The Year's Work in Marlowe Studies: 2023

JENNIFER LODINE-CHAFFEY
MONTANA STATE UNIVERSITY BILLINGS

The year 2023 saw the appearance of numerous articles and book chapters exploring Christopher Marlowe's poetic and dramatic works as well as the publication of two important new books: Ruth Lunney's Revels Plays edition of *Dido, Queen of Carthage* and Arata Ide's monograph, *Localizing Christpher Marlowe: His Life, Plays and Mythology, 1575–1593*.[1] While critics explored a wide range of topics in relation to Marlowe's work, including religious conversion, able-bodiedness on stage, homoeroticism, kingship, and servitude, three approaches dominated. First, in the 2023 issue of the *Journal of Marlowe Studies*, scholars focused on strategies and resources for teaching Marlowe, still an underdeveloped area of study. Second, by contextualizing and exploring Marlowe's engagement with shifting understandings of cartography and geography in early modern Europe, a number of scholars offer new ways to consider Marlowe's use of maps, place names, and spaces. Finally, scholars explored the author's innovative use of language in his poetry and plays, often comparing Marlowe's works to those of his contemporaries. Furthermore, the broad scholarly coverage of plays and poetry during this year meant that nearly all of Marlowe's dramatic works, with the exception of *The Massacre at Paris*, received focused consideration in more than one publication.

Localizing Christopher Marlowe

Arata Ide's monograph, *Localizing Christopher Marlowe: His Life, Plays and Mythology, 1575–1593*, aims to offer not a biography that tells the "historical truth," but rather proposes to engage with the existing fragmentary documents about Marlowe's life and society in order to "reassess his individual and collective experiences."[2] Divided into three parts that cover Marlowe's life, his plays, and the myths about him, Ide relies not only on scholarship pertaining to the writer's works and biography, but also on a range of manuscript sources,

The author wishes to thank Dr. Rob Bauer for reading a draft of this piece as well as Montana State University Billings' Interlibrary Loan Service and Dr Andrew Duxfield for their assistance in locating the texts referenced in this article.

[1] Full reviews of both of these books appear in this issue.
[2] Arata Ide, *Localizing Christopher Marlowe: His Life, Plays and Mythology, 1575–1593* (Boydell & Brewer, 2023), 2.

https://doi.org/10.7190/jms.5.2025.pp209-235

including commonplace books, correspondence, university records, wills, court records, and printed treatises and pamphlets written by Marlowe's contemporaries. Many of the works referenced in his study, Ide contends, were previously overlooked by scholars, resulting in speculative representations of Marlowe.

In Part I, Ide considers Marlowe's college community, examining the social and educational networks of Corpus Christi College, Cambridge. Chapter 1 focuses on the Norwich scholarships founded by Matthew Parker, Archbishop of Canterbury, the ways that lodging for students was set up a few years prior to Marlowe's time at the college, and the development of political factions at the institution. Additionally, Ide argues that Robert Greene's later antagonism towards Marlowe likely stemmed from Greene's association with the "godly faction of Norwich."[3] An examination of university court documents, including depositions and allegations of crimes, informs Ide's second chapter. In particular, he assesses the activities of other poor scholars attending the college as well as an extant deposition that describes Marlowe's involvement with fellow student, William Austen. Marlowe's financial struggles during this time, Ide argues, inspired the young man to pursue work that relied on the skills he learned at Corpus Christi. His playwriting as well as his service to the Privy Council "completely depended on this humanist skill, which provided him with an opportunity for survival and, potentially, social advancement."[4] In Chapter 3 Ide examines the rumour that Marlowe was intending to reside in Rheims—a rumour that almost led to the denial of his Master's degree. Speculating that this slanderous accusation stemmed from "an anti-Norgate, anti-Walsingham campaign," Ide interprets the rumour as likely originating with Christopher Abbys, a Norwich Scholar and Fellow who promoted religious conformity and was closely aligned with the authoritarian Archbishop of Canterbury, John Whitgift.[5] The final chapter of this section reflects on Marlowe's possible work for the Privy Council as well as his connections with Sir Francis Walsingham, Elizabeth's Principal Secretary. Ide suggests that, based on an itinerary composed by an English traveller to Padua in 1584, Marlowe likely visited the city while under the employ of Walsingham. Additionally, Ide examines Marlowe's counterfeiting scheme as an act of financial desperation and proposes that his death was accidental rather than murder.

Part 2 considers three of Marlowe's plays—*Dido, Queen of Carthage*, *Tamburlaine the Great*, and *The Jew of Malta*—focusing not on their literary aspects, but rather on

[3] Ide, *Localizing Christopher Marlowe*, 63.
[4] Ide, *Localizing Christopher Marlowe*, 88.
[5] Ide, *Localizing Christopher Marlowe*, 113.

political and religious trends that might have influenced their composition. Ide interprets *Dido*, for instance, as a veiled reflection of contemporary anxieties about Elizabeth and her pro-French policies, which he argues was a stance promoted by Walsingham, "whose patronage compelled him [Marlowe] to uphold, endorse, and promote Walsingham's ideological stance."[6] In considering *Tamburlaine*, Ide argues that the main character represents both an Old and New Testament "prophetic scourge" figure, which Marlowe's audiences would have understood as representative of a contemporary masculine code of honour.[7] Additionally, *Tamburlaine* reflects the militarism of England in the 1580s as well as the ways that popular preaching associated England's antagonism to Catholicism and Catholic nations with biblical holy wars. Ide examines *The Jew of Malta* in relation to its theatricality and use of the Machiavel figure in his seventh chapter. For Ide, the play offers an analysis of "the fiction-making strategies not only of political subversives such as Jews and Jesuits but also of the government itself," which allowed Marlowe to reveal the theatricality and potential untrustworthiness of political figures.[8]

Ide ends his book with a section dedicated to the myths about Marlowe that circulated following his death in 1593. In Chapter 9, he focuses on the depictions of Marlowe as a religious heretic, suggesting that such representations originated with Greene, who equated Marlowe's atheism and deviancy with his fictional characters. Ide furthers this exploration in Chapter 10, describing the development of rumours about Sir Walter Raleigh's atheist school that Marlowe was supposedly a part of, "legends of the devil's appearance during the performance of *Doctor Faustus*," and contemporary claims that Marlowe's death was providentially sanctioned.[9] These slanderous claims, Ide argues, have shaped perceptions of Marlowe to this day, but tell use more about how literary reputations are made rather than what Marlowe actually believed or who he was.

Hero and Leander

Marlowe's epyllion *Hero and Leander* drew attention from two scholars this year. In her article, "The Irreverent Face of Myth: Eroticism, Homoeroticism, and Comic Sensibility in Christopher Marlowe's *Hero and Leander*," Angela Leonardi argues that Marlowe, rather than using popular Petrarchan models of love, employs Ovidian strategies such as ekphrastic

[6] Ide, *Localizing Christopher Marlowe*, 173.
[7] Ide, *Localizing Christopher Marlowe*, 198.
[8] Ide, *Localizing Christopher Marlowe*, 236.
[9] Ide, *Localizing Christopher Marlowe*, 29.

imagery, mythological parallels, and comic scenes to explore "the enchanting discovery of sexual attraction by two young lovers."[10] While the opening of the poem foreshadows the tragic end of the mythological tale, in Marlowe's piece, the lovers do not die, which allows him to focus on the eroticism of the story. In his rewriting of Musaeus' original Greek poem, Marlowe relies on sensory description to accentuate the readers' appreciation of the physical details and spectacular aspects of the characters. In his crafting of Hero's ekphrastic image, for example, Marlowe invites his readers "to admire the spectacle of Hero" through his use of "deliberate excessiveness in the choice of verbs, adjectives, and nouns," all of which position her as an erotic subject.[11] Additionally, Marlowe's eroticism is conveyed through the rhythmic nature of his language and by his juxtaposition of Hero's visible outer garments with her hidden inner physical form. Leander's description relies not only on sensory language but also on "a profusion of mythic parallels," which position the young man "as the object of the desire of both goddesses and gods."[12] Marlowe also inserts moments of "playful irreverence" into the poem, which are particularly evident in the inclusion of Neptune's misrecognition of Leander as Ganymede and Leander's naïve realization that he is being pursued by a god. The eventual meeting of the two lovers and their subsequent sexual encounter, Leonardi argues, also "generates a sense of comedy," as Marlowe presents both Hero and Leander as inexperienced and anxious.[13] Even Hero's attempts to resist Leander echo gestures mentioned in Ovid's *Ars Amatoria.* For Leonardi, the Ovidian strategies Marlowe employs allow the poem to reshape the myth into a comedic yet sensual portrayal of erotic love.

