

## Seminar 18

Marlowe and Shakespeare

Rory Loughnane and Catherine Richardson

### Abstracts

#### 1. Nicholas Bellinson St. John's College, Annapolis [Nicholas.Bellinson@sjc.edu](mailto:Nicholas.Bellinson@sjc.edu)

The Last Laugh: Marlowe as *genius loci* in *As You Like It*

When Phoebe falls in love with Ganymede she quotes *Hero and Leander* as a work of wise authority (“saw”) originating in her own pastoral milieu. Phoebe’s Marlowe is a dead shepherd, fellow denizen and genius of Arden. His forest is indeed full of *coups de foudre*, from Phoebe and Ganymede to Rosalind and Orlando to Oliver and Celia who, Rosalind tells us, “no sooner looked but they loved”. Rosalind does not hear Phoebe’s quotation, but she – or rather, Rosalind’s Ganymede’s Rosalind – implicitly puts the author of *Hero and Leander* on trial for mythologizing and idealizing love:

ROSALIND: Leander, he would have lived many a fair year though Hero had turned nun, if it had not been for a hot midsummer night; for, good youth, he went but forth to wash him in the Hellespont, and being taken with the cramp, was drowned; and the foolish chroniclers of that age found it was “Hero of Sestos.” But these are all lies. Men have died from time to time, and worms have eaten them, but not for love. (IV.i.95-102)

Publicly, Phoebe and Rosalind have opposite responses both to Marlowe’s poem and to the phenomenon of falling in love. Alone with Celia, Rosalind admits that her “affection hath an unknown bottom” (IV.i.198-199), but the Rosalind she inhabits as Ganymede, for Orlando, is an anti-romantic and even misogynistic caricature of herself as an unworthy love-object. Yet if Rosalind’s true feelings are unfathomably deep, nor is her screed against Marlovian romance all surface. As Celia protests, “You have simply misused our sex in your love-prate. We must have your doublet and hose plucked over your head, and show the world what the bird hath done to her own nest.” (IV.ii.192-195) The question for us is the role Marlowe plays as an interlocutor for Phoebe, Rosalind, and Shakespeare: why, as it were, Shakespeare buries him in Arden.

#### 2. Francis X. Connor Wichita State University [francis.connor@wichita.edu](mailto:francis.connor@wichita.edu)

Shakespeare, Marlowe, Amorous Verse, and Completeness; or, is sex better if you don't finish?

The problem I'm interested in comes with the response, in Shakespeare's text a single four-line stanza titled 'Loues answer'. It's a version of the opening stanza of other versions of the response, often attributed to Sir Walter Raleigh; this is the only known text with only four lines. In all other versions of the response, as the poem goes on the rejection becomes pretty explicit. But in *Passionate Pilgrim*, Love's answer is a little slippery. The hyperbole sounds like Love is winding up for a 'No'—if 'World and Love were young', and shepherds truthful, Love might be convinced, the obvious inference being that 'World' and 'love' are both quite old, and shepherds liars. But with this stanza as the only response—is it a rejection? Indeed the 'World' and 'Love' "were", at one time, love, and we really don't know what Love thinks of the veracity of shepherds (BTW are we certain that the speaker of 'Live with me' is a shepherd? He's not identified Bowers, *Complete Works of Christopher Marlowe*, Vol. II, 519. 2 Images from Folger Luna, STC 22341.8, D4v, D5r 3 of 9 as such, and may very plausibly be, say, city folk using the conceits of pastoral to run game). Could Love herself be a clever poet, teasing the 'Live with me' speaker up, but fundamentally looking forward to hearing melodious birds and a bed of roses? It's a bit of a cliffhanger—our passionate pilgrim might have a chance!

