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CALL FOR PAPERS

The Marlowe Society solicits papers for its December 2000 sessions at the MLA Convention in Washington, DC. Send abstracts or papers of fifteen-minute length by March 1 to Professor Robert Logan, 23 Dockerel Road, Tolland, CT 06084.

MSA SECRETARY

MSA Secretary Laurie Maguire has accepted a new position as Fellow of Magdalen College and Lecturer, University of Oxford. At Magdalen she will be responsible for all of the literature courses from 1509-1832, and (with the Professor of Classics) for administering the Joint Honours Degree in Classics and English. Her new address is Magdalen College, Oxford, OX1 4AU. Her telephone number is 011 44 1865 260013, her FAX number is 011 44 1865 276094, and her E-mail address is laurie.maguire@magdalen.oxford.ac.uk

ELECTION AND DUES

A ballot for the MSA election has been included with this newsletter, as has a renewal form for any member whose membership will need to be renewed for 2000.

FROM THE EDITOR

MSAN has no backlog and depends upon the membership for its contents. We welcome reviews of films or productions of Renaissance (especially Marlovian) drama, brief articles and notes on Marlowe or other matters of interest to Marlovians, announcements and calls for papers, and ideas or experiences related to teaching Marlowe. The address and deadlines appear on page 2. Inquiries to the editor are welcome.
Marlowe in *Will Shakespeare* and *Shakespeare in Love*


It's official! William Shakespeare, long celebrated as an international superstar, has been chosen as Britain's man of the millennium. Befitting his perennial and universal appeal, Shakespeare now ranks as the most filmed author with over 300 cinematic versions of his plays and 45 loosely based on them, according to the Guinness Book of Records.

Christopher Marlowe, among whose six plays only Dr. Faustus and *Edward II* have been filmed, can hardly be expected to come anywhere near Shakespeare's monumental popularity. As I have indicated previously, Marlowe, unlike Shakespeare, is rarely quoted in popular films, and when he is there is usually no mention of his name or the work quoted. There are, however, signs that this situation will be somewhat modified as the result of Marlowe's presence, albeit brief, in *Shakespeare in Love* and the projected appearance of three movie biographies of Marlowe. Another film, which most people probably have not seen, deserves mention in the Marlowe cinematic canon. It is the first episode, entitled *The Dead Shepherd 1590*, of a six-part series broadcast in 1978 on the BBC as *Will Shakespeare* (and issued on video in 1995 and 1998). Written by John Mortimer, the series spans from 1590 to 1603, “thirteen controversial and dark years of Shakespeare's life in London . . . and interweaves quintessential understandings with hypothetical events of the life and times of William Shakespeare.”

*The Dead Shepherd* introduces us to a young and completely unknown Shakespeare (Tim Curry), who aspires to break into the London theatrical scene, but is forced to work as a humble ostler and reduced to stealing a capon from a man who turns out to be a messenger from his wife in Stratford. By contrast, Marlowe (Iain McShane) struts as the reigning playwright who is cavilerly rehearsing *Tamburlaine* at the Rose Theater. He leaps melodramatically from his perch in the balcony to illustrate how to duel effectively. While Marlowe preens as cock of the walk, Will lies to his fellow Stratfordian, Hamnet Sadler (John McEnery), about his prominence as an actor, claiming to have been rehearsing the death scene from *Tamburlaine*. Shakespeare also pays the barmire to bring complimentary drinks to Hamnet and himself from his “fellow actors,” who have arrived at the tavern but do not know
Shakespeare at all.

Marlowe may be the dramatic eminence, but he is also dissolute and politically endangered. He is addicted to drink, girls, and Ingram Frizer (Simon Rouse), who is depicted as Gurnyde/Judas to Marlowe. Marlowe is struggling to finish his dark play Dr. Faustus, to whose title character he constantly compares himself. As played by McShane, Marlowe is a foppish, periwigged decadent with a keen and biting intelligence, who asserts that Dr. Faustus had the right to sell his soul at any price because he had two very important and valid aims: freedom to inquire and knowledge to reward the inquiry. Knowledge gives us power, and there is no sin but ignorance. Marlowe does not want the safe life, and that is why he joins Walsingham's (John Bailey) spy network, although Walsingham rejects his freethinking ideology. Marlowe swims in shark-infested waters as Frizer has been used by Walsingham to lure Marlowe into spying, while at the same time Walsingham hires Poley (Robert O'Mahoney) to watch Marlowe and Frizer in this dangerous game.