Ilaria Pernici also considers Marlowe's use of literary devices in the creation of *Hero and Leander*, arguing that his stylistic choices make him "the perfect candidate to embody most of the characteristics of Shakespeare's rival poet."[14] According to Pernici, Shakespeare used the "Rival Poet" sonnets to discuss the elements that he deemed necessary to poetic

---

[10] Angela Leonardi, "The Irreverent Face of Myth: Eroticism, Homoeroticism, and Comic Sensibility in Christopher Marlowe's *Hero and Leander*" *Textus: English Studies in Italy* 35 no. 3 (2023): 101.
[11] Leonardi, "The Irreverent Face of Myth," 104.
[12] Leonardi, "The Irreverent Face of Myth," 108.
[13] Leonardi, "The Irreverent Face of Myth," 114.
[14] Ilaria Pernici, "'Glister'd with breathing stars': The Praise of Beauty in Christopher Marlowe's *Hero and Leander*," *Textus: English Studies in Italy* 35 no. 3 (2023): 120. In another recent article, Adrian Blamires also argues for the importance of *Hero and Leander* in determining the identity of the "Rival Poet." According to Blamires, however, while Marlowe's description of Leander probably alludes to Henry Wriothesley, the Earl of Southampton, and the favored candidate for Shakespeare's "Fair Youth," it is George Chapman's addition to the poem that prompts the "Rival Poet" sonnets. See Blamires, "*Hero and Leander* and Shakespeare's Rival Poet Sonnets," *Early Modern Literary Studies* 23, no. 1 (2023), https://journals.shu.ac.uk/index.php/EMLS/article/view/353/118.

composition while simultaneously criticizing the other writer's "excessive use of fashionable literary trends" found in Marlowe's epyllion.[15] An example of Ovidian poetry popular in the late sixteenth century, *Hero and Leander* employed a number of features common to this genre, including: mythological references, ekphrasis, the blazon, comic and witty language, erotic conceits, and "a strong and marked sense of beauty suitable for a captivating love story."[16] The latter aspect of Marlowe's poem, for Pernici, is the most important, as Marlowe clearly articulated Elizabethan ideals of beauty through his use of *imitatio* and *amplificatio* in describing the two lovers and their environment. In his sonnets, Shakespeare seems to criticize the literary devices used by Marlowe as excessive, but Pernici notes that "such a reproach undoubtedly hides much irony and maybe even esteem" for the author of *Hero and Leander*.[17] As Shakespeare also employed similar techniques in his own sonnets and later paid homage to Marlowe in *As You Like It*, his criticism of the "Rival Poet" can also be read as his recognition of an author able to "produce literary examples of Elizabethan beauty."[18]

Dido, Queen of Carthage

A new Revels Plays edition of *Dido, Queen of Carthage* appeared in 2023. Edited and introduced by Ruth Lunney, this volume employs the traditional format of the Revels series, including extensive introductory narratives on the text, authorship of the play, date, early performances, sources, criticism, and stage history. As the first single-volume edition of the play in English since the publication of the H. J. Oliver's Revels Plays edition in 1968, this new work offers invaluable new insights and expansive notes that will aid Marlowe scholars both today and in the future.

Lunney, rather than following Oliver's and Martin Wiggins's acceptance of Thomas Nashe as a co-author of *Dido*, argues in her introduction that Marlowe was the play's sole author.[19] Basing her claim on a survey of both verbal and computational evidence, Lunney states that the majority of arguments in favour of Nashe's hand are "inconsistent or unreliable or irrelevant." Instead, according to Lunney, Nashe's later works were most likely influenced by Marlowe's *Dido* as his texts show "echoing and appropriating" of the play.[20] Lunney also,

[15] Pernici, "'Glister'd with breathing stars,'" 123.
[16] Pernici, "'Glister'd with breathing stars,'" 125.
[17] Pernici, "'Glister'd with breathing stars,'" 136.
[18] Pernici, "'Glister'd with breathing stars,'" 142.
[19] Wiggins, Lunney notes, accepted and endorsed Oliver's findings. For more on Wiggins's argument in favour of Nashe's status as co-author see Wiggins, "When Did Marlowe Write *Dido, Queen of Carthage*?" *The Review of English Studies*, New Series 59, no. 241 (September 2008): 521–541.
[20] Ruth Lunney, "Introduction," in Christopher Marlowe, *Dido, Queen of Carthage*, The Revels Plays, ed. Ruth Lunney (Manchester University Press, 2023), 13.

while accepting that Dido pre-dated the *Tamburlaine* plays, suggests that the play was likely composed between 1584 and 1585, basing her dating on trends evident in extant plays from the mid-1580s such as a focus on the actions of gods and heroes, the mixture of comedic and tragic elements, and the use of hyperbolic and passionate language. Additionally, Lunney examines the play as a work written for and performed by the Children's Chapel. Although the theatrical company left few records, Lunney traces its history and speculates that original performances of Dido may have been for special occasions and probably involved exciting visual and auditory spectacles.

In her consideration of Marlowe's probable source materials, Lunney notes that the most significant work impacting Dido's creation was Virgil's *Aeneid*, in particular the English translation of Thomas Phaer (1558), which was widely used in humanist education circles. Yet, Marlowe often diverges from Virgil, stressing not just Aeneas' *pietas* but also his betrayal of Dido and personal flaws. To account for the more ambiguous representation of the Trojan hero, Lunney suggests that Marlowe also relied on Ovid, employing an "emotional and imaginative landscape" found in the *Heroides* and the *Metamorphoses*.[21] Additionally, Lunney argues that Trojan narratives written by medieval authors like John Lydgate and Geoffrey Chaucer served a less prominent role in Marlowe's crafting of *Dido* than the classical sources. Signs of the play's influence, Lunney further contends, are present in a number of Shakespearean works, including *Antony and Cleopatra* and *The Tempest*.

While criticism of the play was sparse for centuries, contemporary scholars have expressed greater interest in Dido. Specifically, Lunney notes feminist and queer approaches to the work as increasingly prevalent. Additionally, she relates that many contemporary studies interpret *Dido* in relation to colonialism and imperialism. *Dido*'s engagement with issues of politics, religion, theatrical staging, and its imitation of classical works dominate more recent critical approaches, despite Lunney's observation that the play "is resistant to tidy critical analysis."[22] Lunney also explores the stage history of the play, noting that recent shifts in *Dido*'s reputation and popularity have resulted in at least four professional productions of the work since 2000.[23] Although modern directors struggle with the play's mixture of comedic and tragic elements as well as staging the immolation of Dido, recent versions such as the Royal Shakespeare Company's 2017 performance addressed these issues by focusing on the political and emotional strengths of the work.

[21] Lunney, "Introduction," 38.
[22] Lunney, "Introduction," 49.
[23] See Lois Potter's contribution to this issue for evidence of further continuation of this trend.

This edition also benefits from thorough and thoughtful textual notes that provide details on early modern word usage, possible staging directions, the purposes and understandings of settings, and textual links to Marlowe's sources and the works of his contemporaries. Additionally, Lunney's edition includes three appendices that offer assessments of the various "Nasheisms" identified by other critics and questioned by Lunney, a list of modern productions of the play, and a record of plays and entertainments referenced throughout the introductory section and in the textual notes. Overall, the depth of Lunney's scholarly attention to Marlowe's text and its cultural context make this work vital for scholars studying *Dido, Queen of Carthage*.

