Vol. IX, No. 2, Fall 1989

MSA ANNUAL MEETINGS
WASHINGTON, MLA 1989

MSA MAIN MEETING, 1989:
THE ROSE THEATER AND TWO OF MARLOWE'S PLAYS

Saturday, Dec. 30, 8:30-9:45 a.m., Idaho, Sheraton. Presiding: Matthew N. Proser, University of Connecticut


2. "Tamburlaine and the Body," Mark Thornton Burnett, Queen's University of Belfast


MSA WORKSHOP, 1989:
MARLOWE AND HIS CONTEMPORARIES

Friday, December 29, 10:15-11:30, Eisenhower, Sheraton. Presiding: Constance B. Kuriyama, Texas Tech University.


2. "The Elaboration of Prejudice in The Jew of Malta and The Merchant of Venice," Elizabeth Berlings, St. John's University, Staten Island, NY.


MSA ELECTION

Please return the enclosed ballot by December 20.

MSA AND THE ROSE THEATRE

Martin Clout, Historian to the Rose Theatre Campaign, receives an MSA contribution from President Proser at the Site of the Rose excavation.

A FAREWELL MESSAGE FROM PRESIDENT PROSER

Since first taking office in 1984, I have watched with great pleasure as MSA grew in solidity and scholarly impact. A brief glance at the Marlowe section of the most recent PMLA Bibliography reveals the names of many of our members, some of whom published pieces in A Poet and a Filthy Play-Maker, eds. Friedenreich, Gill & Kuriyama, others of whom are published in a variety of worthwhile places. But wherever they have published or taught, increasingly our members are participating in the dialogue on Marlowe and his works and in doing so stimulating further
As President I have taken special pleasure in our annual meetings and international conferences. These events gave us the opportunity to know each other better as people as well as professionals and to share the conviviality of the occasion in addition to the intellectual give and take. If MSA succeeds in making contributions to the ongoing study of Marlowe and in stimulating further investigations, we must all feel it is achieving its mission. But if we make good friends too in the offing, this puts a garland on the achievement. My compliments, then, to all our participants and contributors and to the membership at large. Your efforts have served Marlowe and given our organization its unique tone.

I want to thank the officers of the organization, Vice President Kuriyama, Secretary Sara Deats, Membership Chairman and Editor of MSA Bruce Brandt, and Treasurer Bob Logan for their help, hard work, encouragement, good will, and above all, their good humor over these past six years. And a word of thanks as well to Ed Rocklin, who edits MSA Book Reviews. All of these individuals have made my job an easy one, and I could not have done without their wise counsel, hard efforts, and affectionate friendship.

I will be abroad next year directing my university’s foreign program in London, and the year after that I am due for a sabbatical. Rest assured I will remain in contact with MSA and continue to participate in its activities. My very best wishes and thanks to the entire membership. It is with your contributions that MSA will continue to prosper.

MSA 1990 CALL FOR PAPERS

MSA solicits papers for its December 1990 meetings at the MLA in Chicago. Send abstracts or papers of fifteen-minute length by February 20 to Vice President Constance B. Kuriyama, Department of English, Texas Tech University, Lubbock, Texas 79409.

TEACHING SHAKESPEARE NEWS

The first issue of Teaching Shakespeare News, a publication of the Teaching Shakespeare Resource Center, appeared this summer. Director Andrew McLean describes the activities of the center as primarily regional, although they do host national conferences periodically. Anyone interested in receiving future issues of TSN should send a note or postcard with his or her name and address to the University of Wisconsin-Parkside, Teaching Shakespeare Resource Center, Regional Staff Development Center, Wood Road, Box 2000, Kenosha, WI 53141-2000.