Meanwhile, the disheveled and thoroughly unsupplied Shakespeare breaks into the empty Rose Theater and runs wildly onto the stage where he performs an impromptu version of Dr. Faustus's death scene. He follows this with a rendition of the "Cuckoo's Song," ending with a rousing cock's crow. His histrionics awaken the famous actor Edward Alleyn (Andre Morrell), who resides in a room above the stage. He auditions Shakespeare, who performs the Faustian death scene again, but he is hired as the mere cockcrower.

The next scene presents the theatrical performance of the final lines of Dr. Faustus viewed from the perspective of Shakespeare who is behind the stage waiting to make his immortal one-line contribution. Unaware that the imperious gentleman standing next to him is Marlowe, Shakespeare mocks his penchant for fustian, declaring that while Dr. Faustus has gunpowder and thunder, it lacks wit. Marlowe is so incensed that he begins to choke Shakespeare, who barely emits his cock's crow to announce the morning and Faustus, hellish fall. Mortimer has produced a clever theatrical take on the Freudian anxiety of literary influence. Marlowe attempts to silence the "upstart crow" as he heralds the onset of morning, which spells the end of Dr. Faustus, foreshadows Marlowe's own impending doom, and announces the arrival of the "Johannes factotum, . . . the only Shakescene."

Subsequently, Marlowe is hired to write a play on the War of the Roses, and he is locked into the attic room until he finishes it. But he can not do so without Shakespeare's help for the scene in 1 Henry 6 at the Temple-Garden (2.4) when the rebellious barons are quarreling and they ask Warwick to decide who is right. Shakespeare contributes these lines:

Between two hawks, which flies the higher pitch;
Between two dogs, which hath the deeper mouth;

Between two girls, which hath the merriest eye.

(11-12, 15)

Marlowe is so impressed that he exclaims that Shakespeare has leaped from the barnyard to Parnassus in one poetic swoop.

The ironies of this scene arise from the parallel between the play's context, which involves the beginning of the War of the Roses, and the literary war at the Rose Theater. Marlowe, now aware of the incipient rivalry, asks Shakespeare if he is determined to replace him, and, condescendingly, warns him to avoid his mistakes.

These mistakes become even more obvious in a sybaritic and narcissistic scene with Marlowe luxuriating in a hot tub, tended to servilely by Frizer and surrounded by lavish decorations, mirrors, baroque hangings, and an ominous death's head. Marlowe is at his most Faustian, condemning Catholicism and Protestantism alike. He declares that the establishment is determined to kill all free thinkers and that he who does not love boys and tobacco is a fool.

To his credit, Marlowe praises Shakespeare's 3 Henry 6 as perfect, which the audiences will applaud by throwing their sweaty nightcaps into the air. But when Marlowe imperiously orders him to show him his new play at Mistress Bull's inn in Deptford, Shakespeare asserts his independence by refusing to do so. Marlowe laments, "I am dying. For poets it comes quicker than others," and he warns Shakespeare that the establishment will get him too because he has a free mind.

The death scene at the Deptford inn is intercut with stage scenes at the Rose Theater where 3 Henry 6 is being rehearsed. At the inn, Marlowe is surrounded by his entourage of Powley, Frizer, Skeres (John Labanowski) and Eleanor Bull (Geraldine Moffat). When Frizer melodramatically offers to pay the reckoning, Marlowe laughs at his presumption and physically tries to prevent him from doing so. Quickly, as if on cue, the three men attack and stab Marlowe, forcing him over the collapsing balcony face down into the puddle of water below. Mistress Bull screams, and we cut to the rehearsal of the scene (2.5) when the father mistakenly kills his son in battle. The actor playing the dead son responds to praise with the sardonic remark "I only play dead people."

This line in turn serves as the cue for Shakespeare to enter the death scene at Deptford. Marlowe's grieving mistress tells him that Marlowe considered him to be his successor as the premier poet/playmaker. In return, Shakespeare declares that Marlowe "led the way, and we are sheep compared to him," whereupon Frizer calls him the "dead shepherd." Shakespeare hears the voice of Marlowe repeating that he is "dying, everyone is, but with poets it comes quicker." Then the camera pans down to Marlowe lying in the pool of water a la Joe Gillis, the failed and murdered writer in Billy Wilder's Sunset Boulevard.

