgent purposes that compete with God's magic show the "futility and danger of the Spenserian ideal of love as the true magic."

Jonathan V. Crewe, "The Theatre of the Idols: Marlowe, Rankins, and Theatrical Images," Theatre Journal, 36 (1984): 321-322.

A version of this piece was given at MSA's meeting in 1983. Acknowledging that Marlowe and William Rankins, the anti-theatrical pamphleteer, would appear to be complete opposites, Crewe nevertheless attempts to demonstrate how they form two poles of a cultural dialog and thus share common terms and concepts. These concepts themselves have become theatricalized by both theatre people and their critics. Rankins' pamphlet is entitled "Mirror for Monsters," and it appeared coincidentally in the same year as Tamburlaine I (1987). Crewe suggests that Tamburlaine in fact embodies and essentializes disturbing aspects of Elizabethan culture that other cultural fictions attempt to belie. But Marlowe is willing to witness this "constitutive" quality in his "monsters," while Rankins attempts to scourge such "monstrousness" away. At the same time, he remains bound to theatrical images in his writing, despite his protests against the theatre. Marlowe, in the other hand, creates a "genuine problematic" in suggesting that it is the monstrousness that runs through the culture rather than the much promulgated "higher reasoned norms." Rankins shows his seriousness by catching the terms of the dialog, but is ultimately frustrated and "quixotic" in his appeal to higher values.

Jonathan Dollimore, Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries (Chicago: University of Chicago Press, 1984).

Dollimore's book was reviewed by Thomas Cartelli in the Spring, 1985 MSA Book Reviews. It concerns "the radical revision of a pseudo-Christian humanist perspective toward a body of literature that chronically resists the moral and religious assumptions imposed upon it."

Marjorie Garber, "'Here's Nothing Writ': Scribe, Script, and Circumspection in Marlowe's Plays," Theatre Journal, 36 (1985): 301-320.

A shorter version of this paper was read at the 1983 MSA meeting. Professor Garber uses a poststructuralist approach to Tamburlaine, Dr. Faustus, and Edward II. She views each as a work in which the main figure attempts to "unwrite" traditional "writings" and to substitute his own "writ." Thus, the Koran and the Christian Bible are "unwritten" in Tamburlaine, the Scriptures in Faustus, and Hebrew syntactical structures in Edward II. Thus, "textuality is seen as an essential paradigm for all relations." The attempts of Tamburlaine, Faustus, and Mortimer, Jr. to "deconstruct" traditional writings fail, as each is ultimately destroyed by his acts (his "writings") or by history.

A. Bartlett Giamatti, "Marlowe: The Arts of Illusion," Chapter 6 in Exile and Change in Renaissance Literature (New Haven: Yale University Press, 1984).

Giamatti sees the Renaissance concern with self-transformation in the theatrical figures Marlowe creates, particularly as essentialized in Dr. Faustus. The reshaping of the self through aspiring words is a theme in all of Marlowe's plays; however, in Dr. Faustus the distance between words and deeds has grown huge. In Tamburlaine I words and deeds are all but identical. In Dr. Faustus the gap between them can be seen as early as the willful and uninformed rejection of the disciplines in Act I. But the gap grows much larger as Faustus' magic grows increasingly trivial, so that finally he is identified with the clowns. "The power in his books has swallowed him, and he is now himself only a misshapen symbol, another occult sign in Satan's ledger."

Richard F. Hardin, "Marlowe and the Fruits of Scholarship," Philological Quarterly, 63 (1984): 387-400.

Working out of a weekly Plan of Studies prepared by Robert Norgate, Master of Studies at Corpus Christi, Cambridge, just prior to Marlowe's enrollment there, Hardin uses a document new to Marlovians to place Marlowe in a scholarly tradition with both

medieval and "humanist" aspects. This education prepared him in logic and disputation, gave him sufficient Greek to read Musaeus in the original, but also placed him in an atmosphere where the conflict "between the practical and spiritual ends of education" were being acted out. Hardin sees this conflict reflected in Marlowe's plays, particularly in Dr. Faustus, but also in The Massacre at Paris, with its figure of Ramus, and Edward II, with its disillusioned scholar, Baldock. Hardin concludes that Marlowe valued learning and the contemplative life and made sound judgments concerning the dissipation of knowledge in the service of fame and fortune. On the other hand, Marlowe's image of the scholarly life and community, drawn not from the German Faust-Book, but from Cambridge itself, shows that he was well aware that contentiousness, ambition, or complacency prevented the schools from being an academic Eden. Still, Hardin seems to credit Marlowe with a real search for wisdom in his plays, and understands his education at Cambridge as having helped provide him with both "the ideals and the frustration that would make his theme."

