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CALL FOR PAPERS

The Marlowe Society solicits papers for its December 1999 sessions at the MLA Convention in Chicago. Send abstracts or papers of fifteen-minute length by March 1 to President Sara M. Deats, 9049 Quail Creek Drive, Tampa, Florida 33647.

LETTER FROM THE PRESIDENT: THE FOURTH INTERNATIONAL MARLOWE CONFERENCE

Dear Colleagues:

I am happy to report that judging from the multitude of e-mails and letters that I have received, the Fourth International Marlowe Conference held in Cambridge, England from Monday, June 29 through Friday, July 3, offered a world of profit and delight to the 91 studious artisans in attendance. For one week, scholars representing 53 institutions from 8 different countries gathered together to celebrate the great but often unrecognized genius of Christopher Marlowe and to discuss a wide range of issues relating to both Marlowe's life and work.

In addition to the scholarly exchange of ideas occurring in the Conference's 22 sessions, our gathering offered a constellation of other pleasures. Available for quiet perusal were book exhibits from Oxford, Cambridge, and Ashgate Presses, as well as a special exhibit of books authored or edited by Marlowe Society members. And since most travelers like to gather mementos as reminders of marvels enjoyed, we provided such souvenirs in the form of dashing Marlowe T-shirts and jaunty Marlowe baseball caps. In the evenings, the majority of the participants supped in the great dining hall of Corpus Christi College where centuries ago our patron playwright probably dazzled his pals with his keen wit and irreverent jibes. During dinner, participants were serenaded by madrigal singers; after dinner, they were toured around Cambridge by historical revenants—including the sardonic Marlowe himself—and the final evening of the Conference,
Finally, about half of the attendees stayed in London over the weekend to participate in a group tour of the Globe Theatre and applaud an excellent production of *As You Like It*, one of the most sophisticated comedies by "the rival playwright."

Of course, large conferences such as this one never result from only one person’s efforts and I would be remiss if
I did not salute some of those who assisted me in making the Conference such a resounding success. First, I want to acknowledge my Co-Director of the conference, Vice-President of the Marlowe Society, the indefatigable Robert Logan, who aided me in setting up the program and selecting the plenary speakers, who arranged to have the programs printed, who made the badges, stuffed the registration packets, and performed a plethora of tasks, both large and small. Next, I wish to recognize the Treasurer of our Society, Roslyn Knutson, who kept the constantly changing list of conference attendees in some kind of order, while also juggling the sliding exchange rate between the British pound and the U.S. dollar. We also have Roslyn to thank for the striking Marlowe t-shirts and baseball hats, items certainly not found in any of your local K-Marts. Moreover, my experiences preparing this conference have convinced me that somewhere in heaven there must be a Good Angel who looks after befuddled academics charged with managing such ambitious events. In this case, that Angel provided me with an absolute life-saver or, at least, a reputation saver, whose name is Georgia Brown of Queens' College Cambridge. Georgia discovered the madrigal singers, the Cambridge Players, and our able student assistant, and made dozens of other contacts in the course of the conference planning. I dread to imagine what the Conference would have been without Georgia Brown and the inventors of e-mail. My gratitude is also extended to Roma Gill, who provided advice and assistance on every aspect of the Conference. Finally, I would like to express my appreciation to Charles Crawford, bursar at St. Catharine’s College, and Steven Dyer, Catering and Conference Manager at Corpus Christi College, and to the entire staffs of both St. Catharine’s and Corpus Christi, who were models of efficiency and congeniality throughout the hectic conference planning and the equally frenetic Conference itself.

So my Good Angel came through. There may have been an Evil Angel lurking around Cambridge as well, but it kept pretty much out of sight, and with all of this help I survived, the Conference flourished, and we all returned home loaded not only with books and t-shirts and reams of film but also with innovative ideas for teaching and writing about Marlowe, as well as precious memories that can be frequently recollected in tranquility.