Two scholars also offered new approaches to teaching *Dido*, both of which appeared in the *Journal of Marlowe Studies* issue devoted to teaching. Tony Perrello, noting the current pressure on American universities to cut English programs and classes, suggests that adding "value that connects the study of literature to challenges facing students in daily life" could improve students' and institutional appreciation of the humanities.[24] Perrello argues that studying literary tropes and figures of speech benefits students both within the classroom and as they encounter the modern world beyond, and that Renaissance texts, in particular, offer students skills to help them navigate current job markets. As an example of how early modern literature can facilitate student understanding of language and rhetoric, Perrello offers "two introductory exercises and three scaffolded lessons featuring *Dido, Queen of Carthage* with emphasis upon Marlowe's use of rhetorical figures and tropes."[25] To stimulate interest, Perrello presents Marlowe as a transgressive figure as well as a gifted writer before introducing students to common early modern literary tropes and cultural context. Following this introduction, Perrello practices close reading with his students, beginning with analysis of modern text messages before moving on to *Dido*. The first of the three lessons he offers focuses on pathetic appeals in Marlowe's play, paying special attention to Aeneas' description of the fall of Troy, Dido's response to his narration, and Iarbus' conflicted feelings for Dido. Through close readings and thoughtful discussion prompts, Perrello asks students to consider a range of rhetorical appeals, allusions, and puns, thus strengthening their command of language.

Similar aims and methods ground Perrello's second lesson, which includes examinations of repetitive words and phrasing, Marlowe's use of amplification, and how

[24] Tony Perrello, "Dido American Style: Teaching Rhetorical Tropes for Fun and Profit," *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 66.
[25] Perrello, "Dido American Style," 68.

language can convey different types of romantic love and lovers. In his final lesson, Perrello "has students focus on the nature of individual tropes, especially transformative ones that push boundaries, starting with the most far-fetched trope of all, metalepsis."[26] Through explorations of Marlovian phrases that create new connections between things and ideas as well as modern tropes and advertisement, Perrello pushes his students to consider how modern language, just like Marlowe's "mighty line" influences politics, economics, and culture.

Paul Frazer also presents ideas for teaching Marlowe and Thomas Nashe's *Dido*, offering an approach that considers mythic origins, which he argues will "not only strengthen their [students'] understanding of how origin stories can be politically useful," but also highlight the ways literary works can sceptically investigate these concepts.[27] The three-hour workshop-seminar Frazer developed, which is part of a class entitled "Political Theatre in Early Modern Britain" at Northumbria University, aims to foster greater empathy in students and to develop critical thinking skills. Using a "flipped classroom" approach, a thorough introductory handout, and helpful resources that explain the early modern imaginative explanation of Britain's origins, Frazer asks students to consider the political usefulness of origin stories as well as this particular story's relation to queer studies and to female sexuality. Frazer also prompts students to examine the representation of Dido in the play and possible parallels between the Carthaginian queen and Elizabeth I. In particular, he asks students to assess if Dido's depiction satirizes or praises Elizabeth. Finally, Frazer challenges students to compare the origin myth presented in Dido to contemporary origins stories and how rhetoric, racist language, and religious belief shape modern ideas about nations and ethnic identities.

Tamburlaine

Marlowe's *Tamburlaine* plays attracted a range of critical attention in 2023, as scholars considered these works in relation to their staging, contemporary context, and educational possibilities. In her article, Lucy Potter contemplates Marlowe's use of ekphrasis, arguing that while *1 Tamburlaine* employs "word-painting" to craft poetic images, *2 Tamburlaine* explores "flawed or inadequate ekphrases."[28] According to Potter, these linked plays offer

[26] Perrello, "Dido American Style," 81.
[27] Paul Frazer, "'Marks of their origin': Using *Dido, Queen of Carthage* to Think Critically about National Origin Myths at Northumbria University (UK)," *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 118.
[28] Lucy Potter, "Suspending Ekphrasis: Christopher Marlowe's 'Brazen World' in Part 2 of *Tamburlaine the Great* and Its Influence," *Word & Image* 39, no. 4 (2023): 403.

two differing ways of seeing—the poetic or ekphrastic of the first play and the dramatic or spectacular of the second. In *1 Tamburlaine*, the title character uses hyperbole and vivid language to create a "golden world" of imaginative possibility, allowing audiences to visualize characters and scenes as works of art. Yet, after the death of Zenocrate in the second play, Tamburlaine's attempts to preserve his wife as artwork fail. Her gold coffin becomes "a symbol of Tamburlaine's rhetorical failure . . . and an aesthetic time capsule in which ekphrasis is conserved and suspended."[29] This suspension of ekphrasis, Potter suggests, influenced other playwrights, particularly Shakespeare, whose revival of Hermione in *The Winter's Tale*, shows "a work of art coming to life in the mind's eye of … readers." Thus, Shakespeare revives ekphrasis and possibly "fulfils Tamburlaine's ekphrastic hope that Zenocrate might live again as a dynamic work of art."[30]

Evyan Gainey considers the *Tamburlaine* plays through the lens of disability studies in his article, "Tamburlaine, Able-Bodiedness, and the Skills of the Early Modern Player." Able-bodiedness was expected of early modern actors, who needed to be skilled both physically and mentally to convincingly embody the characters they played. Marlowe's Tamburlaine fulfils this requirement and uses his idealized body to maintain and justify his rule. His physical strength and mental acuity, which are contrasted with the imperfections of Mycetes as well as the disabilities of the historical "Timur the Lame," may, Gainey contends, find their basis in the performance style of Edward Alleyn. According to Gainey, Alleyn's performance style, which relied on his physical presence and powerful speaking voice, helped him embody the traits valued in early modern England and probably served as Marlowe's model for the character. In short, "Tamburlaine's hyperability as a conqueror … must be understood as complementing, even promoting, Alleyn's skill as a player."[31]

Tamburlaine's role as a conqueror is also explored by Chloë Houston, but with a focus on his acquisition of wealth and his identity as a Persian prince. While early modern Europeans associated Persia with material prosperity, Houston notes that shifting ideas about the kingdom impacted the composition of dramatic texts in the late sixteenth century. Earlier texts, such as Richard Farrant's *The Warres of Cyrus* (c.1576–1580) offered audiences "a Persia in which English audiences may find positive examples of monarchy and governance," due to its inclusion of an "ideal-prince model" and a "mutually supportive and mutually

[29] Potter, "Suspending Ekphrasis," 406.
[30] Potter, "Suspending Ekphrasis," 413.
[31] Evyan Dale Gainey, "Tamburlaine, Able-Bodiedness, and the Skills of the Early Modern Player," *Renaissance Drama* 51, no. 2 (2023): 113.

beneficial" relationship between the ruler and his people.[32] Marlowe's *Tamburlaine* plays, in contrast, offered spectators a more sceptical view of kingship and Persia by strengthening the links between the acquisition of wealth and a negative form of Persian identity. For Houston, Tamburlaine's lust for gold becomes linked to his "growing moral degradation."[33] Indeed, as the Scythian ruler amasses wealth and gains lands his relationship with his advisors breaks down and he becomes more tyrannical, which Houston argues reveals Marlowe's greater scepticism of Persian rulers and Anglo-Persian relations.

Not only did scholars consider Marlowe's *Tamburlaine* plays in relation to early modern understandings of performance and culture, but they also thought about innovative ways to teach these texts. In recognition of the importance of these works in learning about theatre history and considering dramatic texts not written by Shakespeare, a group of scholars offer a guide to teaching the plays through a blocking workshop. Taught to undergraduate students at the University of Exeter, this workshop employs a "'learning-by-doing' teaching methodology" that includes research in primary source documents, staging portions of the plays on a stage meant to replicate the Rose Playhouse, and reflecting on the experience of blocking and performing.[34] The lesson begins with students reading and discussing works found on a variety of databases, including *Early English Books Online* and *Henslowe's Diary*, which the authors note, work "to contextualise and complement" the staging of *Tamburlaine*.[35] Students learn about early performances of the play, props and costumes originally used in productions, and how Marlowe's knowledge of contemporary maps influenced his theatrical mapping of the play world. The blocking workshop which follows requires students to figure out how to stage two pivotal scenes from the plays based on their contextual knowledge as well as "the limitations of the stage space of the Rose" and the use of stage items available in the early modern era.[36] Workshop leaders and students, the authors explain, found this process provided them with greater understandings of Marlowe's work and early modern theatre. In particular, many students began to "reassess Marlowe's dramatic depiction of monarchical power" and to reconsider the generic conventions typically