In the ensuing episodes of Will Shakespeare, Marlowe's presence is still felt. When Shakespeare is told to gain advantages for his company by cultivating powerful people, he retorts that Marlowe knew lords and political leaders and look what happened to him. Further, two of his fellow actors wonder if Shakespeare's dangerous dalliance with the wife of the chief magistrate will ruin him like Marlowe, who ended up at the back of the Deptford tavern with all of the other dead bottles. For his part, Shakespeare continues to acknowledge
his debt to the "dead shepherd" by remarking that he learned much from Marlowe, especially when he was in the attic room with him to finish 1 Henry 6.

The major difference between the depiction of Marlowe in Will Shakespeare and Shakespeare in Love is that it is Shakespeare, as played by Joseph Fiennes, who exhibits the traditional Marlovian transgressiveness, who possesses, as Drayton said of Marlowe,

> those brave translunary things

> All Ayre, and fire, which made his verses cleere,
> For that fine madness still he did retaine,
> Which rightly should possess a Poet's braine.

Stoppard's Marlowe (Rupert Everett) is not flamboyantly dangerous like Mortimer's Marlowe. He is tall, dark, handsome, and calm. When he meets Shakespeare at the tavern, he offers to buy him a drink, helps him with his new play, talks to him about Dr. Faustus without a trace of autobiographical angst, and, finally, mentions his new play Massacre at Paris with a certain professional pride and dignity.

By contrast, Shakespeare is on fire with love, embroiled in affairs, locked in his room writing, creating his works from the white heat of his frenetic and dangerous life. Shakespeare is aware that he is, at this stage of his career, in Marlowe's shadow, but he tries to deny this through flip putdowns like "Marlowe wears a great waistcoat, shame about his poetry." Nevertheless, he does acknowledge his influence when he admits that Marlowe is in his Titus Andronicus and Henry 6. After Marlowe's untimely death, Shakespeare magnanimously exclaims that he would exchange all of his works for one of Marlowe's. Marlowe's stature is also asserted by the larger-than-life Edward Alleyn (Ben Affleck), who identifies himself, when he is confronted by the moneyman Fenniman (Tom Wilkinson), by declaring that "I am Hieronimo, Tamburlaine, and Barabas, the Jew of Malta." Fenniman responds in awe, "Yeah, that Marlowe is great" (Kyd seems to have been consumed by Marlowe, but that's another story).

The anxiety of influence is played out in Shakespeare's appropriation of Marlowe's name after he becomes enmeshed in a triangle with Viola (Gwyneth Paltrow) and her fiancé Lord Wessex. When Wessex confronts Shakespeare as Viola's secret lover and demands to know his name, Shakespeare identifies himself as Marlowe. After he receives news of Marlowe's death at the Deptford inn, Shakespeare guiltily believes that Wessex has had him killed in revenge for his affair with Viola. Wessex, in turn, tells Viola that the poet is dead, and she thinks he means Shakespeare. At Marlowe's funeral, however, she meets Shakespeare, who declares his great admiration for Marlowe, which he never admitted before because he was not dead before.

Shakespeare almost kills Wessex when he comes "gunning for him" at the theater. He denounces the vanquished lord as Marlowe's killer, but he is quickly informed that he was slain by others in a fight over a bill. Henslowe Geoffrey Rush) cries out incredulously, "What vanity to fight over the billing," whereupon Alleyn explodes, "The bill, not the billing, you idiot." Thus, Marlowe's death in Stoppard's script becomes a joke about the proverbial vanity of theater people, while in Mortimer's version his death is pathetic and tragic.

In Shakespeare in Love, Marlowe is present not so much physically as through his influence. He is mentioned, cited, appropriated, and, finally, killed in a petty reckoning. The real presence and action belongs to Shakespeare, who is in love, filled with emotion and impelled into motion. He has been infused with Marlowe's traditional fire and plays out his exuberant transgressiveness on the stage of his life.

Frank Ardolino
University of Hawaii at Manoa

"For a Tricksy Word / Defy the Matter":
The Influence of The Jew of Malta on The Merchant of Venice


Despite Geoffrey Bullough's declaration in 1957 that The Jew of Malta was "one of Shakespeare's major sources in developing the character of the Jew in The Merchant of Venice," the influence of Marlowe's play on Shakespeare's has never been obvious. Ultimately, The Merchant of Venice demonstrates a focus on Marlowe's style that is definable and a generalized impression of The Jew of Malta that is only partially so.