MARLOWE SOCIETY OF AMERICA

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Constance B. Kuriyama, Vice President
Sara M. Deats, Secretary
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Bruce E. Brandt, Membership Chairman and MSA Newsletter Editor
Edward L. Rocklin, MSA Book Reviews Editor

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New memberships and renewals should be sent to the Membership Chairman:
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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. MSA 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 MSA should be received by April 1, 1990. Send inquiries, announcements, and submissions to Professor Bruce E. Brandt, Editor, MSA, 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 REJECTION OF LYRIC SUBJECTIVITY IN HERO AND LEANDER


As Muriel Bradbrook intimated when she called Hero and Leander an "anti-Spenglerian manifesto," the poem does not answer to a Sidneyan theory of poetry. Both our traditional and our newest era-guides, C. S. Lewis and Gary Weller, disparately delete Marlowe's poetry from serious treatment on basically those grounds. I instead read the poem for its implications of an alternate poetic, one which presents a euhemerist view of mythopoeis consonant with the Baines attack on Marlowe.

By crowding out allegory with the fullness of its contingent material specificity, Hero and Leander does not reduce itself to Lewis's brilliant erotica but rather becomes a great comic love tale that trades any elaborated subjectivity of character for a celebration of objective surfaces. Their sensibleness opposes the poem to the subjectivity born in Sidney's major mode, the sonnet. The peculiar syncopation of Marlowe's couplets creates the comedy and simultaneously allows the poet to assert his control as he italicizes the "object-ness" of his rhymes. The lovers' own object status is underscored by the poem's homoeroticism, which denies subjectivity through its displacement by objective perception.

Similarly, metaphor is itself a materializing agent as Neptune becomes the sea in all its silky motion, or Hero the mermaid who "dives down to hide" from Leander and by transforming metaphorically, avoids more Ovidian transformation. All transformation escapes the power of even imagined gods, belonging to the speaking poet.

"FOR MEN TO GAZE UPON": A LACANIAN APPROACH TO MARLOWE'S HERO AND LEANDER


Lacan's understanding of how the Self deploys its aggressivity, once it has constructed itself as a "Gaze," provides a perspective from which we may retheorize a particularly problematic form of dominance which a Chapmanesque mode of critical practice has traditionally maintained over Marlowe's Hero and Leander. Having constructed himself as a fair, just, and wholly objective perceiver, this sort of reader will misread Leander's initial intercourse with Hero (2.25ff). He will project adult sexuality onto these lovers' pursuit of "favor and good will." And, having jumped (on the basis of wholly inadequate evidence) to this initial hasty and erroneous conclusion, this reader will persist in repeating his misprision despite constant and irrefutable evidence to the con-
trary. In fact, he will "enjoy" his voyeuristic importation of his own pornographic fantasies into their scene of love. And though, if questioned, he will no doubt rather blame the narrator or the lovers for his errors than acknowledge his own misuse of evidence--his own failure to check the facts before reaching an "objective, fair, and just" interpretation--he certainly will not recognize that he is in the process of potentially being educated by the therapeutic design of Marlowe's provocative text. Moreover, he will not understand that his failures--his defenses having used his objective-perceiver status to serve voyeuristic ends, against having represented an act of sadistic aggression for his own pleasure as an act of just judgment, and having filled, thereby, the lack which their pleasure opens up in himself--are not innocent failures of perception. Nor will he understand why his pleasures will not end here. Comfortable in dominating (and previously in having dominated) the text in this fashion, this reader will reach the end of Marlowe's poem and will decide that it is not finished, and that it cannot be finished until (as in Musaeus's original) the lovers are dead. So, in a supplementary continuation similar to Chapman's, this reader will finish the poem by killing Hero and Leander, however indirectly. In order, that is, to keep the text as pure as he must keep his gaze-like Self, he cleanses both in the displaced act of destroying his own unacknowledged, archaic, and split-off emotionality in the "diseased" textual scapegoats (who have diminished him by "moving" his repressed jealousy, envy, rage, and impotence). Rather than accept the poem as it stands, or conclude (if *desunt non nulla* is not merely an editor's plea for an execution) that the lovers will go on enjoying themselves and being best in a strong, Marlovian rewriting of Musaeus's tragedy, this reader will "regretfully" insist on reigning, not with the generosity of a Saturn or Ops, but with the unfulfilled sexual hunger, the gnawing jealousies, and the sadistic hatred marked out in the poem by Jove, Neptune, and the adamantine Destinies. "Take your pick," Marlowe is saying to his reader. "Write your own version of what they are doing at their first meeting in Hero's tower, and then write your own ending. You can bless them and let them live happily free of their prior fate, or you can kill them. But you should note, nevertheless, that my text is designed to help you see (if anything will help you see), that you are killing them for reasons which totally destroy your pretensions of being objective. You have made yourself, not a true perceiver, but a Gaze. You will have chosen Hero "to gaze upon," but determined not to suffer the despair which kills those men in the text who gaze upon her, you will turn your repressed and unacknowledged aggression against her and her lover. Your conclusion, your rewriting of my ending, is a mace you will throw, but which you will not call back because, in your passive aggressive dominance over my text, you will have convinced your-

