MSA ANNUAL MEETINGS
SAN DIEGO, 2003

Marlovian Sociopolitical Contexts

Saturday, 27 December, 3:30-4:45 p.m., Edward A, Manchester Grand Hyatt. Presiding: Bruce E. Brandt, South Dakota State University.


2 “Forms of Fellowship in The Jew of Malta,” Julia Reinhard Lupton, University of California, Irvine.

3 “’The Ruin of the Multitude’: Marlowe and Radical Political Thought,” Graham L. Hammill, University of Notre Dame.

Marlowe and Cultural Intertextuality

Monday, 29 December, 7:15-8:30 p.m., Madeleine C and D, Manchester Grand Hyatt. Presiding: Robert A. Logan, University of Hartford.

1 “Clothes, Class, and Character in Marlowe’s Plays,” Sara Munson Deats, University of South Florida.

2 “Hero’s Needlework,” Georgia E. Brown, Queens’ College, Cambridge University.

CALL FOR PAPERS

The Marlowe Society solicits papers for its December 2004 open-topic session at the MLA Convention in Philadelphia. Send abstracts or papers of fifteen-minute length (e-mail attachment or hard copy) to Bruce Brandt, Marlowe Society of America, English Department Box 504, South Dakota State University, Brookings, SD 57007; Bruce_Brandt@sdsstate.edu. Deadline: March 1, 2004.

MSA ELECTION

Ballots and self-addressed envelopes for the next Marlowe Society of America election are included in the fall Newsletter. MSA President Robert Logan is chairing the nominating committee, which has prepared a slate of candidates for the election. There is, of course, the option of write-in candidates. We appreciate your support of the society through this process. Please mail your marked ballot in the self-addressed envelope to Professor Logan by December 1, 2003.
MARLOWE SOCIETY OF AMERICA

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

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

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1 year = $20
2 years = $50 US
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1 year = $20 US or $30 Canadian
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Graduate students = £15 or £10 Sterling

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1 year = $25 US or inquire for equivalent fee
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Graduate students = $15 or inquire for equivalent fee

MSA Newsletter publishes reviews of Renaissance, and especially Marlovian, drama; notices of recent and forthcoming publications; announcements; and brief articles or notes of interest to Marlovian scholars. The opinions expressed are those of the authors, and do not necessarily reflect that of the MSA. The editor reserves the right to refuse items, to ask for revisions, and to make stylistic changes that he deems appropriate. The deadline for the Spring issue is March 1 and for the Fall issue Sept. 1. Send inquiries, announcements, and submissions to:
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MSA Book Reviews publishes reviews of books on Marlowe and his period. Send reviews, suggestions for reviews, and inquiries to the Reviews Editor:
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MSA web site <http://www.sla.purdue.edu/academic/engl/marlowsoc>
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FROM THE PRESIDENT
RE: THE FIFTH INTERNATIONAL MARLOWE CONFERENCE,
CAMBRIDGE 2003

By now, the Conference is pretty much a series of memories for most of us, but good, warm memories, I hope. I want to thank again all those whose contributions turned the four days into such a successful and genuinely memorable experience. I am especially grateful for the excellence of the three plenary speakers, David Bevington, Leah Marcus, and Andrew Gurr. The responses to their talks rightfully paid tribute to their importance and to the intellectual enthusiasm they created. If one telling measure of a successful conference is the new ideas it generates, then this conference certainly overflowed the measure. Ultimately, the success of a conference depends upon how productive it is, whether its participants find themselves discussing new ideas for research and writing projects and for exploring new teaching strategies and even new curricular possibilities.

I’m happy to say that I heard a good many such conversations and even had the chance to participate in some. From the many emails that I have received, I know that the level of intellectual excitement and feelings of comradeship were especially high and continue to be. I could not be more pleased that the Marlowe Society has once again proved that it is at the forefront of scholarly endeavors and a model of human civility and good fellowship.