[32] Chloë Houston, "'A Crown Enchas'd with Pearl and Gold': Wealth and Absolute Rule in *The Warres of Cyrus* (Richard Farrant, 1576–1580) and *Tamburlaine the Great* Parts 1 and 2 (Christopher Marlowe, 1587–1588)," in *Persia in Early Modern English Drama, 1530–1699*: *The Imagined Empire* (Palgrave Macmillan, 2023), 93, 88, 93.
[33] Houston, "'A Crown Enchas'd with Pearl and Gold,'" 98.
[34] Pascale Aebischer, et al., "'Fond and Frivolous Gestures': A Blocking Workshop on Marlowe's *Tamburlaine*." *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 10.
[35] Aebischer, et al., "'Fond and Frivolous Gestures,'" 11.
[36] Aebischer, et al., "'Fond and Frivolous Gestures,'" 14.

associated with the *Tamburlaine* plays.[37] Many students concluded that the plays included farcical elements only fully understood through staging, while others noted a greater appreciation for Marlowe's style and use of stage props. Overall, the authors found that incorporating blocking exercises and archival research into teaching "can significantly enrich undergraduates' knowledge and understanding of Marlowe's *Tamburlaine*, as well as early modern drama more broadly."[38]

Edward II

In their article on adaptations of *Edward II* in the Czech Republic, Ivona Mišterová and Filip Krajník consider two twenty-first century productions that focus on the sexual and social aspects of the play rather than the political. The authors provide a brief history of the play's reception and staging in the Czech lands, noting that while Karel Hugo Hilar's 1922 version explores homoerotic themes, Bertolt Brecht's later adaptation "downplays the relationship between the King and his male favourites."[39] Revivals of the play in our current century, however, highlight the queer aspects of Marlowe's work. In their examination of Diego de Brea's *Edvard Drugy* (2008) and Jakub Čermák's *Edvard II* (2023) Mišterová and Krajník find that LGBT rights and the persecution of queer individuals take centre stage. Deigo de Brea's adaptation, they contend, begins "with a dichotomous view of Edward and Gaveston's relationship that permeates the entire production."[40] By highlighting Edward's sexual orientation and staging his death as a martyrdom, the director reveals contemporary anti-queer bias experienced in former Eastern Bloc nations. Likewise, Jakub Čermák's production, which sought to relate the story of Edward to modern audiences, focused on the king's queer desire and shift from victim to tyrant.[41] In this adaptation, Čermák removed all mentions of the political implications of the relationship between Edward and Gaveston and instead concentrated on prejudices against queer minorities. Mišterová and Krajník note that the production positions the execution of Gaveston as a turning point; forced to watch his lover's death, Edward transforms from "a childish, effeminate weakling into the tyrant whom the audiences are to observe in the second half of the play."[42] Edward's death, likewise, is

[37] Aebischer, et al., "'Fond and Frivolous Gestures,'" 23.
[38] Aebischer, et al., "'Fond and Frivolous Gestures,'" 29.
[39] Ivona Mišterová and Filip Krajník, "Passion and Politics in Diego de Brea and Jakub Čermák's *Edward II*: Marlowe's Controversial History on Czech Stages," *Multicultural Shakespeare: Translation, Appropriation, and Performance* 28, no. 43 (2023): 230.
[40] Mišterová and Krajník, "Passion and Politics," 232.
[41] Mišterová and Krajník, "Passion and Politics," 236.
[42] Mišterová and Krajník, "Passion and Politics," 238.

staged differently than in Marlowe's version, as Lightborne, performed by the same actor who played Gaveston, executes a strip tease, kisses the king, and lies beside him as he dies. According to Mišterová and Krajník, Čermák, "while pushing the historical and political motifs into the background," uses his adaptation of *Edward II* to explore LGBT rights.[43] Ultimately, both adaptations, the authors argue, highlighted the progressive nature of the modern Czech Republic theatre, and raised the visibility of queer theatre.

Chris Orchard's article in the *Journal of Marlowe Studies*' volume devoted to teaching strategies, also tackles issues related to gender, albeit through a discussion of a comparative reading and response. His piece presents an overview and analysis of student discussion posts comparing Marlowe's *Edward II* to Elizabeth Cary's *The History of the Most Unfortunate Prince Edward II*. Orchard, who teaches at Indiana University of Pennsylvania, designed an online asynchronous literature class that employed discussion boards to stimulate student thinking. Aiming to provide greater canonical balance by including a woman author and to "see whether students noticed if Cary reads history in a different way than Marlowe," Orchard developed discussion questions that addressed authorial voice, the character of Isabella, and issues of class and gender prejudice.[44] Orchard found that student responses to his prompts about the relationship between Edward and Gaveston in Marlowe's play engaged less with issues of sexual orientation and more fully with class prejudice. Additionally, Orchard noted that "many students saw Isabella's character as changing in the course of Marlowe's play from a loving wife to a woman full of contempt for her husband because of the pressures of a politically prominent marriage."[45] Students also focused on the portrayal of gender in Marlowe's play, with some noting the elastic representation of gender and Isabella's assumption of traditional masculine roles as she incites the nobles against Edward and others recognizing the queen's lack of political power after Mortimer's rise. In considering Cary's work, students argued that she provided more nuanced emotional representations of the historical characters, in particular Queen Isabella. Orchard concludes by noting that student responses revealed their "capabilities

[43] Mišterová and Krajník, "Passion and Politics," 240.
[44] Chris Orchard, "Asynchronous Edward: Comparing Online Responses to Gender in Christopher Marlowe's *Edward II* and Elizabeth Cary's *The History of the Most Unfortunate Prince Edward II*," *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 37.
[45] Orchard, "Asynchronous Edward," 42.

to discern how authors chose to represent historical narrative reflects how gendered differences can be complicated by how gender intersects with competing cultural emphases such as class."[46]

While early modern understandings of sexuality and current engagements with queer rights and gender depictions continue to inform most studies of *Edward II*, Marco Bagli aims "to chart the forms and to identify the functions of interjections" in the play.[47] While linguistics traditionally interpret interjections as ways to convey characters' emotions, Bagli argues that interjections can function not only as expressive, but also as conative and phatic, meaning that such words or phrases may work by attempting "to change the state of affairs in the environment around the speaker" or to signal connections to other characters.[48] In charting the most common interjections in *Edward II*, Bagli analyses the times words or phrases are used in the text and what criteria they fulfilled. He finds that the most frequent interjection is *O*, which is used to establish empathy or express distress. Other commonly occurring interjections include *Ah*, which implies scorn; *fie* and *foh*, which express revulsion for something distasteful; *ha, ha*, which signifies laughter; *marry*, which voices surprise; and *prithee*, which politely requests more information. Additionally, Marlowe's play text incorporates interjections from the Italian, Spanish, and French such as *Mort Dieu* and *Diabolo*, which are often used to signal refusal or disdain. Bagli argues that these interjections, in addition to helping audiences understand the play's plot, mimic natural speech patterns and thus build "plausible, realistic dialogues."[49] In his concluding remarks, Bagli calls on scholars to consider interjections in other Marlovian texts as they could help scholars understand not only Marlowe's style but also historical shifts in language usage.

Doctor Faustus

Two scholars considered Marlowe's *Doctor Faustus* in 2023, with one approaching the work through the lens of ecocriticism and the other analysing representations of the master-servant relationship. In a chapter of her monograph, *The Eco-Self in Early Modern English Literature*, Elizabeth Gruber explores Faustus' concept of personhood, arguing that Marlowe's character wavers between two different contemporary ideas of identity—one based on communal personhood and one on individual selfhood. Applying a posthumanist

[46] Orchard, "Asynchronous Edward," 54.
[47] Marco Bagli, "Interjections in Marlowe's *Edward II*," *Textus: English Studies in Italy* 35 no. 3 (2023): 74.
[48] Bagli, "Interjections in Marlowe's *Edward II*," 79.
[49] Bagli, "Interjections in Marlowe's *Edward II*," 94.

and ecocritical lens, Gruber reads Faustus' struggles as an attempt to align himself with both his interior impermeable self and the permeable exterior world. Ultimately, Faustus's relationship with himself and the world are determined by his needs, which are both diverse and constantly in flux. Faustus wants to revitalize his imagination and views himself as separate from world, yet in his "Faustian quest for power," Faustus is pushed "toward the occult," which "ensures his submission to (infernal) authority" and "undercuts his dreams of transcendence."[50] Ultimately, because Faustus' human needs include biological requirements that position him as part of humanity, he is unable to construct an identity separate from the natural world, despite his search for meaning beyond human (and non-human) experience.