**MARLOWE'S JEW AND MALTA**

An abstract of the paper presented at the MSA Annual Meeting, New Orleans, 1988, by Roma Gill, emerita, University of Sheffield.

The paper began with a geographical and topographical description of the Mediterranean island of Malta, pointing to its location, "strong countermured with other petty isles," and its fortification with "two lofty turrets"--the twin forts of St. Elmo and St. Angelo at the entrance to Valletta Grand Harbor. The references in Marlowe's play are sufficiently accurate to evidence the dramatist's personal interest in the island, which may well have been sparked off by the contemporary political situation. Then as now--in the sixteenth century as in World War II--Malta was of strategic importance to the English. There is some documentary evidence (in the Vatican archives) of Elizabethan conspiracies concerning Malta; and Marlowe's connection with the English secret service is more than conjectural.

**RICHARD III KABUKI**

Performed by the Starving Artists Theater Company, July 14-20, at Kawaiahao Theater at Mid-Pacific Institute. Directed by and starring David Furumoto.
The performance of Shakespeare's Richard III in kabuki style provides a meeting of East and West congenial to the location of Hawaii at the crossroads of the Pacific. Director and star David Furumoto first presented the kabuki version of Richard III seven years ago at the University of Hawaii as an MFA thesis, and since then he has studied in Japan with the National Theater Company. As Kurosawa has shown in Throne of Blood (Macbeth) and Ran (Lear), Shakespeare can be presented effectively in traditional Japanese theatrical styles. Richard III is an excellent choice for kabuki adaptation because of its larger-than-life villain, stichomythic exchanges, choral arrangements of characters, ghosts, and climactic battle scene.

Kabuki is an eclectic dramatic form developed in the seventeenth century and composed of dance, mime, song, and emblematic scenes. One of its traditional plots is the epic samurai story replete with spectacular martial effects. In his condensation of Shakespeare's text, Furumoto produces an eclectic blend of Elizabethan and kabuki dramatic techniques most clearly delineated in the gestures, sounds, costuming, and staging.

Dressed entirely in black, Richard limps and drags himself across the stage in the stylized movement practiced by kabuki actors. Some of Richard's stichomythic exchanges with Anne, Queen Elizabeth, and the demonic Margaret are intoned in the high-pitched singsong of kabuki which elongates the words, making them hissing insults. A haunting visual and auditory effect is created by the drawn-out syllables and the assumed pose or mie of the actor who holds his head taut and to the side, maintains a fierce grimace, and stiffens his hands in front of him as if creating a shield. Sometimes, Richard accentuates his evil declarations by stamping his foot, which is accompanied offstage by the banging on a wooden block.