At the banquet, I was able to single out two more causes for celebration. The first was a person who has long been a friend, adviser, and staunch supporter of the Marlowe Society and one who rightly deserved the honorary membership that we presented him with. The Marlowe Society was happy to pay tribute to Gordon Deats. The inscription on the crystal desk plaque we presented him with reads: “For His Wit, Wisdom, and Constant Support Over Many Years in Concert With His Superlative Sense of Irony.” Gordon’s comic sense has been a source of pleasure and, on many occasions, a
welcome palliative to several members of the Marlowe Society. During the course of his life, Gordon has chalked up many remarkable accomplishments in the arts, beginning with sculpture. Lately, he has turned his hand to playwriting and, among other plays, has recently completed a whodunit called *The Shakespeare Mystery Play*. It’s a spoof of the so-called authorship question, and you’ll be pleased to learn that Marlowe makes a ghostly appearance in it. I hope we can all look forward to seeing the play staged very soon.

The second award went to Sara Munson Deats for her outstanding record of service on behalf of the Marlowe Society of America. As everyone knows, Sara is a past president of the Marlowe Society, in office from 1996 to 2000. But, impressively, Sara’s contributions did not end when she stepped down from the presidency. She has continued to work tirelessly on behalf of the Society, co-editing a book of essays by members of the Society, actively participating as a member of the Executive Board, pinch hitting as Secretary, and performing the many exacting duties of a co-director of the Fifth International Marlowe Conference. Those who have worked closely with Sara know what a dynamo she is and how many of the successes and advancements of the Society can be attributed to her efforts. On the lengthy list of admirable feats that have been a constant source of wonder and joy for several of us, perhaps the most amazing and most endearing is her ability to inspire a passion for scholarship in others. In consideration of her many distinguished achievements, the Marlowe Society honored and paid tribute to Sara and, as a token of our appreciation, presented her with a crystal urn.

Robert A. Logan  
President  
Marlowe Society of America

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FIFTH INTERNATIONAL MARLOWE CONFERENCE  
St. Catharine’s College and Corpus Christi College  
CAMBRIDGE UNIVERSITY,  
CAMBRIDGE, ENGLAND  
June 30-July 4, 2003

PROGRAM ARRANGED BY  
SARA MUNSON DEATS and ROBERT A. LOGAN in collaboration with  
GEORGIA E. BROWN and ROSLYN L. KNUTSON

**Monday, June 30:**

Onsite Registration: 1:00-3:00 p.m.  
Porter’s Lodge, St. Catharine’s

Welcome: 3:30 p.m. (Ramsden)  
Robert A. Logan, University of Hartford  
President, Marlowe Society of America

**FIRST PLENARY SESSION**  
“Christopher Marlowe: The Late Years”  
**DAVID BEVINGTON,**  
The University of Chicago  
4:00 p.m. (Ramsden)

David Bevington
Sherry Reception: 5:30-7:15 p.m. (Ramsden)
Dinner at St. Catharine's  7:30 p.m.

**Tuesday, July 1:**

Session I: **Marlowe and Politics**  
8:30-9:45 a.m. (Ramsden)

Presiding: Laurie E. Maguire, Oxford University

1. “Defend his freedom ‘gainst a monarchy’: Republican Representation in Marlowe”  
   Patrick Cheney, Pennsylvania State University
2. “Fickle Empires: Marlowe and Colonialism in *The Jew of Malta, Dido, Queen of Carthage,* and *Tamburlaine*, Pts. 1 & 2”  
   Consuelo Concepcion, Independent Scholar
3. “Marlowe’s Courts: The Depiction of Dangerous Identities”  
   Jeffrey Galle, University of Louisiana at Monroe

Session II: **Doctor Faustus and Contexts of Magic**  
9:50-11:05 (Ramsden)