Ronald Huebert, "Tobacco and Boys and Marlowe," Sewanee Review, 92 (1984): 206-224.

Huebert offers "defiance" as the center of any Marlovian desire acted out in his works. Starting from Marlowe's reputation as a homosexual and Constance Brown Kuriyama's psychoanalytic discussion of Marlowe in Hammer or Anvil: Psychological Patterns in Christopher Marlowe's Plays, Huebert notices the "compulsive rebellion of Marlowe's protagonists." Seeing the amalgam of desire and defiance against authority figures, and the degree to which peril and risk participate in this emotional construct, Huebert argues that a "triad of compulsion" (authority, defiance, compulsion) would necessarily form from a homosexual's confrontation with a restrictive society such as the Elizabethan. This linkage appears in the plays, which allow him to act out his subversion, while being paid, and to invite the audience's judgment of the iconoclastical instincts, and their uses, which he reveals.

John F. McElroy, "Repetition, Contrariety, and Individualization in Edward II," Studies in English Literature, 24 (1984): 205-224.

McElroy defends Edward II against its attackers by seeing in the play's repetitive forms and structures a "deliberate strategy," with "cognates, parallelism, and contrast," that helps unify, create ironies, and develop characters. Thus, far from being a defect, repetitions are offered as manifestations of "artistic know-how," and the play, rather than being "meretricious or facile," is a "grim if disquieting" view of life.

W. Craig Turner, "Love and the Queen of Carthage: A Look at Marlowe's Dido," Essays in Literature, 11 (1984): 3-9.

This article attempts to show that Marlowe's earliest play, though flawed, already shows techniques and themes which give it more value than critics generally allow. Two of these themes concern the "triviality of the gods" and the "folly of unreasonable passion." However, the characters are not simply helpless victims, and Marlowe's approach is part of a larger Renaissance trend toward "deflating classical sources," as in the Pyramis and Thisby parody in Shakespeare's A Midsummer Night's Dream.

This bibliography was selected and annotated by Matthew N. Proser, University of Connecticut, Storrs.

PLAY REVIEWS

THE DUCHESS OF MALFI

Presented at the Lyttlelton, the National Theatre, London, by the company, July 4-October 1, 1985. Directed and designed by Philip Prowse.

Death was the central theme in this production of The Duchess of Malfi. The set suggested a mausoleum or charnel-house; glass cases contained skulls and holy objects, and at the rear there was a huge pediment inscribed, "IN MORTE." In the first scene a funeral procession moved slowly across the stage to the din of cathedral bells. The cries of a raven often interrupted the dialogue, and when the Duchess entered she was in black and heavily veiled, still in mourning for whoever had recently died. With their gaunt, powdered features, Ferdinand (Jonathon Hyde) and the Cardinal (Edward Petherbridge) themselves looked as if their days were numbered. The sepulchral tone of Hyde's voice was particularly well-suited to the part of the Duke. Religious elements, too, were given sombre dramatic treatment. Characters chanted, crossed themselves, kneeled and paid devotions, and in this evocation of the gloomy Catholicism of seventeenth-century Italy, death and religion were closely associated. Specific allusions in the text justify the interpretation. Antonio is likened to "a dead man's skull" and the echo has "a deadly accent." The Duchess fears she will be imprisoned like a "relic," and later Bosola speaks of "beads and prayerbooks." The production is to be praised as it constitutes a direct response to Webster's imagery and vision of a corrupt society.