Carolyn Scott analyses the roles of servants in Marlowe's *Doctor Faustus* and Robert Greene's *Friar Bacon and Friar Bungay*. Servants in early modern Britain, Scott explains, derived their identity from their masters, who were responsible for their servants' moral and physical well-being. While instructed to obey their masters and work hard, servants encountered problems when their masters gave immoral commands, particularly commands that involved magic. Scott compares the behaviour of Doctor Faustus's servant, Wagner, and Bacon's servant, Miles. Obedient, scholarly, and often interpreted as mimicking the behaviour of Faustus, Wagner ultimately betrays his master because he "fails to recognize the moral responsibility to disobey immoral commands."[51] Eventually, Faustus replaces Wagner with Mephistopheles, which allows Wagner to abrogate any responsibility for Faustus' downfall. However, Scott argues that "it is in his obedience and faithfulness that Wagner has failed his master, doing nothing to prevent his damnation."[52] In contrast, Miles displays a "dismissive attitude toward his master's project [which] becomes a kind of disobedience."[53] While Miles tries and fails to obey Bacon, his ignorance leads to his ultimate damnation and to the salvation of Bacon, who renounces magic after witnessing its destructive ends. Faustus, though, is damned by his inability to maintain mastery over his magic, and in the end inverts "the proper pattern for power and subordination" meant to be established through a correct master-servant relationship.[54]

In addition to critical studies of *Doctor Faustus*, Tom Barnes offers suggestions for teaching the text. In his article on teaching Marlowe in secondary schools, Barnes describes

[50] Elizabeth Gruber, "The Intermediating Self in *Doctor Faustus*," In *The Eco-Self in Early Modern English Literature* (Amsterdam University Press, 2023), 86.
[51] Carolyn F. Scott, "In the Service of Magic: The Role of Servants in *Doctor Faustus* and *Friar Bacon and Friar Bungay*," *Renascence* 75, no. 1 (2023): 25.
[52] Scott, "In the Service of Magic," 30.
[53] Scott, "In the Service of Magic," 22.
[54] Scott, "In the Service of Magic," 31.

the strategies he used to combat recent changes to the national education system. Barnes notes that current UK teachers are expected to focus on preparing their students for A-Level exams that rely on answers to test questions rather than offering a curriculum that encourages student intellectual development through open-ended discussion questions and research-based pedagogy. The UK Department of Education also decreased the number of early modern plays English A-Level students are required to read. Furthermore, current exams focus primarily on Shakespeare plays and provide few opportunities for students to engage with dramatic works by other important early modern playwrights, including Marlowe. In outlining his method of teaching *Doctor Faustus*, Barnes proposes the inclusion of one day each week devoted to teacher-led discussions and close readings of passages from the play and one day led by students and informed by their own research (what Barnes calls "Research-Link-Present"). To facilitate student learning, Barnes offered students about fifty separate topics related to *Doctor Faustus* they could research and present to their fellows, including "morality plays, Paracelsus, Wittenberg in the sixteenth century, Rudolf II, John Dee and Edward Kelley, Helen of Troy, *Tamburlaine*, [and] sixteenth century ideas of atheism."[55] Later classes involved student presentations on close textual readings and applying literary criticism to sections of the play. Using these methods proved beneficial to student learning; Barnes notes that many of his students felt more prepared for higher education and went on to study at universities. He suggests using similar methods to incorporate Marlowe and other early modern dramatists into the secondary school curriculum and to foster student skills in "creative thinking, connectivity, inter-disciplinary approaches, [and] big ideas."[56]

The Jew of Malta

Three articles published in 2023 focused on *The Jew of Malta*, with topics ranging from considerations of the use of poison in the play to Barabas's purpose in amassing wealth. Subarna Mondal explores the use of potions in Marlowe's play and John Poole or George Chapman's play, *Alphonsus, Emperor of Germany* (1594). Soporifics, or sleep-inducing drugs, served two purposes in the early modern European imagination—they either provided rest and rejuvenation or they killed those who ingested them. Mondal compares these potions to the figure of the Machiavel and contemporary fears of Italian poisoners, suggesting that the

[55] Tom Barnes, "'Why, this is Hell, nor are we out of it': The Problem with Marlowe in UK English Secondary Schools (and How to Get Over It)," *Journal of Marlow Studies* 3: Teaching Marlowe (2023): 62.
[56] Barnes, "'Why, this is Hell, nor are we out of it,'" 59.

drugs were "premised on deception, manipulation, and crafty assault."[57] In both plays, poisons are used to hold on to possessions, gain wealth, and eliminate political enemies. Yet, potions and poisons signified more than just means to an end; Mondal argues that such drugs served as powerful symbols of political intrigues, and because they occupied "a liminal zone between medicine and venom," these potions served "as a metaphor for the thin line between trust and treachery" evident in both plays.[58] Alphonsus, for instance, uses sleeping potions on his victims prior to giving them fatal poisons, cleverly staging his own false poisoning to allay suspicion. In *The Jew of Malta*, Barabas uses a potion made from poppy and mandrake to simulate his own death, which affords him an opportunity for an alliance with the Turks. By employing a soporific on himself, Barabas temporarily gives up his agency and blurs the lines between death and life. His subsequent "resurrection," Mondal argues, reveals the generative power of his mock death and "seemingly turns on its head the maxim of Machiavelli about the potential dangers of passivity."[59] In short, Barabas embodies the fears and possibilities of early modern potions, which can serve both as lethal medicines and as routes to political and monetary power.

In her article, Abigail Shinn considers how *The Jew of Malta* "engages directly with the legacy of Dissolution adaptation and the history of converted playing spaces."[60] Following the English Reformations, many Catholic religious structures were adapted for new uses, including as playhouses. Shinn likens such architectural recycling to the conversion of Barabas' house into a nunnery, which becomes the inspiration for his acts of vengeance. The new nunnery, though, serves as more than an impetus to revenge; Shinn argues that this adapted building acts "as a powerful metaphor for the structural instability of the early modern convert" and reflects contemporary scepticism concerning the longevity of English Protestantism.[61] Marlowe depicts religious conversion in the play as performative and uncertain, just as the uses of Barabas's house remain in flux, shifting between domestic dwelling, nunnery, and brothel. Indeed, Abigial's two conversions—the fake and the real—are linked to her crossing the nunnery's threshold, which highlights the religious uncertainties facing Marlowe's contemporaries.

---

[57] Subarna Mondal, "'Death's counterfeit': The art of undying and the Machiavels in *The Jew of Malta* and *Alphonsus, Emperor of Germany*," in *Poison on the Early Modern English Stage: Plants, Paints and Potions*, edited by Bill Angus and Lisa Hopkins with Kibrina Davey (Manchester University Press, 2023), 254.
[58] Mondal, "'Death's counterfeit,'" 254.
[59] Mondal, "'Death's counterfeit,'" 265.
[60] Abigail Shinn, "'Come to My House': The Architecture of Conversion and Christopher Marlowe's *The Jew of Malta*," *Modern Philology* 120, no. 4 (2023): 419.
[61] Shinn, "'Come to My House,'" 420.

Rosanna Camerlingo, in her study of Barabas' understanding of his treasure, argues that Marlowe moved beyond the usual interpretation of gold as a symbol for power and marker of "Jewish covetousness."[62] Instead, Camerlingo reads Barabas as weary of counting his gold and more interested in its ability to further his trade and provide meaning to his life. Reflecting the natural philosophies of Giordano Bruno, Barabas' gold signifies "vital matter … origin and end, absolute meaning, the highest good."[63] In stark contrast to Ferneze, who strives to amass gold by any means necessary but fails to use it to foment social change, Barabas guards his treasure and hides it underground lest it become merely money that serves vulgar purposes. As Camerlingo notes, Marlowe likely gained his understanding of "vital matter" through his reading of Bruno. Furthermore, Marlowe shares important similarities with Bruno as both men questioned the nature of Christ, the chronology of the Bible, and the traditional hierarchy of the divine and earthly. *The Jew of Malta*, Camerlingo contends, reflects Marlowe's religious scepticism, but also suggests that deeper meanings are found not above ground but in the deeper recesses of the earth, beyond the ken of most humans.