Presiding: Georgia E. Brown, Cambridge University

1. “‘Mark this show’: Magic and Theater in Marlowe’s *Doctor Faustus*”  
   Sara Munson Deats, University of South Florida
2. “Glutted With Conceit: Imprints of *Doctor Faustus* on *The Tempest*”  
   Robert A. Logan, University of Hartford

Session III: **Marlowe and the Media**  
9:50-11:05 a.m. (JCR)

Presiding: Garry Sherbert, University of Regina

1. “Faustian Bargains: Marlowe Versus Shakespeare in *A Murder of Crows*”  
   Frank Ardolino, University of Hawaii at Manoa

2. “Before *Copenhagen*: Marlowe’s *Dr. Faustus* as Prototypical Science Play”  
   Kirsten Shepherd-Barr, North Carolina State University

Session IV: **Marlowe and Performance**  
11:10 a.m.-12:25 p.m. (Ramsden)

Presiding: David Bevington, University of Chicago

1. “‘Till experience change thy mind’: Marlowe and the Playhouse of the 1580s and 1590s”  
   Ruth Lunney, Newcastle (Australia)
2. “Edmund Kean and *The Jew of Malta*”  
   Stephanie Moss, University of South Florida
   Elizabeth Hume, University of Surrey

Session V: **Marlowe and Style**  
11:10 a.m.-12:25 p.m. (JCR)

Presiding: Patrick Cheney, Pennsylvania State University

   Georgia E. Brown, Cambridge University
2. “Metamorphosing Genres: Marlowe’s Tragedy of *Dido, Queen of Carthage* and Virgilian Epic”  
   Lucy Potter, Adelaide University
3. “Marlowe’s Mighty Line—Again?”  
   Russ McDonald, University of North Carolina, Greensboro

**SECOND PLENARY SESSION**

“*Marlowe in tempore bell*”  
LEAH MARCUS,  
Vanderbilt University  
1:45-2:45 p.m. (Ramsden)
Marcy Koehler, University of Regina
3. “Nothing Sacred: Marlowe’s Dido, Queen of Carthage as Romantic Satire”
Cassandra A. Kulay, University of Regina
4. “Eyeing the Sun: Giving Rise to Heroic Male Subjectivity in Dido, Queen of Carthage”
Robert F. Darcy, Utica College of Syracuse University

DR. LETTA JONES, Garden Historian:
“‘Beds of roses and a thousand fragrant posies’: Plant Lore and Christopher Marlowe”
5:30-7:00 p.m. (Ramsden)

Wednesday, July 2:

Session VIII: Marlowe’s The Massacre at Paris: New Contexts
8:30-9:45 a.m. (Ramsden)

Presiding: Rick Bowers, University of Alberta
1. “From the ‘Deluge des Huguenots’ to La Reine Margot: Representations of St. Bartholomew’s Day Massacre”
   Ellen C. Caldwell, Clarkson University
   Christine McCall Probes, University of South Florida
3. “Indifference’ and Toleration of the Other in The Jew of Malta and The Massacre at Paris”
   Helen L. Sinar, University of Regina

Session IX: Marlowe’s The Jew of Malta: New Contexts
8:30-9:45 a.m. (JCR)

Presiding: Lagretta T. Lenker, University of South Florida
1. “Misperception, False Profession, and The Jew of Malta”
   William Hamlin, Washington State University

Session VII: Marlowe’s Dido, Queen of Carthage: New Contexts
3:00-4:30 p.m. (JCR)

Presiding: Pamela Royston Macfie, The University of the South
1. “Love and Manipulation in Dido, Queen of Carthage”
   Samantha Jackson, University of Regina
2. “Testimony in Christopher Marlowe’s Dido, Queen of Carthage”

Leah Marcus
2. “But I do it through a burning zeal”: The Sublime Object and the Paradox of Law in *The Jew of Malta*
Jared McGeough, University of Regina

3. “And all my wealth is gone”: The Economy of Identity in *The Jew of Malta*
Carolyn F. Scott, Pontifical College Josephinum