The characters wear beautiful hybrid costumes consisting of Elizabethan hats, hose, and tunics, which also have the long sleeves characteristic of the garments of Japanese court nobles. The costumes also contain traditional kabuki devices called mon or family crests, which appear most effectively in the bear crests worn by Richard and his adherents. The actors wear a thick coat of facial makeup to which are added thick black and red stripes outlining the lines around the mouth and eyes. With some actors, primarily the dying King Edward IV and his beleaguered Queen Elizabeth, the effect of the heavy makeup is to impart a mask-like quality befitting their ceremonial and lifeless roles.

The staging emphasizes the iconographic aspects of both Shakespeare and kabuki. In some scenes when a group of four or five actors is present, Furumoto places them on the raised platform at the rear of the stage in a tableau of traditional kabuki poses. At other times after the scene ends, the lights blink on and off and the characters remain in a silent pose as the Japanese music and the banging on the wooden block create the desired effects.

One silent scene illustrates the strength and problems of this kabuki adaptation. In Shakespeare, Clarence has been sent to the tower where Richard plans to have him murdered. Clarence has a premonitory dream which he describes in terrifying detail about how he drowned after being knocked overboard by his brother and then journeyed to Hades where he encountered the ghosts of his victims. Furumoto has sacrificed a masterful speech for a speaking picture of great intensity; it would be better to have Clarence deliver the speech with the two figures posed next to him. After Richmond concludes the play with his stirring speech concerning the union of the White Rose and the Red, Furumoto adds a final blackout scene in which Richard rises from the dead to assume a pose of ghoulish menace and agonizing death throes as he is draped with a black shroud.

The production emphasizes Richard's presence as consummate actor and fiend, but the other roles are reduced to ceremonial and visual functions. The most effective union of East and West occurs in the scene with Clarence's murderers arguing about their conscience in cockney and kabuki style, dressed in a motley of Elizabethan and ninja costumes, and creating the perfect blend of the comic and the grotesque.

Frank Ardolino University of Hawaii

A ROSE IS A ROSE IS A ... ?
(A VIEW FROM SOUTHWARK, LONDON)

[Shortened and revised from a long version written by President Proser for his local newspaper, The Chronicle (Willimantic, CT) June 24, 1989.]

I had been following the progress of the Rose Theatre excavation from our side of the Atlantic with considerable interest since the time of its inception. Vice-President Constance Kuriyama had already been to see the Rose site. She reported enthusiastically about the condition of the remains and the thrill of watching the foundations of the stage slowly dug out. Since early May, our amiable informant Martin Clout, Historian to the Rose Theatre Campaign, had been phoning me every other day to keep me abreast of developments. These mainly consisted of the Campaign's efforts to get the government's cooperation in preventing Imry Merchant Properties Plc. from filling in the site so it could go on constructing an office building. Regrettably, their efforts ultimately proved not entirely successful. Imry is now required to construct its office building in such a way as to
make the remains of the Rose accessible to the public, but how much better it would have been had the government declared the Rose a historic site and helped create a national monument of it. There is so much lost in limiting access to the Rose remains by having an office building set atop them!

My own view from a bridge came on June 4 as I crossed London's Southwark Bridge (locally pronounced "Suthick," Tube stop Mansion House). You could see the handworked sign advertising the dig about a half-block from where the mustard-yellow span ended. Thence you descended a concrete circular staircase to a street below bridge level, and with a few steps more you were at the site. A wire mesh fence such as those which guard schoolyards protected the enthusiastic from falling on their heads.

There were raised platforms along the fence so you could the better stare down into the late sixteenth/early seventeenth century. The fence was decorated with streamers and wilted crepe paper roses dampened by the rain. Here and there was a crayon or ink effigy of William Shakespeare. On one of them was scrawled: "Save My Rose!" A lady in a macintosh offered a petition: "They've collected over sixty thousand names here and elsewhere!" she explained. I signed my name to a long list—people from London, the rest of the UK, the US, Europe, and Australia.