Sincerely,
Sara Munson Deats
President,
Marlowe Society of America

ERRATUM
In the last issue, Frank Ardolino's name and affiliation with the University of Hawaii was inadvertently deleted from the end of "Marlowe Goes Whaling in All the Brothers Were Valiant." The piece is one of several that he has submitted on the use of Marlovian allusions in film. MS4N regrets the omission.

MARLOWE HATS AND T-SHIRTS

Featured at this year's conference were souvenir T-shirts and ball caps. The T-shirts had the well-known alleged portrait of Marlowe on the front and "Fourth International Marlowe Conference, Cambridge University, Marlowe Society of America, 1998" on the back. The caps had Marlowe's signature on the front. There are only two hats and a few T-shirts (sizes XL and XXL) left from the conference. The ball caps are $10, postpaid and the T-shirts are $20, postpaid.

Anyone wanting one to purchase one of these items may order them through the MSA Treasurer: Professor Roslyn L. Knutson, Department of English, University of Arkansas—Little Rock, 2801 S. University, Little Rock, Arkansas 72204-1099 (e-mail: rlknutson@ualr.edu).
PAPER PRESENTATIONS AT THE FOURTH INTERNATIONAL MARLOWE CONFERENCE

The program at the Fourth International Marlowe Conference was indeed varied and rich. The following lists all of the speakers who presented at the conference.

Frank Ardolino, University of Hawaii, "To Catch a Spy: John La Carre and Sidney Lumet's Use of Edward II"

John Baker, Centralia, Washington, "The Literary Development of Christopher Marlowe and His Likely Authorship of Certain Anonymous Kentish Plays and Poems"

J. Leeds Barroll, University of Maryland, "The Tamburlaine Audience and the Eastern Way of War" [Plenary Session]

Georgia E. Brown, Queens' College Cambridge, "Tampering with the Records: Engendering the Political Community and Marlowe's Appropriation of the Past in Edward II"

Rose M. Callahan, University of South Florida, "All the gods at thy command: Authorship and Textuality in Christopher Marlowe's Dido Queene of Carthage"

Patrick Cheney, Pennsylvania State University, "Bacchus fruit is frien to Phoebus wise': Marlowe and the Emergence of the 'Writer as Poet-Dramatist' in Sixteenth-Century England"

Viviana Comensoli, Wilfrid Laurier University, "Reconsidering Subjectivity in English Renaissance Drama"

Sara Munson Deats, University of South Florida, "The Construction of the Subject in Marlowe's Doctor Faustus"

Christie Rossier Diep, California State University at Fullerton, "Universal Power Colors: Zenocrates and the Tragedy of the White, Red, and Black Flags"

Ren Draya, Blackburn College, "Silenced Women: Abigail in Marlowe's The Jew of Malta"

Judith Edminster, University of South Florida, "Can Barabas Speak? Colonization and Mimicry in Marlowe's The Jew of Malta"

Peggy Endel, Florida International University, "Historicizing Pleasure in The Jew of Malta"

Robert Bird, Ricks College, "Remember who thou art: Human Identity in Dido Queene of Carthage and Tamburlaine I and II"

Bethany L. Blankenship, Washington State University, "No Outwardly Hurt: The Murder of Edward II"

Rick Bowers, University of Alberta, "Hysterics and High Camp in Dido Queene of Carthage"

Bruce E. Brandt, South Dakota State University, "Confronting the Void: The Spanish Tragedy and Tamburlaine II"
Gathering in the Dining Hall at Corpus Christi

Assembling for the Performance of Dido Queene of Carthage

Kevin Trainor as Dido, Queen of Carthage
Drinking
Bucks Fizz
in the Bursar's
Garden at
Corpus Christi

One of the
Twenty Paper
Sessions Held at
the Conference

Conference
Participants
On a Guided
Tour of the
Globe Theatre
Maryann S. Feola, City University of New York, "Ritual and Innovation: Huguenot Influence in Marlowe's Work"

David Fuller, University of Durham, "Tamburlaine in Performance" [Plenary Session]

David Galbraith, University of Toronto, "Hero and Leander and the Idea of the Fragment"