Session X: **Iconography and Dramatic Action in Marlowe**
9:50-11:05 a.m. (Ramsden)

Presiding: Ian McAdam, University of Lethbridge

1. “Plays of Passion: The Actor’s Bodies in Marlowe’s *Edward II*”
Mathew Martin, Brock University
2. “Vernacular *Topoi* in the Carnivalesque Martyrdom of *Edward II*”
Tom Pettitt, University of Southern Denmark
3. “Your speech will stay”: Silence in Marlowe
Pierre Hecker, Bates College

Session XI: **Women in Marlowe**
9:50-11:05 a.m. (JCR)

Presiding: Bruce E. Brandt, South Dakota State University

1. “Marlovian Tragedy and the Spectre of (the) Woman: Tracing Helen in *Dido and Doctor Faustus*”
Troni Grande, University of Regina
2. “The Victimization of Zenocrate in Christopher Marlowe’s *Tamburlaine*”
Tara Seel, University of Regina
3. “Marlowe’s *Edward II*: The Abjection of Isabella”
Dan Mills, Georgia State University

Session XII: **Marlowe and Shakespeare**
11:05 a.m.-12:25 p.m. (Ramsden)

Presiding: Robert A. Logan, University of Hartford

1. “What star shines yonder in the East?”
Randall Nakayama, San Francisco State University
2. “Absence as Presence in *The Jew of Malta*”
Sheila Dieicide, University of South Florida
3. “Marlowe’s Part in *Henry V*”
Tom Merriam, Independent Scholar

Session XIII: **Marlowe’s *Tamburlaine* Plays: New Contexts**
11:10 a.m.-12:25 p.m. (JCR)

Presiding: Merry G. Perry, West Chester University

Kate Fourchy, California State University at Fresno
2. “The Tamburlaine Phenomenon”
Charles Whitney, University of Nevada
3. Wounds in *Tamburlaine*
Alan Shepard, University of Guelph

**BEN NAYLOR ON DIRECTING MARLOWE’S PLAYS**
1:45-2:45 p.m. (Ramsden)

Session XIV: **Marlowe: Problems for Historians of the Theater and Text**
3:00-4:30 (Ramsden)

Presiding: Andrew Gurr, University of Reading

1. “Marlowe and the Players”
Susan P. Cerasano, Colgate University
2. “Marlowe and Company Ownership”
Roslyn L. Knutson, University of Arkansas at Little Rock
3. “Marlowe and Texts”
Laurie E. Maguire, Oxford University
4. “Marlowe and Stage Directions”
Leslie Thomson, University of Toronto at Mississauga
Session XV: **Innovative Perspectives on Marlowe**
3:00-4:30 (JCR)

Presiding: Troni Grande, University of Regina

1. “Why this is high school nor am I out of it”: Using *Doctor Faustus* as an Essential Text for Young Adults*  
   Ginger Bryant and Brenda Walton, Lake Highland Preparatory School
2. “Richard Jones, *Tamburlaine the Great* (1590) and the Beginnings of English Dramatic Literature”*  
   Kirk Melnikoff, University of North Carolina at Charlotte
3. “Marlovian Spaces”  
   Grace L. Godwin, University of Illinois at Urbana-Champaign

**Staged Reading of**  
*THE MASSACRE AT PARIS*  
8:00 p.m.  
The Octagon, Cambridge

Ah, base Shatillian and degenerate,  
Chief standard-bearer to the Lutherans,  
Thus in despite of thy religion  
The Duke of Guise stamps on thy lifeless bulk!  
(Scene 5)

**Thursday, July 3:**

Session XVI: **Contemporary Approaches to Marlowe**
8:30-9:45 (Ramsden)

Presiding: Leah S. Marcus, Vanderbilt University

   Gareth M. Euridge, Denison University
2. “Marlowe, Shakespeare, and the Theory of the Irrelevant Author”*  
   Constance B. Kuriyama, Texas Tech University

