

yers in the aftermath of the Black Plague and a leap in litigious activity. But the fashion peaked in the sixteenth and seventeenth centuries, when the interest turned up everywhere: in plays, in verse, in sermons, and in other forms of prose. A nervously mobile society with very complex land laws, England became a school for litigants and an Eden for courts and attorneys—phenomena nicely represented in the poetry and drama of the age, in satiric assaults on ignorant or corrupt lawyers, charlatans, greedy practitioners, and pompous phonies. The Restoration brought renewed attacks on aspects of the legal profession, but it also brought the intellectual and social decline of the Inns of Court, once the training ground for England's best legal minds.

All this, none of it new, Tucker tells us, but he tells it succinctly, often citing new chapter and verse, and with fresh touches here and there. I note, however, that as promotion for his book calls it a "pioneering literary and socio-historical study," we may rightly ask, what can the literary depiction of lawyers tell us that we cannot find in the ordinary stream of historical documentation? Tucker assures us that the pertinent, basic social phenomena, such as the incidence of dishonest attorneys, do not change over his span of four hundred years. Then why, in literature's representation of lawyers, the shifts in mood, emphasis, and treatment—especially in treatment? It is precisely here, in treatment more than in bare theme, that literature offers history to historians and to literary scholars. The love poem built on legal conceits—so modish during the 1590s and early Jacobean years—is not a dull exercise, as Tucker insists (unless we impose pure literary criteria); it also has much to say about readers, about milieus, about fashion, about the spread of urban attitudes, and about the ways in which the language of verse reaches out for what is vital in consciousness and in contemporary experience.

UNIVERSITY OF CALIFORNIA, LOS ANGELES

Lauro Martinez

Johannes H. Birringer. *Marlowe's "Dr. Faustus" and "Tamburlaine": Theological and Theatrical Perspectives*. (Trierer Studien zur Literatur, 10.) Frankfurt am Main-Bern-New York: Peter Lang, 1984. 402 pp. \$8.77.

Bits and pieces of the dissertation of Thomas P. Cartelli, "Marlowe's Theater: The Limits of Possibility" (University of Cali-

# Marlowes Dr Faustus And Tamburlaine Theological And Theatrical Perspectives

**Bruce Edwin Brandt**



## **Marlowes Dr Faustus And Tamburlaine Theological And Theatrical Perspectives:**

**Marlowe's "Dr. Faustus" and "Tamburlaine"** Johannes H. Birringer, 1984 Within the context of Elizabethan critical theories on tragic drama and more generally on form and content style rhetoric and moral meaning in theatrical performance Marlowe's major plays raise important questions about the possibility of innovation in poetics and dramaturgy on a stage which was hardly prepared to sustain the subversive self display of the new Marlovian hero After discussing two recent approaches v Balthasar Derrida to the definition of orthodoxy and theology in drama Birringer examines the forms of ethical challenge inscribed within the Tamburlaine plays and Dr Faustus Detailed analyses of the performance dynamics and dramatic styles in Marlowe's plays also help to clarify their particular status in relation to contemporary theatre practice and especially Shakespearean drama

**The Irony of Identity** Ian McAdam, 1999-06 Engaging the theories of Heinz Kohut on the individual's struggle for manliness and personal wholeness McAdam illustrates how two fundamental points of destabilization in Marlowe's life and work his subversive treatment of Christian belief and his ambivalence toward his homosexuality clarify the plays interest in the struggle for self authorization The author posits a post Freudian argument in favor of pre Oedipal narcissistic pathology in Marlowe's plays in contrast to Kuriyama's psychoanalytic study Hammer or Anvil which is Freudian in approach and concerned with Oedipal patterns

*Christopher Marlowe: Oxford Bibliographies Online Research Guide* Oxford University Press, 2010-06-01 This ebook is a selective guide designed to help scholars and students of Islamic studies find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related This ebook is a static version of an article from Oxford Bibliographies Online Renaissance and Reformation a dynamic continuously updated online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study of European history and culture between the 14th and 17th centuries Oxford Bibliographies Online covers most subject disciplines within the social science and humanities for more information visit [www.oxfordbibliographies.com](http://www.oxfordbibliographies.com)