Other Peoples, Other Lands

One current trend in Marlowe studies—critical consideration of his engagement with peoples and places beyond Britain—dominated scholarly contributions in 2023. Patrick Murray investigates Marlowe's engagement with geography in a chapter from his monograph, *Intellectual and Imaginative Cartographies in Early Modern England.* Arguing that Marlowe's inclusion of map-reading and place names is more than simply evidence of his knowledge of geography, Murray claims that in works like the *Tamburlaine* plays and *Doctor Faustus*, Marlowe assesses "educational ideas surrounding cosmographical learnings" and presents "vicarious journey[s] by map."[64] In the Tamburlaine plays, for instance, Marlowe presented audiences with a wide array of exotic place names that mirror the "dynamism of the main character" through their variety, allowing viewers to imaginatively travel to new lands while simultaneously grasping the identity of the protagonist.[65] Marlowe's geography, however, as Murray points out, encapsulates a specific historical moment when medieval maps based on religious and mythic understandings of the globe were replaced by more scientifically informed atlases and globes. Marlowe, who likely learned about geography and

[62] Rosanna Camerlingo, "Barabas' Golden Truth," *Textus: English Studies in Italy* 35 no. 3 (2023): 57.
[63] Camerlingo, "Barabas' Golden Truth," 63.
[64] Patrick J. Murray, "Plotting Marlovian Geographies," in *Intellectual and Imaginative Cartographies in Early Modern England* (Routledge, 2023), 155.
[65] Murray, "Plotting Marlovian Geographies," 159.

cosmography during his studies at Canterbury and Cambridge, used his knowledge to become one of the first "playwrights to portray the practice of map-reading on stage."[66] In the second *Tamburlaine* play, this map-reading condenses the title character's geographical movement as he built his empire, thereby bequeathing to his sons his legacy as a conqueror. Additionally, by pointing out the lands still unconquered, Tamburlaine expresses his hope that his remaining sons will carry on his military conquests. This moment highlights Marlowe's understanding of "the map's representational potential" as source of knowledge and inspiration to travel. *Doctor Faustus* also engages with contemporary geographical understandings as the play moves from discussions of scientific cosmography to the action of travel (albeit by spirit). Indeed, as Murray notes, Faustus's attempts to alter lands and journey by air reveals his "cognizance of the power of geographical control."[67] Finally, the inclusion of both Faustus' empirical approach to cosmography and his desire to put this knowledge into action shows Marlowe's advanced understanding of the role of cosmographers and geographers in early modern Europe.

Alan Stewart explores Marlowe's treatment of the spaces where sea meets land, tracing the playwright's understandings of island nations, international hospitality, and maritime threats. Beginning with an examination of the misprint of "seaborders" for "seaborderers" in the opening of *Hero and Leander*, Stewart suggests that the waters separating the lovers also unite them. The ambiguous aspects of coastal borders, revealing the "contested elements between sea *Tamburlaine* and land," is then examined more fully in relation to "the shore in *Dido Queen of Carthage*, the road in *The Jew of Malta*, and monsters of the sea in *Edward II*."[68] Stewart argues that Marlowe depicts the Libyan shore in *Dido* "as a place of both welcome and rejection," where Aeneas and his men, as refugees, experience at least four different scenarios.[69] One group of refugees views Libya as a virgin land where they can build a new Troy while another encounters dangers trying to land their ship. A further contingent receives a hospitable welcome from King Iarbus, but a fourth group encounters a dire fate: "perishing at sea, victim of the rocks, sea-gulfs and billows."[70] The play, though, ultimately suggests that despite the varied reactions to Aeneas and his band of men, once Aeneas sails away and Dido pronounces her curse, the Libyans reveal that hospitality can turn to hostility. In *The Jew of Malta*, Marlowe highlights the road or the sea

[66] Murray, "Plotting Marlovian Geographies," 166.
[67] Murray, "Plotting Marlovian Geographies," 175.
[68] Alan Stewart, "Marlowe's Seaborders," *Textus: English Studies in Italy* 35 no. 3 (2023): 151.
[69] Stewart, "Marlowe's Seaborders," 152.
[70] Stewart, "Marlowe's Seaborders," 155.

passage and spaces close to land where ships could anchor, attesting "to the multiple, conflicting possibilities" of this area as well as contemporary maritime trade concerns that included fears of loss of fortune, enslavement, and the devastation of naval battles.[71] Lastly, Stewart considers *Edward II* and the ways that Marlowe associates Gaveston with the sea through images of his body floating on its waters and comparisons of the Frenchman to sea monsters. Considering the various and sequential references to the sea in the play, Stewart concludes that Marlowe presents Gaveston as a monster "cast up out of the sea onto the English shore" where he will "submerge Edward," leading to the sea's eventual destruction of the English nation.[72] Overall, Stewart's readings suggest that while some positive possibilities emerge for those entering the liminal spaces between sea and land, Marlowe's plays present shores and roads as dangerous places for refugees, traders, and kings.

Lisa Hopkins, in an article for the Ukrainian journal, *Ренесансні студії* (Renaissance Studies), explores the ways that Marlowe's dramatic works "speak to the sovereignty and nationhood of modern-day Ukraine."[73] First, Hopkins analyses the playwright's depiction of Tamburlaine, arguing that the title character, identified as both a Scythian and a Tartarian, is associated with the region now understood as Ukrainian. Furthermore, Marlowe's representation of Tamburlaine is linked to Julius Caesar, particularly Marlowe's characterization of Caesar in his translation of Lucan (*Lucan's First Book*). Tamburlaine, like Marlowe's Caesar, is not only described as barbaric, but also textually connected to Armenia, which functions as "an edge territory, a gateway between East and West."[74] According to Hopkins, a similar representation of the River Don (or Tanaïs) in *Edward II* allows audiences to understand these places as "crucial marker[s] of what constitutes Europe and what does not," just as in our current era, "Ukraine has become the front line in a war for European civilization."[75] A third way that links Marlowe's works to Ukraine involves a 2021 broadcast of *Dido, Queen of Carthage*, in which Aeneas and his fellow refugees wear the colours of Ukraine. While broadcast prior to the Russian invasion of Ukraine, the play's staging of Aeneas's impassioned retelling of Troy's fall while wearing Ukrainian colours underscores, for Hopkins, the British understanding of the war in Ukraine as it shows "that the Ukrainians know what they are fighting for while the Russian occupiers do not."[76]

---

[71] Stewart, "Marlowe's Seaborders," 158.
[72] Stewart, "Marlowe's Seaborders," 167.
[73] Lisa Hopkins, "On the Edge: Christopher Marlowe's Comments on Ukraine," *Renaissance Studies (Ренесансні студії)* 37–38 (2023): 145.
[74] Hopkins, "On the Edge," 149.
[75] Hopkins, "On the Edge," 154.
[76] Hopkins, "On the Edge," 156.