3. “Geography and Identity in Marlowe”  
   Garrett A. Sullivan, Jr., Penn State University

Session XVII: **Doctor Faustus: New Contexts**
9:50-11:05 a.m. (Ramsden)

Presiding: Sara M. Deats, University of South Florida

1. “Doctor Faustus—Almost Famous”  
   Rick Bowers, University of Alberta
2. “Marlowe and Barnabe Barnes’s *The Devil’s Charter*”  
   Ian McAdam, University of Lethbridge
   Per Sivefors, Blekinge Institute of Technology

Session XVIII: **Biographical Aspects of Marlowe**
9:50-11:05 a.m. (JCR)

Presiding: Ruth Lunney, Newcastle (Australia)

1. “Was Christopher Marlowe ‘attendant and reader’ to Arabella Stuart c. 1588-1592?”  
   John Baker, Independent Scholar
2. “Tamburlaine—The Left Arm of God”  
   Peter R. Bull, Independent Scholar
3. “The Baines Accusation Against Marlowe”  
   Jean Jofen, Baruch College

Session XIX: **Marlowe, Hero and Leander, and Classical Tradition**
11:10 a.m.-12:25 p.m. (Ramsden)

Presiding: Roslyn L. Knutson, University of Arkansas at Little Rock

1. “Marlowe Remakes the Classics: *Hero and Leander* and *Dido, Queen of Carthage*”  
   Bruce E. Brandt, South Dakota State University
2. “Leander the Libertine: Marlowe’s Erotic Labor”  
   Helga Duncan, Brown University
3. “Ovid’s Poetry of Allusion, All Ovid’s Elegies, and Marlowe’s Hero and Leander”
   Pamela R. MacFie, The University of the South

Session XXI: Marlowe and Religion
11:10 a.m.-12:25 p.m. (JCR)

Presiding: Matthew N. Proser, University of Connecticut

1. “Marlowe and the Protestant History Play”
   Stephen Longstaffe, Saint Martin’s College
2. “The Higher the Pedestal, the Lower the Fall: Parallels Between the Holy and Unholy Hierarchies in Christopher Marlowe’s Doctor Faustus”
   Stacey Mascia, North Country Community College
3. “To Write a New Religion: Hyperbole, the Promise, and Other Acts of Faith in Marlowe”
   Garry Sherbert, University of Regina

Session XXII: Marlowe and Intertextuality
2:45-4:15 (JCR)

Presiding: Christine Probes, University of South Florida

1. “‘They Play the Sodomites, or Worse’: Marlowe, Edward II, and A. C. Swinburne”
   Robert Sawyer, East Tennessee State University
2. “Francis Bacon and the Faustian Dream”
   Debra Bacon Noonan, University of South Florida
3. “Mimicking the Empire: Tamburlaine and the Ambivalence of Nationhood”
   Avraham Oz, University of Haifa

Sherry Reception: 7:00-8:00 p.m.
Corpus Christi

Banquet in the Corpus Christi Dining Hall
8:00 p.m.
Madrigals by the Orlando Singers

Friday, July 4:

Productions of Richard II (2:00 p.m.) and Dido, Queen of Carthage (7:30 p.m.) at the Globe Theatre in London
SCENES FROM MARLOWE'S DIARIES
AND INK & GUNPOWDER
By
Roy Kendall

[Lights up on SIR ROBERT SIDNEY's 'quarters' in Flushing. An ornate, high-backed chair and a leather-topped desk should be all that is needed to place the scene.]

It is a cold but bright winter's day. SIDNEY is a man of MARLOWE's own age; but the duties of office, and the status that came at birth, make him seem considerably older, graver, and more solid--on the surface at least--than MARLOWE. He sits behind his desk; MARLOWE stands in front of it.]