Given Shakespeare's keen interest in experimenting with
language and his self-consciousness about his style, it is certainly no surprise that in *The Merchant of Venice* Marlowe's style has inspired him both in a particular way—in fashioning the character of Morocco—and in a general way—in providing a sanction to create for himself fresh opportunities for playing with language. Lorenzo's statement to Jessica that Lancelot Gobbo will "For a tricksy word / Defy the matter" (3.5.62-63) can be applied metadramatically to Shakespeare in *The Merchant of Venice* as he indulges in a play with language, for he well demonstrates the impulsive abandon and intense engagement which characterize such moments of unrestrained pleasure. Lorenzo's profile of aesthetic self-indulgence helps us to understand how Shakespeare could become caught up in the stylistics of language to the exclusion of matters of character, action, and content. Moreover, it enables us to understand how he could become engrossed in Marlowe's style without, at the same time, wanting to parody it.

Neither Marlowe's conception of the Barabas of the first two acts of *The Jew of Malta* nor his conception of the Barabas of the last three acts is close to the more consistent conception of Shylock, but by changing Barabas's portrayal Marlowe must have given Shakespeare a precedent and thus a sense of ease about satisfying his own desires for artistic flexibility and variation. Taken as a whole, the influence of Marlowe's protagonist on Shakespeare's has actually to do with the artistic process whereby the alien Barabas comes into being rather than with the particular results of that process—i.e., the dramatic context and the specific characteristics and actions of the Jew. The most significant parallel to be drawn is in how Marlowe and Shakespeare make use of the figure of a Jew artistically. Both realize in such a figure the possibilities for generating conflict and tension with members of an alien culture, and neither writer eliminates opportunities for complications by absolving the Christians of wrongdoing. Both recognize that the figure of an alien Jew will make an audience consider social forces as well as become engrossed in the forces of exchange between individuals. And, inevitably, both know that an audience will become caught up in ethical issues as a result of viewing such figures in a hostile environment. Moreover, each writer makes use of a father-daughter relationship to suggest defects in the sensibilities of figures overly enmeshed in the politics of materialism. We are in effect called upon to look at each figure publicly, as part of a social context, and, privately, as an individual. Finally, Shakespeare sees Marlowe's use of ambiguity in characterizing Barabas and makes use of it in characterizing Shylock as well as Antonio. Like Marlowe, Shakespeare is clearly exploring the possibilities of ambiguity as a major means for engaging and holding an audience's attention. Thus, from a comparative study of *The Jew of Malta* and *The Merchant of Venice* what is visible and, at the same time, not so visible is that Marlowe's chief influence on Shakespeare lay in emboldening him to discover and develop creative resources in himself, especially those responsible for the artistry of his play.

**Venus and Adonis in the Context of Hero and Leander and the Elizabethan Verse Epyllion**


![Maurice Charney, San Francisco, 1998](image)

The basic idea of this paper is that Marlowe's *Hero and Leander* is a model for Shakespeare's *Venus and Adonis*—not a source but a model in the sense that the two works are related by criteria such as genre, conception, tone, and handling. Ovid sets the pattern for an erotic, titillating, witty verse epyllion, which Marlowe develops in *Hero and Leander*. Marlowe's example is followed not only by Shakespeare, but also by other writers of verse epyllia.

There are many allusions to Marlowe in Shakespeare. He is the "Dead Shepherd" of *As You Like It*, and Hero and Leander are mentioned often in other plays as exemplars of love. Marlowe showed Shakespeare how to write a sophisticated, ironic love poem, in which sexual matters are dealt with in a detached and urbane style. In *Hero and Leander*, Marlowe teases the reader by setting the knowing wit of the poet against the seeming innocence and naïveté of Hero and Leander. Hero and Leander vie with each other in their ingenuous coyness.

*Venus and Adonis* has a different set of lovers from Marlowe, yet they also delight in playing erotic games that titillate the reader. Both Adonis and Leander have many verbal similarities, as if Shakespeare is echoing Marlowe's poem, but it is more significant that they are both developed within the Ovidian homoerotic conventions of such figures as Narcissus,
Ganymede, and Hermaphroditus. Ganymede was a familiar type of the sodomite or catamite in Renaissance discourse.