The standard of performances was generally high, but the cast did not always make full use of the stage, and a number of lines (at least in the Circle) were inaudible, projected away from the audience, or muffled by elegant ruffs. Ian McKellen, cadaverous and unshaven, certainly looked the part of Bosola, though there is room for further development. McKellen needs to vary his intonation and to resist the temptation to slur his words and cut short his speeches. At

present, McKellen is not acting with the vitality or conviction of his earlier Coriolanus. The Duchess (Eleanor Bron), desperate and emotionally complicated, was fine, and Greg Hicks and Edward Petherbridge also offered sensitive interpretations as a retiring Antonio and an oily Cardinal. By far the best performance was given by Jonathon Hyde as Ferdinand, a chilling and tight-lipped governor. His unwillingness to have his sister remarry was explained in terms of incestuous passion, and at the end, he was transformed into one of the growling animals that had troubled his imagination.

Some parts of the play had unfortunately been removed or altered. The opening speech on hierarchical order was delivered by Bosola, yet the lines make better sense if spoken by Antonio, as Webster intended, who has just returned to Italy and is remembering his experience of the French court. The dumb-show of the Cardinal's investiture as a soldier was omitted, but this comes at a critical point in the action and should therefore be retained. Many of Julia's lines disappeared, such as the grimly comic, "What an excellent shape hath that fellow!" Julia invariably suffers at the hands of directors who fail to realize that the character complements the Duchess and her tragic circumstances.

Certain dramatic effects were overused. A hooded man (Laurance Rudic) occupied the stage throughout. One might have mistaken him for an informer, but it soon became apparent that this was death personified. He glowered in corners like an ugly, black insect or stalked the confines of the playing area, but his presence was unnecessary, if not irritating, as the ubiquity of death was effectively implied elsewhere in design, costume, and visual emphasis. Nor were the sound effects of thunder and lightning successful, for they swamped the actors' voices.

Most scenes, however, were well-produced. Stateroom or catacombs, the stage would quickly be changed to fit either location. Roy Kinnear (Castruchio) and Sheila Hancock (Julia) managed to bring considerable humor to their brief appearances. Stark lighting and eerie music enhanced a mood of impending disaster. The masquers were bandaged and roped together and fed nuts by a jailer. They did not sing, but uttered fragmented comments distractedly. The murder of the Duchess was shocking, as she was thrust struggling for air into her coffin by Bosola and the madmen. Finely ironic was Ferdinand lunging at his shadow and falling, instead, into the arms of Death.

The bloody denouement was intelligently handled. The ghost of the Duchess beckoned to the characters who fought for their lives at the other end of the stage. Ferdinand leaped up from his crouching position to kill his brother, and the audience gasped, having forgotten all about him. Death claimed his victims, but departed when Delio entered with Antonio's son. In the final moments, the crying of the baby suggested there was hope for the regeneration of the death-haunted world of The Duchess of Malfi. Despite its inconsistencies, cuts, and some technical flaws, this was an intense and compelling production.

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TROILUS AND CRESSIDA

Presented at the Royal Shakespeare Theatre, Stratford-upon-Avon, by the Royal Shakespeare Company, July 1, 1985-March 15, 1986. Directed by Howard Davies.

Troilus and Cressida is often regarded as Shakespeare's most cynical play. Political opportunists fight to further their ends. Helen is the cause of the disagreement, but she is shallow and disappointing. No sooner has Troilus consummated his love for Cressida, than he must lose her. The action culminates in a rather pointless duel between Hector and Ajax, two rival combatants. Howard Davies' production, however, did not stress a cynical view and chose, instead, to interpret the play as a protracted conflict (the Crimean War) that saps the participants of energy and humanity. None of the characters cared about this state of affairs; the angular, untidy set suggested a neglected, Victorian sitting-room. The stage was strewn with debris, the results of a long-standing quarrel. Pandarus (Clive Merrison) sat at the side reading a newspaper, taking no interest in the soldier who lay groaning at his feet. Many of the characters were tired with the war, and with each other. Cressida (Juliet Stevenson) yawned as Pandarus enthused about the returning army; she was all too familiar with his ways. In the Greek camp, a drowsy soldier tapped out morse code messages, and one realized that the situation had not changed in many years. The Greek commanders were old and lacking in vitality. Agamemnon (Joseph O'Conner) was deaf, testy, and exhausted, and Nestor (Mark Dignam) verged on senility. The weariness was epitomized in Achilles (Alan Rickman), who wandered about the upper stage in a dressing gown and responded to news from the front with indifference. He and Patroclus (Hilton McRae) called on the north-country Thersites (Alun Armstrong) to perform for them as a diversion from the tedium of the campaign. "This love will undo us all," sighed Helen (Lindsay Duncan), and fell asleep in a chair, bored with Paris' lust and with a war that showed no signs of being concluded.