SIDNEY So this is the great Christopher Marlowe?

MARLOWE In the flesh.

SIDNEY You look more of a dandy than I imagined.

MARLOWE Thank you, Sir Robert.

SIDNEY I want none of your quips, Marlowe. You have been detained on an extremely serious matter.

MARLOWE Have I? If my demeanour is not as it should be, it is only because I was given no information as to why--

SIDNEY [overlapping] That information will be forthcoming if you care to listen.

MARLOWE Yes, Sir Robert.

[Pause.]

SIDNEY It has been brought to my attention that during your time

here in Flushing you have been counterfeiting the coin of the realm.

MARLOWE I have...what? What an extraordinary accusation.

SIDNEY With the help of a goldsmith friend of yours.

MARLOWE Sir Robert, this is an out and out...

[The word 'lie' dies on his lips as one by one SIDNEY drops three coins onto his desk.]

SIDNEY Has the light altered, or have you changed colour?

[Silence.]

MARLOWE, what are you doing in Flushing?

MARLOWE I'm on a fact-finding mission.

SIDNEY With whom? And for whom?

MARLOWE I cannot say.

[SIDNEY gets up and moves to the window.]

SIDNEY Let me help you with the first question. I was alerted to your criminal activities by your friend Richard Baines.

MARLOWE [flabbergasted] He -- ? This is...this is...

SIDNEY He came to see me this morning. So I know all about you and this goldsmith - whom I have already interviewed.

MARLOWE But...but Baines was involved!

SIDNEY It was your idea apparently.
MARLOWE  This is not true!

SIDNEY  So, what brings you to this particular port?

MARLOWE  I've just told you.

SIDNEY  There are facts and facts. I want to know specifically why the government issued you with an authorisation to leave England.

MARLOWE  I'm not allowed to say.

SIDNEY  Marlowe, I have been appointed Lord Governor of this town by the Queen and her Privy Council. You can rest assured that anything you say will be safe with me.

MARLOWE  Sir Robert, please, I am under orders.

SIDNEY  Baines told me that you are a secret Catholic and that you are intending to join Sir William Stanley in Nijmegen.

MARLOWE  What! Oh, Sir Robert, that is a ridiculous lie!

SIDNEY  Part of Baines' mission was to keep an eye on you.

MARLOWE  This is unbelievable! He's the Catholic if anyone is. He was ordained as a priest in Rheims.

SIDNEY  Yes, but he was undercover.

MARLOWE  Oh...

SIDNEY  Yes, I am a little wiser than I obviously look, Marlowe. I'm fully aware of who Baines is, and of what he tried to pull off while pretending to be a Catholic.

MARLOWE  Well, there you are, a counterfeit priest! Counterfeiting is his métier.

SIDNEY  He says it's yours.

MARLOWE  But can he be trusted? After all, at Rheims - unbelievably - he tried to poison the whole damn seminary!

SIDNEY  ...on Sir Francis Walsingham's behalf...yes.

[He looks away and shakes his head in disbelief at the thought.]

MARLOWE  Yes, but he was caught and imprisoned. How do we know he wasn't turned by Cardinal Allen?

SIDNEY  But he was plotting to kill Cardinal Allen!

MARLOWE  That was before he was tortured. How do we know he's not a double--?

SIDNEY  How do I know you're not in league with Sir William Stanley, betrayer of his Queen and country? You don't seem to be denying that you've made contact with him and his regiment.

MARLOWE  Because I have made contact. Along with Baines. But we've been trying to infiltrate ourselves into...this traitor's inner circle. And into the confidence of his Catholic supporters here and in Brussels.
And we were succeeding. I just cannot comprehend what possessed Baines to--

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I thought the purpose of the stage was to amuse the public and take its mind off grave matters, not to concentrate its attention on them.

[thrown] Well...

But I suppose if Lord Strange tells you to write that kind of play, that is what you have to write.

Um...needs must, Sir Robert.