Clinton Bennett, in a chapter from his monograph, *Islam as Imagined in Eighteenth- and Nineteenth-Century English Literature,* explores early modern Islamic literary references in the works of Marlowe and Shakespeare. Scholars identify both Marlowe's *Tamburlaine* plays and Shakespeare's *Othello* as "Turk plays," or works that relate to Muslim peoples or to contemporary fears of the Ottoman Empire. Yet, for Bennet, these works focus less on religious bias and instead reveal how "political and commercial considerations tended to inform a less hostile, more tolerant view of Muslims and Muslim spaces."[77] Marlowe's depictions of Muslim characters in Tamburlaine, for example, are neither heroic nor villainous; instead, Marlowe treats all characters, regardless of their faith, in an impartial manner "either because he despised all religions or thought that toleration was preferable to persecuting some for their theological convictions."[78] Shakespeare, Bennett contends, went even further, depicting the Moor Othello as a sympathetic and tragic figure, in contrast to the European Iago, who is clearly the villain. These more positive representations of Muslim figures in Marlowe and Shakespeare, Bennett concludes "may have anticipated the humanizing tendency" of later seventeenth- and eighteenth-century writers' more favourable treatment of Muslim peoples and lands.[79]

Finally, Klaudia Łączyńska examines how early modern cartography shaped Marlowe's representations of fragmented figures who attempted to navigate a world changed by new geographical discoveries and colonial enterprises. Plays written during this era often showed characters moving across great distances as well as representing exotic lands and peoples. Yet, these theatrical modernizations, Łączyńska argues, seem "permeated with an anxiety of fragmentation and loss of coherence in the early modern expanding world."[80] As cartographers sought to bring order to the world through map-making, anatomists began to view the human body (especially the female body) as a type of map with lands "to be discovered and colonized by man."[81] These ideas, which interpreted the human body as a landscape, were often used by Renaissance poets and playwrights, becoming a way for individuals to think about their own identity. Tamburlaine's deathbed engagement with a map, for Łączyńska, allows him "to organize his experience and construe a coherent

[77] Clinton Bennett, "Islamic References in Sixteenth- and Seventeenth-Century English Literature," in *Islam as Imagined in Eighteenth- and Nineteenth-Century English Literature* (Routledge, 2023), 29.
[78] Bennett, "Islamic References," 35.
[79] Bennett, "Islamic References," 41.
[80] Klaudia Łączyńska, "Fragmented Body versus Cartographic Representation: The Early Modern Subject and the Marlovian Transgressors," in *Literary Invention and the Cartographic Imagination*, ed. by Monika Szuba and Julian Wolfreys (Brill, 2022), 52.
[81] Łączyńska, "Fragmented Body," 54.

identity," while Faustus, through his rejection of scholarship and embrace of magic, loses a sense of his selfhood.[82] Tamburlaine, by perusing the map, gives his life a narrative, charting not just his military exploits, but also gesturing towards his past and future, creating what Łączyńska terms "a 'cartographic' emplotment."[83] Faustus, on the other hand, does not wish to chart the world but to alter its geography and exploit its riches. Although Mephistopheles provides the magician with a view of the earth, Faustus is only granted a partial glimpse that "provides him with motley scraps of experience rather than with the desired picture of the whole world."[84] In short, Faustus lacks a map that frames his identity, while Tamburlaine's map provides him with a coherent record of his life that gives him a clear sense of his purpose and selfhood.

Teaching Strategies

While some scholars offered teaching strategies on specific texts by Marlowe in 2023, three authors proposed methods that took a broader approach by offering ideas for teaching Marlowe's works more generally. In their introduction to the 2023 *Journal of Marlowe Studies*' volume on pedagogical approaches to Marlowe, Paul Frazer and Adam Hansen lament the lack of resources for teaching Marlowe, despite his ability to address "the current (and recurrent) cultural and ideological concerns of those we teach."[85] Not only are Marlowe's treatments of queer identity and nation building important critical concepts that warrant student engagement, but also more traditional approaches to his work such as close reading, analyses of literary tropes, and classical allusions provide students with important skills. The 2023 volume, thus, intends to "address the scarcity of materials on teaching Marlowe."[86]

Andreas Bassett's piece on pedagogy offers one such innovative approach, using the online resource, *Marlowe in Sheets*. This website includes "digital reproductions of Marlowe's widely studied works in their first printed form," allowing instructors to provide students with PDF copies of unassembled texts.[87] By accessing these unfolded and uncut texts, students learn about early modern printing practices and participate in the process of

[82] Łączyńska, "Fragmented Body," 55.
[83] Łączyńska, "Fragmented Body," 62.
[84] Łączyńska, "Fragmented Body," 66.
[85] Paul Frazer and Adam Hansen, "Teaching Marlowe: Introduction," *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 2.
[86] Frazer and Hansen, "Teaching Marlowe: Introduction," 3.
[87] Andreas P. Bassett, "Marlowe in Sheets: Teaching Christopher Marlowe's Books Through Digital Materiality," *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 103.

remaking these books. While a similar earlier project involved physically remaking Shakespeare's sheets into books, Bassett argues that studying Marlowe, due to his literary influence on Shakespeare, the controversial nature of his works, and the relatively small size of his dramatic output, allows students to understand early modern culture more easily. Applying this teaching method, Basset contends, "creates three distinctive inroads into early English print culture."[88] First, the process of recreating printed books lets students physically engage with facsimiles of primary source documents without traveling to an archive; additionally, by folding, stitching, and cutting the books into shape, students learn about how material objects were fashioned in Marlowe's day. Secondly, through an examination of the title pages students consider how printers marketed play texts to potential buyers. Finally, use of these digital tools can supplement the study of these literary works as well as research on London booksellers and Renaissance literary networks. For Bassett, this process, which fuses "digital materiality and hands-on play" brings the past to life in new and invigorating ways.[89]

In his article, Adam Hansen, of Northumbia University, provides an overview of a semester-long module given to advanced undergraduates entitled "Sin, Sex, and Violence: Marlowe in Context." Covering all of Marlowe's known works, the module requires students to submit two main writing assignments: a traditional essay and a critical introduction with reflective commentary. Hansen describes this latter exercise in detail, explaining that he requires students to research one Marlowe text in relation to its historical context, theoretical approaches to the work, and (if applicable) its performance history. Hansen also allows students to select the type of format they wish to use and to justify its use for a particular audience in the reflective commentary. To facilitate this project, Hansen provides students with lists of potential sources and includes "check in" dates to keep students on track. Students have responded to the assignment with enthusiasm, creating a range of critical introductions for a variety of audiences, including blogs, board games, podcast transcripts, posters, and prefaces to student editions of specific works. Hansen notes that one of his aims with this project is for students to consider and create the types of writing they might produce post-university. More importantly, though, Hansen argues this mode of assessment has "more to do with diversity, equality, and inclusion" because it allows students from diverse backgrounds and with different learning styles to play to their strengths.[90]

[88] Bassett, "Marlowe in Sheets," 108.
[89] Bassett, "Marlowe in Sheets," 116.
[90] Adam Hansen, "Assessing Marlowe in Context." *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 97.

Marlovian Innovation

Marlowe's use of prose dialogue and his thematic focus on crowns and coronations are explored in two final pieces. Douglas Bruster, in a study of the development of a theatrical verse/prose system, argues that Marlowe, and to a lesser extent, Thomas Kyd, established a new literary convention by inserting prose dialogue into dramatic works. First employed in his *Tamburlaine* plays, Marlowe's use of prose "went from being the sound that aristocrats make in response to extraordinary physical duress to constituting the ordinary tongue of foreigners and of those lower on the social ladder."[91] Earlier in the sixteenth century, playwrights had written works entirely in verse or entirely in prose. Marlowe and Kyd, however, began to compose dramatic texts using both prose and verse, eventually devising a method that employed prose to deliberately "to convey social, psychological and emotional differences among dramatic speakers."[92] Following Marlowe's example, playwrights began to use verse for ceremonial and sentimental dialogue and prose for the speeches of lower-class figures and disgraced nobles. Bruster also explores Marlowe's nuanced use of prose, noting that the playwright employed prose "largely for *resentment*, *reckoning*, and *ritual*."[93] Therefore, throughout the Marlovian canon, instances of prose function in a variety of ways, including expressing bitterness, insulting others, describing places and time frames, imparting stage directions, articulating insanity, and designating racial otherness. Marlowe's innovative use of this prose/verse system, Bruster contends, remained influential for five decades following his demise, showing that the playwright's reputation as a rule breaker rather than a rule maker needs revision.