Troni Y. Grande, University of Regina, "Marlovian Tragedy and the Detour of Women"

David G. Hale, State University of New York at Brockport, "'Poor Isabel' in Marlowe, Jarman, and Braveheart"

William Hamlin, Idaho State University "'Cast no more doubts': Skeptical Paradigms in Doctor Faustus"

Lisa Hopkins, Sheffield Hallam University, "Dead Seas and Flying Fish: Land and Water in Edward II"

C. Samuel Isaac, Liberty University, "The Marlovian Enigma: A Dialogic Resolution to a Structuralist Riddle"

Joyce Y. Karpay, University of South Florida, "Going with the Flow: Feminine Specificity in Christopher Marlowe's Dido Queen of Carthage"

Patricia C. Kelly, University of Colorado at Boulder, "Hero and Leander: Reading Irrationally"

William B. Kelly, Eckerd College, "The Viral Subjects of Deleuze and Guattari in Marlowe's Dido Queen of Carthage"

Roy Kendall, London, England, "The 'Waltham' Baines vs. the 'Tyburn' Baines: The Case Reopened"

Constance B. Kuriyama, Texas Tech University, "Popular Performance Traditions and the Stage History of Doctor Faustus"

Lagretta Tallent Lenker, University of South Florida, "Christopher Marlowe and the Fin de Siecle"

Robert A. Logan, University of Hartford, "Marlowe's Tamburlaine Plays, Shakespeare's Henry V, and the Primacy of Artistic Consciousness"

Miguel Martinez López, University of Almeria, Spain, "The Semiotics of Solitude in Christopher Marlowe's Doctor Faustus"

Ruth Lunney, Newcastle, Australia, "Marlowe and the 'debatable' Character"

Pamela Royston Macfie, University of the South, "Embracing the Dead: Absence, Allusion, and Liquefaction in Hero and Leander"

Laurie E. Maguire, University of Ottawa, "Faustus and Female Beauty"

Gregory K. Martin, Kent State University, "Isabella: the Nurturing Caged She Wolf"

Anthony Miller, University of Sidney, "Tamburlaine and the Roman Triumph"

Robert S. Miola, Loyola College of Maryland, "Faustus in Rome"

Randall Nakayama, San Francisco State University, "'I know she is a courtesan by her attire': Clothing and Identity in The Jew of Malta"

Stephen Orgel, Stanford University, "Tobacco and Boys: Marlowe and Transgressiveness" [Plenary Session]
Matthew N. Proser, University of Connecticut, "Marlowe: The Paracelsian Connection"

David Riggs, Stanford University, "The Last Days of Christopher Marlowe"

Carolyn F. Scott, University of St. Thomas, "In the Service of Magic: The Role of the Servants in Doctor Faustus and Friar Bacon and Friar Bungay"

Alan Shepard, TCU, "Prosthetic Soldiers and the Geography of Shame in Doctor Faustus"

Garry Sherbert, University of Regina, "But Edward's name survives: Derrida, Greenblatt, and the Subject of Culture in the Renaissance"

Kay Stanton, California State University at Fullerton, "Hero, Venus, and the Costume of Sexuality"

Lisa S. Starks, Texas A&M University at Commerce, "A Jew is Being Beaten: Early Modern Anti-Semitism and Sadomasochistic Fantasy in the Performance of Marlowe's The Jew of Malta"

Jonathan Walker, Purdue University, "Nothing but external trash: Effecting Identity and Exercising Power in Doctor Faustus"


Brenda H. Walton, Lake Highland Preparatory School, "Christopher Marlowe: Rated PG13"

Anne Weir, North Monmouth, Maine, "The Bird's Eye Marlowe"

Phillip Whidden, Newbold College, "Friendship' and 'Kingdom' in Marlowe's Edward II"

Paul Whitfield White, Purdue University, "Christopher Marlowe: Postmodern Perspectives of an Early Modern Subject"

Charles Whitney, University of Nevada at Las Vegas, "Richard Norwood and the Early Response to Doctor Faustus"