Quite. Baines tells me you are a rich man intellectually but that financially and emotionally you are poverty struck.

[a beat, then more to himself] Oh, what a generous assessment!

Which is why, I presume, you saw fit to commit treason by counterfeiting Her Majesty's image.

That is not true, please believe me.

Then convince me. Why were you attempting to defraud the Exchequer? And intending, according to Baines, to press more coins? Marlowe, this is a garrison town. A military court sits daily. I could have you hanged by nightfall if I chose.

Er...oh God...

I'm waiting.

Baines and I have been working on behalf of Lord Treasurer Burghley...well, more on behalf
of his son Sir Robert Cecil, though it comes to the same thing.

SIDNEY Are you talking about State corruption, Marlowe?

MARLOWE It's the way it works, Sir Robert.

SIDNEY [giving ground, almost involuntarily] Mmnn.

MARLOWE Has it not come to your notice?

[Pause.]

SIDNEY Tell me, why should the State not finance its operations more generously?

MARLOWE It all comes from above, sir.

SIDNEY God, you mean?

MARLOWE No, next one down.

SIDNEY Do you dare stand there and tell me so bluntly that the Queen of England is mean with her money?

MARLOWE [taking a chance] Sir Robert, if your own finances are adequate, then you must execute me before sunset. All I would ask is that you hang Richard Baines alongside me.

[Silence.]

SIDNEY No, no, there have been enough executions, Marlowe. We don’t want the natives to get...unsettled, do we now?

MARLOWE No, Sir.

SIDNEY On the other hand, I obviously can’t let you go. I wouldn’t want that blot on my copy...conscience. But then
again you cannot remain here. Which leaves me no other choice but to send you post-haste to Her Majesty.

SIDNEY Why would she do that?

MARLOWE She is a great admirer of my work. Being a poet of some worth herself—as I believe you are, Sir—and a great patron of poets like your dear departed brother, she has seen fit to honour me, as becomes the noble Sidney name, by--

SIDNEY I did not know you were part of her circle.

MARLOWE I am only on the fringes, Sir. But my great friend Thomas Watson is a valued member of her coterie, and--

SIDNEY I'm sure he is. But I don't see why a testimonial from Mary would--

MARLOWE I only suggested it, Sir Robert, because Tom was kind enough to afford me an introduction to your sister, and as a result I have been working on a play, and we are talking of another, which her husband’s players will be mounting later this year. And as you know, the 2nd Earl leaves the running of Pembroke’s Men to the Countess, who is a great lover of the drama and what it can achieve. She is deeply involved with the selection of material, and if you were to send me to the Queen...there might be questions asked of...

SIDNEY Yes, yes...I can see that...see that...um...yes.

MARLOWE I’m sure the Countess would put in a word for me.

[He slowly returns to his desk as:]
Right. Well, just as I am convinced that it does not befit my position as Governor of Flushing to mete out justice in this case, I'm now equally convinced - on the balance of evidence - that this is not necessarily anything we need to burden the Queen with. No, I do have some knowledge of metallurgy, Marlowe, and so I can genuinely say that one can see, with just half an eye, that these 'slips' as I believe they are called in common parlance are clearly not very serious attempts at undermining either our currency or indeed that of the local populace. No, no, it strikes me that Lord Treasurer Burghley is best suited to deal with his own...his...to deal with you. And Baines. As to your goldsmith friend, it is my view that he has been duped by both you and your partner. It's a sad world, Marlowe.

And added to all that grief, I was violently sea-sick.

[Sea and ship fades out.]

Yet would you believe it? As I was led off the ship I noticed its name - The Grace of God. Huh! I was kept at Eleanor Bull's house under guard on Sunday last and then taken by river to the house of Harry Wriothesley's bêt noire in the Strand at ten o'clock the next morning. A letter from Sir Robert Sidney was handed to him. I have never seen a letter read so slowly. After placing the letter on his desk, Lord Treasurer Burghley's first words were: "We've given you a long lead, Marlowe. We haven't any more rope." I do not dare commit our conversation to paper, even in cypher.