**BARABAS MEETS BENIGNI**


The Almeida Theatre Company’s production of *The Jew of Malta*, playing at the Oxford Playhouse en route to a run in London, was clearly meant to disturb. By cutting a mere 35 lines—the Prologue, spoken by Machiavelli—the play was removed from its sixteenth-century context and its many references to “policy” left floating. Characterized instead by indeterminate and timeless visual images (sundrenched Maltese walls, Abigail’s white cotton dress), the production’s surprisingly specific concluding tableau was all the more shocking: Barabas (Ian McDermid) fell into his cauldron not as a medieval Vice-figure descending into hell-mouth, nor as an outwitted overreacher comically plunging to a barbecue, but as a Jewish father heroically resisting a Nazi death-oven. The verbal specificity of Machiavelli at the start of the play was thus replaced by the visual specificity of the holocaust at the end.

The image was doubly disturbing for it replayed, in a different register, an image which concluded the first half. The interval came at the end of 3.4, where Barabas stirs poison into the porridge with which he plans to kill the nuns. Barabas stirred no domestic porridge pot but a large witches’ cauldron, delivering lines 95-104 (“As fatal be it to her . . .”) in incantatory fashion, accompanied by offstage diabolic sound effects that would not have been out of place in *Macbeth*. The egregious revenge perpetrated by Barabas foreshadowed the equally egregious revenge later meted out to him, and neither seemed just.

But people in pain do strange and excessive things, and Barabas was a man in pain. Not at the loss of his fortune—he was blame in his acknowledgment of the value of what he had concealed, and matter-of-fact about the ease with which he had regained and surpassed the original sum. Barabas’s pain stemmed from the emotional loss of Abigail. This was a man who lived for his daughter: his tone changed to great tenderness whenever he talked of her, and the Yiddish accent, and the plotter/performer’s relish, vanished. “All I have is hers” revealed a merchant genuinely concerned to provide for his only child; the description of Abigail as “the oddest of my life” was rapturous; and the diabolic spells with which he accompanied the stirring of the concocted poison porridge broke down into heart-wrenching gasps on the last line: “envenom her/That like a fiend... hath left her father thus.”

Barabas’s aphoristic advice in 1.2 about bearing wrongs patiently was full of gentleness, intended to comfort his outraged daughter, for in this scene Abigail was more angry and upset than her father. But Abigail (Poppy Miller) was feisty throughout, and less in need of comfort than Barabas might think or want. Her independent will and action in choosing an Aryan suitor wounded her father deeply. “Are there not Jews enow in Malta?” Barabas shouted at Abigail in anger and hurt, clearly feeling not just racial but personal betrayal. The father/daughter relationship was severed irrevocably in 3.4. Barabas entered reading a letter from Abigail (as the quarto instructs), in which she explains her conversion to Christianity. Line 2—“false and unkind”—was delivered not as Barabas’s judgment on the apostate Abigail but as a direct quote from Abigail’s letter in which she clearly chastised Barabas for his treatment of Don Mathias. With Abigail’s conversion, Barabas lost his daughter (as he had in her choice of suitor) to religious difference and—more significantly—to adult independence. This time the loss was final. Abigail’s subsequent poisoning was a technicality; she was already dead to Barabas.

And so the relationship with Ithamore (Adam Levy) took logical, emotional center-stage. Grief is love with nowhere to go, and McDermid’s Barabas, like King Lear, transferred his love for his daughter onto his servant/slave. Ithamore’s later betrayal was simply too much for Barabas to bear. The position of Ithamore’s dead body on stage paralleled that of the poisoned Abigail and called attention to Barabas’s double loss.

This poignant father/daughter through-line did not obscure Barabas’s crafty theatricality and opportunism, which were still evident albeit less important. Nor did it mitigate the play’s comedy, which was very much to the fore. The stage carpenters in Act 5 played a musical duet with their hammers, prompting Barabas’s wry observation, “Now I see you have art in you.” The train of Bellamira’s dress was exaggeratedly muddy, testimony to a profession pursued on her back. Pilia-Borza delivered 10 crowns from Barabas to Ithamore (Ithamore had demanded 100), but with cartoon comic secrecy passed 90 to Bellamira. And throughout, Barabas’s theatrical self-consciousness was milked for all it was worth by McDermid.