So what did I see? What really caught the eye were four enormous concrete-encased pilings hexagonal in shape and left from the 1957 office building recently demolished on the site by Imery, the developer. These pilings so dominated the scene that you were forced to wonder if the other delicate clusters of stone or brick here and there encrusting what appeared to be a bepuddled clay surface were all that was left of a Tudor myth.

From above, you could see some remains of the theater wall foundations made of brick and chalk. There were two incomplete sets of wall, the inner and the outer, concentric to each other and suggesting a polygon, but areas of both walls had been destroyed and a quarter of the dig site remained undug. The walls stood some 3.8 yards apart, so you could get some sense of the width of the galleries. You could actually see long indentations in the ground forward of both the galleries and the stage area, the result of rainwater dripping off the thatch that served as roofing.

The diameter of the yard itself was surprisingly small, much smaller than the experts were anticipating—a few feet more than fourteen yards, so that the members of the audience could have seen the players and each other quite clearly. The foundation of the stage, which faced more or less south, formed a surprisingly shallow apron—just a few feet forward of the wall backing it—jutting out. The whole stage could not have been more than five to six yards front to back. Although the eastern area of this stage foundation had not yet been unearthed, you could nevertheless calculate that the stage's width was something like thirty-six feet at the back and perhaps twenty-five feet wide at the tapered front, so that a good deal of the playing must have been done side to side, rather than back to front as had been imagined was the case in the "typical" Elizabethan theater.

The co-directors of the excavation led me over the muddy terrain down into it. These were Simon Blatherwick and Julian Bowsher, who were employed by the Museum of London, the facility responsible for the dig and its artifacts. "You realize that Philip Henslowe built the thing first in about 1587 and then amplified it in about 1592. You can see the vestiges of the chalk caps for the new walls." And you could clearly see a second foundation for a new stage. What Henslowe had done was to have pushed back the outer wall and the stage itself while maintaining the size of the playing area. The thrust for this new stage was a little deeper from the wall so that more people could stand around it; at the same time, the audience area had been enlarged. Either the Rose had been thriving and needed more space to bloom or Henslowe was attempting to compete with the Theatre and the Curtain in Shoreditch across the river and on the other side of town.

The view from above had the advantage of showing the general shape of the theater: a polygon with anywhere from ten or so irregular walls. This irregularity had no doubt been exaggerated by the expansion of 1592. But the view from within the excavation itself gave a stronger sense of what it must have been like to go to the Rose. With a bit of imagination you could contain yourself within walls made of lath, cow manure (for insulation), and plaster, reconstruct the tiers of galleries around you and sense the solidity of the mortar floor under your feet. Surprisingly, the floor was raked toward the stage, probably to open up the sightlines. An imaginative glance at the stage brought you Marlowe's grand aspirer, Tamburlaine, applauding "the wondrous architecture of the world / And measuring every wandering planet's course," or Dr. Faustus marking out his necromantic circle.

The theater floor itself had generated wonders, small yet living ones. "A skull was found, you know," volunteered Blatherwick. "Maybe Yorick, who knows?" "And don't forget the hazel nut shells," thrust in Bowsher. It appears an accumulation of hazel nut shells were found to a depth of fourteen inches in the middle of the yard. It is speculated that either these were the residue of citizen snacks, or that the shells were mixed with cinder to surface the floor. Was this a drainage solution for the English wet along
with the raked floor?

"There were also some orange pips found," offered Bowsher. I was doubtful. "Yes, actually, this watery clay so near the river pickles things rather well!" I envisioned ladies hawking oranges pushing their way through the packed-in, obstreperous throngs, everyone hooting and cat-calling, and bundled in shouldered to shoulder, rump to belly—anywhere from 200 to 2400 men, women, and children in Henslowe’s ripening Rose. Commented Blathewick wryly, "Either the English of the age had remarkable powers of retention or methods of plumbing of which we are entirely unaware."