[Crossfade of lights. Sound of large sailing ship in motion on a rough sea.

MARLOWE faces the audience.]

MARLOWE 2 February, 1592. I tortured myself on that ship home. “What could Burghley actually do to me?” I thought. Then my mind started sweating, because I knew he could fix it to have me 1) boiled in oil as forger, 2) hanged as a sodomite, 3) burnt as a heretic and 4) disemboweled as a traitor. “Or would it be more unceremonious,” I asked myself: “a poisoned dagger for an agent who got found out?”

TO BE CONTINUED NEXT ISSUE: SCENE 2
Tamburlaine the Great

TAMBURLAINE IN NEW YORK

The American Theatre of Actors will present Marlowe’s *Tamburlaine The Great, Part II* at its outdoor theatre, September 4 through September 22, 2003. The location is:

314 West 54th Street
Manhattan

For information, call: (212) 581-3044.

TAMBURLAINE IN LONDON

Word of Mouth: An Ensemble Company for the Future of Classical Theatre has been created with the vision of setting up a new ensemble-based theatre company specializing in classical theatre, with resources to stage full productions in a variety of small- to mid-scale venues.

The Artistic Directors of Word of Mouth are Ben Naylor and Ben Power. Executive Director is Alexander Holt. Patron: Sir Peter Hall. Associate Artists include Samantha Bond, Rachel Sanders, Harriet Walter, Peter Blythe, David Troughton, and William Houston. Each takes informal responsibility for one member of the acting company, and the entire company convenes for exploratory workshops and readings at which the younger actors have the opportunity learn technique from, and share ideas with, their mentors.

They open with a production of *Tamburlaine The Great*, September 11, 2003 at The Rose Theatre, London.

For information, call: 020 8442 2659
Or email: tamburlaine@tenthplanetproductions.com

FROM THE EDITOR

Marlowe’s portrait (as good a title as any) now hangs in the NCR at Corpus Christi College. Centered and displayed to advantage, the portrait seems finally to have taken its rightful place. Its previous location in the dining Hall (upstairs, turn right as you enter) seemed much less significant and yet somehow a little more Marlovian.

In discursive terms of literary, historical, political, theatrical, and cultural study, the *Marlovian* is a fairly slippery concept. But a quick perusal of the Program of the Fifth International Marlowe Conference (printed herein) will give readers a fairly representative sense of what is currently happening in Marlowe studies. Last July in Cambridge, the conference itself stimulated great social connectedness and academic goodwill as well as remarkable intellectual rigor.

Let’s keep the conversation going. Wherever you see Marlowe happening, let the society know. *MSAN* provides a forum for reviews of films or theatrical productions of Marlovian drama as well as other brief articles and notes of interest to Marlovians. Address and deadlines appear on page 2. Inquiries to the editor are always welcome:

rick.bowers@ualberta.ca
RECENT STUDIES IN MARLOWE


Darcy, Robert F. “‘Under My Hands...a Double Duty’: Printing and Pressing Marlowe’s Hero and Leander.” *JEMCS: Journal for Early Modern Cultural Studies* 2.2 (Fall/Winter 2002): 26-56.


Kendall, Roy. *Christopher Marlowe and Richard Baines: Journeys through the Elizabethan Underground* (Associated University Presses, forthcoming 2003). [This book contains a thorough re-evaluation of the problems surrounding the activities—dramatic, literary and otherwise—of Christopher Marlowe, particularly in his relations with his associate Richard Baines, in the latter part of Marlowe’s life. Comprising two interlinking biographical studies which inform both literary criticism and early modern history, this book puts the Baines/Marlowe relationship into a new perspective and demonstrates the symbiotic relationship that existed between the two men in their lifetimes.]