Deborah Willis, University of California at Riverside, "Marlowe Our Contemporary: Edward II on Stage and Screen"

Mary Elizabeth Wilson, University of South Florida, "The Enamoured Infidel Princess in The Jew of Malta"

Doris Wilbert, Sheboygan, Wisconsin, "Murder at Deptford? - Or Did Marlowe Survive the Stabbing?"
carry it back upstairs, Boone salutes her as "yon harridan" and then declares the lines as a disparagement of her looks and as an act of bravado for his friend Buck (Slim Pickens), the stagecoach driver, who is witnessing the scene. When he delivers the rhetorical question, "Is this not [sic] the face that launched a thousand ships?" the woman foolishly for a moment relinquishes her hold on the trunk and pats her hair as if flattered by Boone's rhetoric. But she quickly recovers her grip when Boone once again attempts to reclaim his trunk. The Marlovian reference has been reduced to a sarcastic sally by which Boone pathetically attempts to regain a measure of his dignity.

This deflation of the significance of Marlowe's lines is surprising because the movie begins, after a quick scene of an Indian massacre, with an archetypal conflict. Two Yankee soldiers fight over dancing with Dallas (Ann-Margaret) and end up engaging in a mutually fatal battle, which recapitulates, in small, a civil war. Their deaths prompt Captain Mallory to expel Dallas along with Doc Boone for the benefit of the town. Thus, the director had the opportunity to establish the same theme as Ford's Stagecoach through the Marlovian reference, but he has only Boone and the hotelkeeper in the scene and does not include Dallas and the Law and Order League to create the larger parallels.

Frank Ardolino
University of Hawaii


2 A third version of Stagecoach (which I have not seen) was directed in 1986 by Ted Post and starred Country music's self-styled "outlaws": Willie Nelson, Johnny Cash, Kris Kristofferson, and Waylon Jennings.

AN EDWARD II IN VIENNA, AUSTRIA


Director Claus Peymann from Berlin has transferred his Edward II to the Vienna Burgtheater and has chosen an uncommon venue for the performance, the ballroom of the former Kasino am Schwarzenbergplatz, which has been stripped of most of its past glamour and currently houses ministerial offices. The location is excellent for the full development of Peymann's conscious mix of alienation and involvement. His stage is most inventive and most functional, and it certainly deserves detailed attention.

The ballroom is rectangular, with huge bay windows on one side and equally huge mirrors on the other. The audience of 200 are seated in two rows around a diamond-shaped parapet that encloses more than half of the room. The parapet is solid enough to carry the weight of the actors and has some gates with locks, which function perfectly for the semi-exits. "Semi-exits" they are, for the enclosed area cannot strictly be called the stage, only its central section, since there are goings-on outside the diamonds perimeters. There is, for example, a bedroom for the Niece in one corner and a Council of the Lords in the opposite one. Even the balcony of the building is in use: executions usually take place not only "offstage," but also out of the room! One wonders what the passers-by on Schwarzenbergplatz may be thinking.

This design may seem chaotic or precarious, but it is certainly not futile or self-contained: the performance retains its hold throughout. The layout is so carefully planned that no member of the audience has to miss anything, yet everybody has a different experience. In the monastery scene, serene monks in heavy black cloaks walk around very slowly on the parapet, and as you sit very close to it, you must look up to the actor in front of you from below. Although Edward is talking to the abbot in the center of the diamond-shaped area, what most impresses the viewer in this scene is the solemn silence of the huge black monk slowly walking past.

Peymann uses his space to its best effect, and can start a scene before the previous one finishes without disrupting the flow of the play or disturbing our attention. Our video clip culture has taught us to watch multiple events at the same time, so Peymann can rely on this facility of the audience, not to mention the fact that with this arrangement he reaches back to the very traditions of the Elizabethan stage. His theatre here is three-dimensional, which he emphasizes with two ladders leading up to the extremely high ceiling of the ballroom. The three men that Gaveston meets at the beginning of his journey descend from the ladders attired like huge ravens. The ladders later function as locations of exile or prison, so that the relevant characters, Gaveston abroad or Mortimer in prison, are never fully out of sight.