But the nicest touch of all was the knobs. "Knobs?" There was the ghost of a smile. "Yes, we found a bunch of ceramic knobs, maybe twenty or more of them." Blathewick and Bowsher speculate that these were the tops of globe-shaped ceramic money boxes. "They’d have a slot like a piggy bank, but no way of getting out the cash other than breaking the thing itself." This was the way the gatekeepers collected the afternoon’s take from the customers. Everyone would put in his or her coin at the entrance doors. When the ceramic globe was filled, the gatekeeper would turn it over to the house and get another one. "Since there was no way of taking out money other than breaking the ceramic globe, the manager could prevent filching by his employees." When all the ceramic boxes were turned in—he would break them open one by one, holding the receptacle by the knob and shaking it on the table. "Then Henslowe would toss away the knob, pile up the coins, and count them up carefully."

These details were delightful and gave a sense of the lived vitality of the Rose Theatre, its managers and its patrons. But the Rose find also brought forward the significant issues of staging and the relationship of the actors to the audience. The unexpectedly small size of the Rose and the shallowness of its stage apron have important implications concerning how plays could be acted in Elizabethan theaters. As John Peter states in an article in London’s Sunday Times (5/28/89), "No, the revelation of the Rose is, first that Elizabethan theatre was flexible . . . the big house, with the stage thrust far forward . . . was not a firm rule. At the Rose, the actors faced the audience on a relatively shallow stage, and the spectators were close enough to appreciate nuances of voice and changes of facial expression." Moreover, the sloped or "raked" stage accentuated "the impression of closeness." Thus, Peter adds, when Shakespeare was learning his trade in the Rose, his experience "was gained in a theatre where the actors did not have ‘to tear a passion to tatters.’" Hamlet’s famous instructions to the actors to moderate their flamboyant gestures and bellowed-out speeches might have been based on the relatively intimate spatial and acoustical realities of Henslowe’s Rose.

The Rose Theatre excavation is arguably the single most important archaeological find in England this century. It has enormous historical, cultural, architectural, and theatrical implications. What a pity the Thatcher government could not save it without smothering it in a office building! They have traded off the English past for English pounds, and cut the branch that might have grown full straight.

STUDIES IN MARLOWE


SUGGESTIONS FOR MSAN

In addition to his review of a kabuki version of Shakespeare's Richard III, which appears in this issue of the Newsletter, Professor Ardolino sent several suggestions to the editor concerning the types of materials reviewed in MSAN. "With the proliferation of videos as sources of Shakespeare performances, I think it would be a good idea to expand coverage to include these possible areas: (1) videos of Shakespearean plays as well as of other Elizabethan and Jacobean plays; (2) movies set in the Renaissance with an authentic historicity such as Trevor Nunn's Lady Jane (1985); (3) movies which use Shakespearean and Marlovian themes and motifs, such as A Double Life (Othello), Theater Of Blood (about eight Shakespearean plays), and The Band Wagon (Dr. Faustus)."

Your editor is receptive to these ideas, and indeed, the first is not entirely new to MSAN. We published Professor H. R. Coursen's review of the BBC production of Macbeth in the Spring 1985 issue, and his review of the Bard video of Othello appeared in the Spring 1988 issue. Suggestions two and three would be quite new to us, but I see no reason why we should not cast our nets widely and creatively around the interest that we share in Marlowe. Submissions along these lines would be most welcome.

I will also continue to seek Renaissance drama reviews, announcements, brief articles or notes of interest to Marlovian scholars, and notices of recent or forthcoming publications. The MSA Newsletter can be as varied, and as exciting, as our membership wishes to make it. I would appreciate receiving contributions for the Spring issue by April 1, 1990.

ANNOUNCEMENT

MSA member Robert Fleissner wishes to announce that the proceeds of his book, A Rose by Another Name: A Survey of Literary Flora from Shakespeare to Eco (Locust Hill Literary Studies, No. 5, West Cornwall, CT: Locust Hill Press, 1989) will go to the Rose Theatre Fund. He writes that he explicitly mentions the MSA in his book although Marlowe is not discussed.