The combination of farce and holocaust, of comic gags and father/child poignancy, reminded me overwhelmingly of the tragicomic *Life is Beautiful*. This production of *Jew of Malta* could have been conceived, written and directed by Roberto Benigni.

Laurie Maguire
Magdalen College, Oxford

**DOCTOR FAUSTUS**

“Learned Faustus,” we are told by Wagner, “seated in a chariot burning bright,” was “drawn by strength of yoked dragons’ necks.” This October, on his way, perhaps, to visit Rome to “take part in Peter’s holy feast,” or perhaps to “prove cosmography,” the learned doctor made a brief stop. Not in the shade of “the stately town of Trier,” or of “Padua,” or even in the vicinity of “the topless towers of Ilium,” but rather in the shadows of the tinselled spires of Disney World did our Faustus make his rest. Faustus’s appearance here, in Orlando, Florida, courtesy of The Valencia Community College Char-
Mingled in with the mighty Marlovian lines were cracks and jokes, puns and put-downs, allusions to *Wag the Dog*, Domino’s pizza, and Siegfried and Roy. Indeed, Wagner’s famous line revealing Faustus’s fate at the end of the play became: “I think Old Faustus means to kick the bucket.” And yet, such a seeming heresy worked. Traditionally Wagner’s function has been to undercut the mighty Faustus’s follies. This brazen Wagner did just that.

A second surprise was soon revealed. Mephistopheles appeared and, when charged to go and return a Franciscan Friar, returned not in the cleric’s robe but in the garb of a nun, for in this production . . . Mephistopheles (Barbara Hall) was a woman! And, as the nun’s habit still was not to Faustus’s liking, Mephistopheles must return again, this time in provocative black, with shiny leather boots and a spiky dog collar necklace. Once again, as with the tweaking of Wagner’s character, this modern Miss of a Mephistopheles worked, for when this Mephistopheles tempted Faustus with voluptuous pleasure, he had a “preview” before his very eyes. Hall succeeded in this gender-bending interpretation. She skillfully manipulated the famous passages as the audience observed Faustus fall for her bantering sales pitch, accept her slender revelations of astronomy, and refuse to heed the message that hell is not a fable or an old wives’ tale.

Mark March as Faustus gave at first a rather solemn scholar, subdued and thoughtful, turning passionate only later when exposed to Mephistopheles’s offered gifts and a look at life in all its voluptuousness. And wanton and lascivious Faustus did get quite a look—first when Mephistopheles fetched him his pseudo-wife—indeed a “hot-whore”—who shot flames out from between her legs! Faustus saw more still, when Lucifer’s Seven Deadly Sins pageant appeared and presented a show that resembled some nightmarish Vegas-style disco revue. Notable were Thad Owens’s snoring Sloth and Tina Moroni’s grasping Covetousness. Moroni excelled also in her doubled role of Valdes’s sidekick “Cornelia” in another of this production’s gender switches. Daniel LeRoy
appeared as a nightmarish Lucifer, Brett P. Carson was a right jolly old Pope, until Faustus socked him in the eye with a pie; and David Eason Smith gave forth an admirable Old Man.

All in all, Valencia’s Company gave mighty testament that the form of Faustus’s fortunes still fascinates and educate. This young cast and crew provided an entertainment replete with “all manner of delight.”

Brenda Walton Lake Highland Preparatory School

Faust/Faustus: A Duet For Devils, An Intermmedia Performance


Press releases indicate that this performance is set in Deptford, the site of Marlowe’s murder and burial, and uses excerpts from two versions of the Faust legend: Christopher Marlowe’s Tragical History of Doctor Faustus and Johann Wolfgang von Goethe’s Faust, together with recent scientific research. The dialogue examines the power of desire in alliance with the determined cellular trajectory of survival and continuity. This project incorporates a performative interpretation of the development and manifestation of the HIV-resistant CCR5-Delta 32 gene. This mutant gene appears in Europe, approximately 700 years ago, in the midst of the catastrophic Bubonic plague of the 14th century. With the knowledge of regenerative forces afoot, Faust and Faustus defy damnation and confirm their faith in a transcendent future determined by the utopian instincts of the evolving body-machine. This work aspires to orchestrate the mechanics of genetic mutability with the subtle rhythms of longing, a cyclical, evolutionary love letter.

RECENT STUDIES IN MARLOWE


Cartwright, Kent. “Bearing Witness to Tamburlaine, Part I.”