Some of the ideas may be more striking and memorable than meaningful or original. The use of the throne (made of grey slab building blocks, but later destroyed with a swing of the hand) is functional, yet nothing new. Similarly, it is the visual impression that is so magnificent about the chandelier, purpose-built in a classical design yet with plastic beads for safety, which serves as a very spectacular backdrop for Mortimer's "The prince I rule, the queen do I command" speech. The chandelier descends on him and he swings around in it as he says his speech.

The battle scenes are most spectacular and provide one
triumphant answer to the ever-pressing problem of how to stage the unstageable. Here, four men in ragged pewter-color armor and cloaks, with death's head-shaped visors, dance a ritual dance to the clamor of their own drums, which look as if molten with centuries of decay under the ground. A second battle scene is fought by two such men, each carrying an immense, blood-stained and torn flag. Used as weapons, the flags float over the heads of the audience members, who shrink back in their seats.

The performance would have functioned even with a lesser actor for Edward, thanks to the strong yet invisible directorial control. However, Thomas Thieme as Edward has elemental power. He has no false notes, although his job is extremely difficult: he has to be the clown.

This is no Elizabethan stage clown, though, who is given the most meaningful lines in the play. Edward's fate is to play the pitiful, worn and gaudy circus clown who is abused, beaten, laughed at and thrown about, yet who manages to capture our sympathy, through our pity for his fate, through his ability to make us laugh, through his intense energy and through the glimpses into his infinite humanity. Edward is more human, pure human flesh and emotion, than anybody else in the play. He embodies the essence of that chaotic inner being of man that is all too often civilized so successfully that the real self is completely hidden behind the social roles and masks.

Yet, at first sight, it is Edward who wears a mask. He is costumed as a colorful, feathered big fat bird, with lips painted a bright carmine, eyes constantly bulging in wonder at the world; he has a slow, clumsy gait, and wears a crown only because it was the course of events to put it on his head after his father's death. Edward is never one with his role as king; he falls to the ground when something ails him and can scarcely contain himself when he can finally lay his hands on his beloved Gaveston. It seems that only hugs and kisses restore his energy, and then he is happy to share it with anyone, the reluctant lords included.

The motivation for the insistence of the lords on Gaveston's banishment is usually one of the difficult questions regarding the play. This performance suggests the possible explanation that the lords are in fact afraid of the tremendous unprincipled energy heaving in their master's inside (belly is probably more suitable here than bosom), yet this energy is intangible and well-protected inside the king's still sacred body; therefore they target the minion, the external embodiment of that energy.

Edward's heroic stature in his suffering later proves that the lords have failed to reach to the inner storehouse of this exceptional clown. His words: "... yet how have I transgress'd, / Unless it be with too much clemency?" are key in this performance. The king and the lords are on two different planes of existence. On the absolutely personal, intimate and raw level, the king is always one with himself—his deeds may be haphazard, but never his being. Those around him have less presence, occupy less space in the world, bring less color to it and therefore try to adapt to it as best they can. In that process they often lose their heads, but certainly lose their selves. This is best shown in Isabella, who moves from frustration to hesitant hope to some vague expectations for her son, then to a lust for Mortimer tinged with fear of him, and again back to desperation when her son condemns her. But the other characters' aimless wandering in spite of outward discipline and purposefulness in this world is also observable. It is highlighted mainly by Edward's exceptional and otherworldly appearance, presence and actions.

In spite of the horrible sight of a helpless sumo-wrestler-style Edward covered in very true-to-life feces being murdered with table and hot spit, the performance allows us cathartic relief. Young Edward III's closing acts are shown in their personal and loving aspect, not, as may be done, in a formal manner that may in a disillusioned way suggest the continuation of violence. The young king hugs his dead father's body and weeps over it.