Several characters stood out from the lassitude around them. Pandarus was animated and irrepressible. He moved quickly and waved his arms, fussing unnecessarily when the lovers met for the first time. It seemed ironic he should be the most active figure when he suffered so

obviously from sickness and disease. Aeneas (Alexander Wilson) was also livelier, a sophisticated gentleman steering a way between the two camps with cunning and diplomacy. Peter Jeffrey played Ulysses as a frustrated politician attempting unsuccessfully to achieve power in a war-locked society.

Youth was repressed and destroyed by the conflict. Troilus (Anton Lesser) was an angry innocent who demanded a policy of aggression, not realizing he was part of a struggle in which nothing ever happened. The clairvoyance of Cassandra (Mary Jo Randle) had overtones of sexual hysteria. Others the war had coarsened. Paris (Sean Baker) was a degenerate living in a household of revelers. Only after Achilles had been ignored by the Greeks did he understand

that his passion for Patroclus had damaged his reputation. The young were seen, too, as the guileless victims of their elders. At the Greek camp, Cressida resisted the kisses of her captors, but finally succumbed to their advances. Hers was a flirtation born out of desperation.

At the end, Pandarus, coughing and in dark glasses, played a haunting melody on the piano to the accompaniment of the howling sound of pistol fire. The senselessness of the war was emphasized; the confrontation between Troilus and the oily Diomedes (Bruce Alexander) was made ridiculous by Thersites' running to hide behind the nearby piano. Achilles was so worn out he had to persuade his Myrmidon firing squad to kill Hector for him. But the battle was approaching its final stages. The courageous Hector (David Burke) died, a red sunset behind him; Venetian blinds tumbled to the floor; and the black curtain collapsed. This original and accomplished production, with fine performances from all the cast, closed with the suggestion of an empire at the end of its course, crumbling into oblivion.

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THE MYSTERIES

Presented at the Lyceum Theatre, London, by the National Theatre's Cottesloe Company, May 18-August 3, 1985. Directed by Bill Bryden.

London witnessed a happening. Six centuries rolled away and for eleven weeks audiences packing the Lyceum Theatre in London were transported back to fourteenth-century Britain to relive the exuberant, joyous birth of the English drama. In the original productions of the medieval mystery plays, the boundaries dissolved between play world and real world. The neighborhood grocer played Adam, the familiar glover portrayed Cain, the portly baker furnished the Last Supper, and the corner butcher crucified Christ. Similarly, in the National Theatre production at the Lyceum, the perimeters melted as playwright, actors, and audience were welded together into a single soul, celebrating the beauty, brutality, and marvel of the Christian story. Less courageous, sedentary spirits could occupy seats in the orchestra boxes and observe from a distance the unfolding of the Christian saga. More intrepid pilgrims joined the jostling promenaders as they surged from one movable stage to another, stretching and straining to participate in the dramatic events of Biblical history. Occasionally the pulsating mass of peripatetic spectators so crowded the players that the action was obscured and the dialogue muffled, but the pressing immediacy of the involvement more than compensated for any physical discomfort.

As in the original medieval craft cycles, anachronism provided the unifying motif linking together the diverse episodes of the nine-hour trilogy. The place was simultaneously Heaven, Paradise, Hell, and contemporary England. The time was synchronously Biblical, medieval, and today. The diction was Middle English delivered

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in modern Cockney and Yorkshire dialects. Using deliberately selected mundane props and workingmen's garb, the trilogy appeared to be the handicraft of a bunch of the lads at Union local 142, who decided to "do a play" about Creation, Christ, and Judgment. Under a twinkling firmament of colinders, graters, perforated garbage cans, and railroad lanterns, flanked by walls festooned with tools, union banners, and craft heraldry, God created the world while loftily perched on a mechanical fork lift; Noah built a prefabricated, do-it-yourself ark; Isaac agonized spread-eagled on a butcher's block; and Mak, suited like a flashy used-car dealer, purloined a lamb from the three shepherds of the adoration. Jesus was crucified by hard-hatted soldiers; He harrowed hell with the aid of illuminated miners' helmets; He battled with a grease-stained, yellow-slickered, sewer worker Satan, armed with a roto-rooter lance and sewer-lid shield; He escaped like Houdini from a chained, locked tomb; and He ascended on a warehouse lift above a floating parachute. After the ascension, Mary the Virgin Mother rode in triumph upon a tractor with a patchwork-quilt canopy. In the last days, God the Father harangued His mortal creation from a Hyde Park soapbox. Finally, out of the opening jaws of a giant dragline leapt sewer worker devils, who prowled the pit in search of lost souls, almost apprehending two startled audience members, while uniformed police angels separated the good and evil spirits, and angels and devils combatted with Darth Vader light-wands.