**3. Tyler David Dunston University of Michigan [tdunston@umich.edu](mailto:tdunston@umich.edu)**

"The stars move still" Haste and delay in Marlowe's Doctor Faustus

Christopher Marlowe's *Faustus* exists, like William Shakespeare's *Hamlet* (despite their differences), in a tenuous, even at times tortuous, relationship to time. In this essay, I will be exploring Doctor Faustus's relationship to impatience and delay in the context of its pacing and its poetics, particularly its use of pentameter. This analysis is part of a larger project on the poetics of suspension in early modern poetry, and as such, I will be thinking about Marlowe in relation to Donne's notion of suspension in the context of faith in "Satire III" and the Holy Sonnets, as well as to Shakespeare's portrayal of the tension between haste and delay in figures such as *Hamlet*, *Lady Macbeth*, and *Macbeth*.

**4. William M. Hamlin Washington State University [whamlin@wsu.edu](mailto:whamlin@wsu.edu)**

"Of What Value Are Corpus Analyses for the Study of Early Modern Drama?"

Focusing on three groups of dramatic texts — the seven-play Marlovian corpus, the 36-play First Folio of Shakespeare, and a collection of 520 English plays dating from 1560 to 1660 — I explore the value of corpus analytics in establishing author- and genre-based "lexical fingerprints." Juxtaposing small groups of plays against enormous corpora comprised of thousands of early modern English books unquestionably yields access to lexical patterns invisible to conventional reading habits. But while such access may possess heuristic value, is the use of corpus analytics a critical practice we should incorporate more widely into literary study?

**5. Roslyn L. Knutson University of Arkansas, Little Rock [rlknutson@ualr.edu](mailto:rlknutson@ualr.edu)**

Marlowe and Company Relationships

In what follows, I do not have fresh evidence of Marlowe's company relationship with Pembroke's men, but I can contextualize it with current scholarship on Pembroke's that rehabilitates the company itself as a viable commercial enterprise post-1593 and thus supports an argument that Marlowe, by the sale of *Edward II* to Pembroke's men, was locating his latest play with a competent company that was to be successful for some years to come.

**6. Christopher Matusiak Ithaca College [cmatusiak@ithaca.edu](mailto:cmatusiak@ithaca.edu)**

Barabas, Richard III, and Queen Henrietta Maria

Why revive the play at all, he wonders, given the actors' sheepishness about its archaism? His answer: the players used Marlowe's theatrical vocabulary to challenge the religious policy of King Charles I, their preeminent courtly spectator, three years into the Personal Rule.

I propose that Beeston and the queen's players revived *The Jew of Malta* in the spirit of seventeenth-century French farce. For Henrietta's many refinements, she is typically described as "sharp" intellectually, "rare company" in salon-style wit exchanges, energetic in her behavior, and fascinated by unique and bizarre people and things.

Britland's concept of command performances as political lessons for the young queen might be mapped neatly onto the Marlowe revival.

**7. William G. Roudabush Southern Methodist University [wroudabush@smu.edu](mailto:wroudabush@smu.edu)**

## Marlowe's "Sugared Invention" and Shakespeare's Painted Grapes

This essay builds on Lynn Enterline's and Georgia Brown's work on the Elizabethan epyllion. It shows how Marlowe's *Hero and Leander* and Shakespeare's *Venus and Adonis*, as well as George Chapman's and Sir Phillip Sidney's contemporary defenses, specifically allude to developments in the visual arts to negotiate their positions toward the means and ends of poetic invention. On the one hand, Chapman and Sidney invoke linear perspective to assert a fixed-point view of poetry, in which authors plant preconceived meanings within texts for readers to discover, extract, and reproduce in the "real world." On the other, Marlowe and Shakespeare create poetic *trompe l'oeils*, in which rhetorical play and the mental images it produces are treated as ends in themselves. They contribute to the late-Elizabethan "new aesthetic ideology" identified by Brown specifically by foregrounding the futility of a desire for fixed textual meaning: rather, poetry's failure to produce stable meaning is what makes literature "a valuable activity in its own right."