The director created a fantastic stage and a well-considered performance with the text little changed, although adapted. The show provokes first an emotional, and right on it, an intellectual response. You suffer in your heart and then rejoice in your mind almost simultaneously. Instead of resentment and disillusionment, which is a message also justifiable by the text of the play, this performance carried the good news of love, predominantly through the radiant being of an out-of-this-world character who was unfortunate enough to be a king.

Annamária Kiss
ELTE University, Budapest

**DIDO QUEENE OF CARTHAGE**

Director, Sophie Levy; Producer, Diktyna Warren; Ganymede, Henry (no surname given); Zeus, John Hewitt; Mercury, Joseph Pearson; Venus, Katie Halsey; Juno, Hayley Conick; Cupid, an anonymous child; Aeneas, Mike Daley; Ascians, Emma Saxon; Achates, Dave Sayers, Ilioneus, Andrew Smith; Clontus, Joseph Pearson; Iarbus, Will Aspinall; Dido, Kevin Trainor; Anna, Alice Sampson; Nurse, Lisa Simm; Carthagian Ladies: Deirdre Murphy, Jenny Graham, and Georgina Chubb. Production dates: June 16-20, 1998 and July 1, 1998.

One of the delights of the Fourth International Marlowe Conference was a performance of Marlowe's *Dido Queene of Carthage* by the Fletcher Players, a student theatrical group from Cambridge University. The performance was held outdoors in the Old Court at Corpus Christi, and what better site could there be—Marlowe's own quarters at Corpus Christi
face the Old Court.

The student cast was wonderful, and apparently quite impervious to cold. Cool temperatures left most of the audience wishing for warmer coats, but the cast carried on wearing Trojan and Carthaginian costumes of thin togas and loincloths, and one never discerned a shiver. The play was performed in the center of the Old Court, with seating for the audience on three sides. The performance area was thus essentially square, and the gods were seated at the corners of the square, surrounding the action. To interact with the mortals, Venus or Juno or Hermes would enter the playing area, and when their missions were complete, they would return to their respective corners. The effect was to stress their power and control over human life, and it made it less easy to see them as merely emblematic of internal passions, as critics often have suggested. They were real and ubiquitous forces, driving human destiny for ends of their own, and not overly concerned over the plight of the mortals whose lives they were orchestrating. Hayley Conick’s Juno, in particular, projected an aura of sophisticated and dispassionate disdain as she stylishly smoked a cigarette and coolly watched the unfolding of human lives and events.

As the cast of characters shows, the male roles were primarily played by males, and female roles by females. However, Dido was played by a young man, Kevin Trainor. Part of the casting decision, no doubt, was the aggressive coyness of a student company reacting, as their humorous program indicated, to modern issues of gender and sexuality. However, it was Trainor’s Dido that made the play. There has, of course, been much recent discussion about the Elizabethan practice of casting all the roles with male actors: was the practice essentially transparent, was its appeal primarily homoerotic, was it truly ubiquitous outside of the professional London companies? Trainor makes it clear that a good actor brings the character to life. Sitting in the audience, one did not say, "Isn’t this use of a male actor amusing, or campy, or erotic." Rather, one engaged with Dido and her situation. The production was campy and strove to develop the comic potential inherent in the text, but Trainor’s Dido was no marionette. She was a human being who loved and suffered.

The performance was videotaped for the Marlowe Society, and we have had the tape converted to the VHS format (the standard format in the United States). There is some wind on the sound track, but the voices come through clearly, and the picture quality is good. We have not, in short, produced a commercial, Hollywood-slick video, but it is a serviceable record of an imaginative, witty, and amusing production. It makes a superb memento of the conference and gives others the opportunity to see an interesting production of a rather rarely produced play. It would also make a useful pedagogical tool. Students reading Dido or other Renaissance plays often have difficulty in seeing their performance potential and underestimate their dynamic and comic qualities. Members of the Marlowe Society who would like to purchase a copy of the tape may order it through MSA Treasurer Roslyn L. Knutson for $30: Department of English, University of Arkansas—Little Rock, 2801 S. University, Little Rock, Arkansas 72204-1099 (e-mail: rlknutson@uark.edu).

RECENT STUDIES IN MARLOWE