Lisa Hopkins also examines an innovative aspect of Marlowe's work—his literary treatment of crowns and coronations. Noting that Marlowe's probable visit to Rheims as a spy for Elizabeth's government would have afforded him an important opportunity to view the city's cathedral and its iconographic depictions of both coronations and decapitations, Hopkins suggests that Marlowe explored these ideas in his plays. Although the crowning of a ruler traditionally symbolized the sacred identity of a king or queen, Marlowe's works, Hopkins argues, undermine "the idea that there is any kind of sacral quality inherent in a crowned head."[94] Marlowe offers numerous scenes of crowning in the *Tamburlaine* plays, of

[91] Douglas Bruster, "Letting Prose Out of the Box: Marlowe, Kyd, and the Verse/Prose System," in *Seeing Shakespeare's Style* (Routledge, 2023), 128.
[92] Bruster, "Letting Prose Out of the Box," 138.
[93] Bruster, "Letting Prose Out of the Box," 140.
[94] Lisa Hopkins, "Marlowe's Game of Crowns," *Textus: English Studies in Italy* 35 no. 3 (2023): 35.

which the coronation of Prince Cosroe most fully delineates the traditional assumptions about coronations. In this opening scene, Marlowe shows that such ceremonies require a crown—a material object that signifies the type of ruler and the individual's claim to the throne. Additionally, Hopkins notes that crowns needed to be offered to and accepted by the recipient in order for the ritual to function properly. Later coronations in the *Tamburlaine* plays, however, overturn these traditional understandings of the crown as the Scythian ruler gives out crowns to his followers without following accepted rituals and seizes the crowns of defeated kings "with equal lack of ceremony."[95] Such "maimed rituals," Hopkins suggests, may reflect contemporary English coronation debacles and may have served to weaken audiences' faith in the sacred aspects of crowns and kingship. Marlowe's *Edward II*, likewise, shows the materiality of the crown while lowering its status as a symbol of sacred rule, an idea that is shown when Edward abdicates his throne but remains unable to let go of his crown. Finally, Hopkins turns to *The Massacre at Paris*, contending that the coronation of the French king, Henry III, which was meant to be a religious ceremony that "supposedly conferred special status," is undermined by his assignation later in the play.[96]

Bibliography

Aebischer, Pascale, Amber Ash, Jessica Boyd, Aimee Canning, Natasha Cooper, Naomi Freedman, Sofia Gallucci, Zoe Heslop, Charlie Nadin, Chloe Preedy, Phylly Rush, Victoria Sparey, and Connor Webster. "'Fond and Frivolous Gestures': A Blocking Workshop on Marlowe's Tamburlaine." *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 9–32.

Bagli, Marco. "Interjections in Marlowe's Edward II." *Textus: English Studies in Italy* 35 no. 3 (2023): 73–98.

Barnes, Tom. "'Why, this is Hell, nor are we out of it': The Problem with Marlowe in UK English Secondary Schools (and How to Get Over It)." *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 57–65.

[95] Hopkins, "Marlowe's Game of Crowns," 44.
[96] Hopkins, "Marlowe's Game of Crowns," 53.

Bassett, Andreas P. "Marlowe in Sheets: Teaching Christopher Marlowe's Books Through Digital Materiality." *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 103–117.

Bennett, Clinton. "Islamic References in Sixteenth- and Seventeenth-Century English Literature." In *Islam as Imagined in Eighteenth- and Nineteenth-Century English Literature*. Routledge, 2023. 28–42.

Blamires, Adrian. "Hero and Leander and Shakespeare's Rival Poet Sonnets." *Early Modern Literary Studies* 23, no. 1 (2023). https://journals.shu.ac.uk/index.php/EMLS/article/view/353/118

Bruster, Douglas. "Letting Prose Out of the Box: Marlowe, Kyd, and the Verse/Prose System." In *Seeing Shakespeare's Style*. Routledge, 2023. 127–154.

Camerlingo, Rosanna. "Barabas' Golden Truth." *Textus: English Studies in Italy* 35 no. 3 (2023): 55–72.

Frazer, Paul. "'Marks of their origin': Using Dido, Queen of Carthage to Think Critically about National Origin Myths at Northumbria University (UK)." *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 118–39.

Frazer, Paul, and Adam Hansen. "Teaching Marlowe: Introduction." *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 1–8.

Gainey, Evyan Dale. "Tamburlaine, Able-Bodiedness, and the Skills of the Early Modern Player." *Renaissance Drama* 51, no. 2 (2023): 111–34.

Gruber, Elizabeth. "The Intermediating Self in *Doctor Faustus*." In *The Eco-Self in Early Modern English Literature*. Amsterdam University Press, 2023. 77–111.

Hansen, Adam. "Assessing Marlowe in Context." *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 91–102.

Hopkins, Lisa. "Marlowe's Game of Crowns." *Textus: English Studies in Italy* 35 no. 3 (2023): 33–54.

Hopkins, Lisa. "On the Edge: Christopher Marlowe's Comments on Ukraine." *Renaissance Studies (Ренесансні студії)* 37–38 (2023): 144–57.

Houston, Chloë. "'A Crown Enchas'd with Pearl and Gold': Wealth and Absolute Rule in *The Warres of Cyrus* (Richard Farrant, 1576–1580) and *Tamburlaine the Great* Parts 1 and 2 (Christopher Marlowe, 1587–1588)." In *Persia in Early Modern English Drama, 1530–1699*: *The Imagined Empire*. Palgrave Macmillan, 2023. 81–103.

Ide, Arata. *Localizing Christopher Marlowe: His Life, Plays and Mythology, 1575–1593*. Boydell & Brewer, 2023.

Łączyńska, Klaudia. "Fragmented Body versus Cartographic Representation: The Early Modern Subject and the Marlovian Transgressors." In *Literary Invention and the Cartographic Imagination*, edited by Monika Szuba and Julian Wolfreys. Brill, 2022. 49–67.

Leonardi, Angela. "The Irreverent Face of Myth: Eroticism, Homoeroticism, and Comic Sensibility in Christopher Marlowe's *Hero and Leander*." *Textus: English Studies in Italy* 35 no. 3 (2023): 99–118.

Marlowe, Christopher. *Dido, Queen of Carthage*. The Revels Plays, edited by Ruth Lunney. Manchester University Press, 2023.

Mišterová, Ivona and Filip Krajník. "Passion and Politics in Diego de Brea and Jakub Čermák's *Edward II*: Marlowe's Controversial History on Czech Stages." *Multicultural Shakespeare: Translation, Appropriation, and Performance* 28, no. 43 (2023): 227–43.

Mondal, Subarna. "'Death's counterfeit': The art of undying and the Machiavels in *The Jew of Malta* and *Alphonsus, Emperor of Germany*." In *Poison on the Early Modern English Stage: Plants, Paints and Potions*, edited by Bill Angus and Lisa Hopkins with Kibrina Davey. Manchester University Press, 2023.

Murray, Patrick J. "Plotting Marlovian Geographies." In *Intellectual and Imaginative Cartographies in Early Modern England*. Routledge, 2023. 155–190.

Orchard, Chris. "Asynchronous Edward: Comparing Online Responses to Gender in Christopher Marlowe's *Edward II* and Elizabeth Cary's *The History of the Most Unfortunate Prince Edward II*." *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 33–56.

Pernici, Ilaria. "'Glister'd with breathing stars': The Praise of Beauty in Christopher Marlowe's Hero and Leander." *Textus: English Studies in Italy* 35 no. 3 (2023): 119–46.

Perrello, Tony. "Dido American Style: Teaching Rhetorical Tropes for Fun and Profit." *Journal of Marlowe Studies* 3: Teaching Marlowe (2023): 66–90.

Potter, Lucy. "Suspending Ekphrasis: Christopher Marlowe's 'Brazen World' in Part 2 of *Tamburlaine the Great* and Its Influence." *Word & Image* 39, no. 4 (2023): 402–16.

Scott, Carolyn F. "In the Service of Magic: The Role of Servants in *Doctor Faustus* and *Friar Bacon and Friar Bungay*." *Renascence* 75, no. 1 (2023): 15–32.

Shinn, Abigail. "'Come to My House': The Architecture of Conversion and Christopher Marlowe's *The Jew of Malta*." *Modern Philology* 120, no. 4 (2023): 419–43.

Stewart, Alan. "Marlowe's Seaborders." *Textus: English Studies in Italy* 35 no. 3 (2023): 147–72.

Wiggins, Martin. "When Did Marlowe Write *Dido, Queen of Carthage*?" *The Review of English Studies*. New Series 59, no. 241 (September 2008): 521–41.