If all this sounds rather hokey, it wasn't. By a miracle of artistic creation, the cast of the National Theatre managed to translate a medieval folk festival into a legitimate twentieth-century peoples' play. Even the casting was democratic. There were no stars, and the double and triple casting was so successful that without resort to the program one would never guess that Brian Glover played both God and Cayphas; that Alfred Lynch tripled as Noah, John Baptist, and Paul; and that even Lucifer doubled as Judas, Mary the Mother as Mrs. Noah, and Christ as Abel.

Dancing and music provided a second unifying nexus for the production. An original score accented every episode of the trilogy and many sequences climaxed in a reel, a jig, or a march. Each of the three plays opened with a hoe-down, British style, accompanied by a rustic orchestra. God created the world through a cosmic maypole dance; Lucifer composed the serpent from a sinuous tango line; Noah and his shipwrights constructed the ark to the syncopation of circus calliope music; Death guided Herod in a shuffling danse macabre; a sprightly Salvation Army band led the Virgin Mary's funeral parade; and the horrors of the Last Judgment deliquesced into the jubilation of a Morris dance.

The purged audience departed from the nine-hour dramatic marathon awed, exhilarated, and exhausted, yet hopeful that The Mysteries will again become an annual celebration for drama-loving pilgrims throughout the world.

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Louis Ule, known to MSA members as the editor of the Concordance to the Works of Christopher Marlowe (1979), offers to share his machine-readable texts and authorship software with interested scholars at cost. He has produced machine-readable texts of a number of Shakespearean texts, many of the texts in the Shakespeare apocrypha, and a large number of other Elizabethan texts, including, of course, all of Marlowe. These are modern-spelling texts of early editions, and incorporate a minimum of emendation.

Ule's CONSTAT program processes a text to produce camera-ready copy of a page-formatted, line-numbered text and a concordance to every word in the text by line number. The program also provides a frequency-ranked vocabulary list. Also produced are an alphabetical vocabulary frequency file and a statistical file on diskette for further processing and comparison with other texts. It provides statistics on total number of words, vocabulary size, word length, sentence length, Yule's characteristic K, and frequency distributions of selected groups of words. On-screen prompts simplify the use of this program.

Ule's CLUSTER program compares any number of lexical statistics (word length, common words, function words, prepositions, etc.) for any number of texts. It displays clusters of similar texts and identifies texts which show no resemblance to other texts in the population. The statistical files (obtained from CONSTAT) are small, so hundreds of texts can be simultaneously compared.

MCVO (Master Concordance, Vocabulary Overlap) takes the alphabetical vocabulary frequency files produced by CONSTAT for any number of texts and merges them to produce a master concordance or index which lists the frequency of occurrence of every key word in each text. It also produces an alphabetical vocabulary frequency list for the corpus of texts, a reverse alphabetical list (with associated frequency), computes the number of words occurring once, twice, etc., obtains Muller's curve for the corpus, and computes the absolute vocabulary overlap for all texts in the corpus. This allows a statistical comparison with the expected vocabulary overlap of the texts. Like CONSTAT, MCVO produces high grade, camera-ready copy.

SEQUENCE mechanically arranges a series of texts (presumably by the same author) in their probable order of composition based on the "distances" or "overlaps" obtained from CLUSTER or MCVO.

MULLER is a short utility routine which, using Shakespeare's vocabulary structure, computes the expected vocabulary size for a text of any length up to the size of Shakespeare's corpus (about 850,000 words).

To use this software, one would need an IBM PC or a compatible machine. Anyone interested in the use of this software should contact Louis Ule at 27 Mustang Road, Rolling Hills, CA 90274