### 8. Bradley D. Ryner Arizona State University [bradley.ryner@asu.edu](mailto:bradley.ryner@asu.edu)

Plotting the History of Capitalism with Marlowe and Shakespeare

I am not so much concerned with analyzing the characterological or dramaturgical craft of these playwrights as I am with examining the ways that aesthetic evaluations of their plays tend to coordinate with narratives of the rise and function of capitalism so that, in both scholarly and creative accounts, the juxtaposition of Marlowe and Shakespeare stages concerns about socio-economic history as it is experienced through the reception of early drama in the present. My metaphor of socio-economic concerns "staged" through an aesthetic opposition of Marlowe to Shakespeare becomes quite literal in the example that I will spend the bulk of this paper analyzing: Liz Duffy Adams's 2022 play *Born With Teeth*. A tightly-constructed two-hander, *Born With Teeth* uses the possibility that Marlowe and Shakespeare collaborated on the *Henry VI* plays to stage three increasingly tense meetings between the playwrights shot through with sexual attraction, professional rivalry, and fear of state violence.

### 9. Goran Stanivukovic Saint Mary's University [Goran.Stanivukovic@smu.ca](mailto:Goran.Stanivukovic@smu.ca)

Shakespeare Before Shakespeare and Marlowe's Overreaching Style

My interest in Shakespeare's early style, reveals that what makes Shakespeare's early writing different from Marlowe's, is his habit of treating the rhetorical and verbal surface of language as a medium for thinking rather than proclaiming. The more I study the text of Shakespeare's plays dated before 1594 which mark a watershed moment in his career, the less inclined I am to accept the argument that Shakespeare's interaction with Marlowe reveals his anxiety of influence. It seems like Shakespeare engages not in an unwitting reproduction of Marlowe's style, but in fashioning rhetorical alternatives to that style. I propose for the current seminar to focus on examples from *Doctor Faustus*, *The Jew of Malta*, *Tamburlaine the Great*, and the three parts of *Henry the Sixth*, and I will centre on bombast. As an object of literary critical inquiry bombast that has been treated with the negative connotations rather than seriously as a concept in its own right. The micro-analysis of the structural composition of bombast for uncovering the correspondences and divergences between Marlowe and Shakespeare will illustrate what becoming Shakespeare entailed in this interaction, but it will also challenge the grounds on which critics presume Marlowe's ghostly presence in that style.

### 10. Nathan Szymanski Douglas College [szymanski@douglascollege.ca](mailto:szymanski@douglascollege.ca)

Come with me and be my Competitor: Shepherds in Marlowe and Shakespeare

This paper places the figure of the Marlovian shepherd at the centre of its analysis in order to highlight literary influence and collaboration that is more agonistic than the pastoral universe, and its attendant methods of literary composition, is typically thought to be. Part 1 of this paper looks at Marlowe's shepherds to disrupt or at least complicate the pastoral ideal, by rushing its reader through three of Marlowe's instances of the shepherdly invitation to love, in the short poem "The Passionate Shepherd," then the epyllion Hero and Leander, and then the play *Tamburlaine* 1. Part 2 considers more directly the responses to Marlowe's persuasive "dead shepherd[s]," to misquote As You Like It, and asks what readers might gain by thinking about Marlowe's invitations to love as eclogic rather than pastoral ("eclogic" meaning "pertaining to eclogues"). 1

### **11. Jesús Tronch Pérez Universitat de València [tronch@uv.es](mailto:tronch@uv.es)**

Marlowe's co-authorship in *Henry VI Part Three*: questions about character, plot, and textual history

In this paper, I explore aspects of Marlowe's presence as a co-author in *The Third Part of Henry VI* in order to find a dramaturgical sense in the authorial distribution of the play-text. I assume that, in co-authored plays, dramatists work from a "plot" that establishes a sequence of events, a method perhaps even more necessary when the sources are the chronicles by Holinshed and by Hall and many historical events and figures are to be dramatized, and that scenes or fragment of cleared-stage scenes are distributed according to a rationale; while I admit that rationales or patterns of authorial distribution can be as varied as there are co-authored or collaborative plays.

Two questions my analysis seek to answer. Why did Marlowe write the scenes that attributional studies assign to him? How is Marlowe's co-authorship related to conjectured histories of the play's early textual transmission?