**Tragedy and Trauma in the Plays of Christopher Marlowe** Mathew R. Martin, 2016-03-09 Contending that criticism of Marlowe's plays has been limited by humanist conceptions of tragedy this book engages with trauma theory especially psychoanalytic trauma theory to offer a fresh critical perspective within which to make sense of the tension in Marlowe's plays between the tragic and the traumatic The author argues that tragedies are trauma narratives narratives of wounding however in Marlowe's plays a traumatic aesthetics disrupts the closure that tragedy seeks to enact Martin's fresh reading of *Massacre at Paris* which is often dismissed by critics as a bad tragedy presents the play as deliberately breaking the conventions of the tragic genre in order to enact a traumatic aesthetics that

pulls its audience into one of the early modern period's most notorious collective traumatic events: the massacre of French Huguenots in Paris in 1572. The chapters on Marlowe's six other plays similarly argue that throughout Marlowe's drama tragedy is held in tension with and disrupted by the aesthetics of trauma. *Spectacles of Strangeness* Emily C. Bartels, 2015-08-10. Selected by Choice magazine as an Outstanding Academic Title. Bartels focuses on Marlowe's preoccupation with strangers and strange lands and his use and subversion of Elizabethan stereotypes. Setting Marlovian drama in the context of England's nascent imperialism, Bartels probes the significance of the alien as the vital presence on the Renaissance stage and within Renaissance society. Marlowe's Counterfeit Profession Patrick Gerard Cheney, Edwin Erle Sparks Professor of English and Comparative Literature, Patrick Cheney, 1997-01-01. Marlowe was the first writer to translate the *Amores* and thus the first to make the Ovidian *cursus* literally his own. **Marlowe and the Popular Tradition** Ruth Lunney, 2002. Lunney explores Marlowe's engagement with the traditions of the popular stage in the 1580s and early 1590s and offers a new approach to his major plays in terms of staging and audience response as well as providing a new account of English drama in these important but largely neglected years. Constructing Monsters in Shakespeare's Drama and Early Modern Culture Mark Thornton Burnett, 2002-10-28. *Constructing Monsters in Shakespearean Drama and Early Modern Culture* argues for the crucial place of the monster in the early modern imagination. Burnett traces the metaphorical significance of monstrous forms across a range of early modern exhibition spaces: fairground displays, cabinets of curiosity, and court entertainments, to contend that the monster finds its most intriguing manifestation in the investments and practices of contemporary theatre. The study's new readings of Shakespeare, Marlowe, and Jonson make a powerful case for the drama's contribution to debates about the extraordinary body. **Marlowe** Avraham Oz, 2003-10-21. Christopher Marlowe is known not only as Shakespeare's most notable contemporary playwright but also as one of the most intriguing figures of the English Renaissance. The mystery of his death in a fray at the age of 29 has inspired writers around the world, and his fiery career is no less intriguing. This New Casebook offers a wide-ranging selection of essays on Marlowe's major plays. Articles from the last two decades by leading critics of English early modern drama provide a variety of fresh, controversial, and enlightening critical perspectives on five of Marlowe's plays: *Tamburlaine the Great*, *Parts One and Two*, *The Jew of Malta*, *Doctor Faustus*, and *Edward II*. **Doctor Faustus: The B Text** Christopher Marlowe, 2013-06-17. *Doctor Faustus* is one of early modern English drama's most fascinating characters, and *Doctor Faustus* one of its most problematic plays. Selling his soul to Lucifer in return for twenty-four years of power, wealth, knowledge, and sex, *Doctor Faustus* is at once an aspiring Renaissance magus and the hardened reprobate of Protestant theology. The introduction, annotations, and appendices of this edition, which is based on the 1616 B text, situate the play in the dynamic cultural changes of the early modern period. The first appendix allows the reader to compare the 1616 B text to its earlier printed version, the A text, and also reproduces a variant scene from the 1663 edition of the play's revision for the Restoration stage. Substantial excerpts

from The History of the Damnable Life and Deserved Death of Doctor John Faustus the play's major source offer insight into the process of adaptation by which prose fiction becomes spectacular theatre Other appendices reproduce contemporary material on Renaissance magic witchcraft theology Marlowe's biography and the development of his literary reputation

New Psychoanalytic Readings of Shakespeare James Newlin, James W. Stone, 2023-07-14 It has been over two decades since the publication of the last major edited collection focused on psychoanalysis and early modern culture In Shakespeare studies the New Historicism and cognitive psychology have hindered a dynamic conversation engaging depth oriented models of the mind from taking place The essays in New Psychoanalytic Readings of Shakespeare Cool Reason and Seething Brains seek to redress this situation by engaging a broad spectrum of psychoanalytic theory and criticism from Freud to the present to read individual plays closely These essays show how psychoanalytic theory helps us to rethink the plays history of performance their treatment of gender sexuality and race their view of history and trauma and the ways in which they anticipate contemporary psychodynamic treatment Far from simply calling for a conventional return to Freud the essays collected here initiate an exciting conversation between Shakespeare studies and psychoanalysis in the hopes of radically transforming both disciplines It is time to listen once again to seething brains *Edward II and a Literature of Same-Sex Love* Michael G. Cornelius, 2016-10-21 The narrative retellings of the life reign and death of the English King Edward II reigned 1307-1327 present a unique opportunity for scholars of sexuality in the early modern era This is because the works of authors like Christopher Marlowe Michael Drayton Sir Francis Hubert Elizabeth Cary and Richard Niccols were all inspired by the public cultural memory fashioned from Edward's same sex love affair with Piers Gaveston As such each of them presents a particular representation of and a specific discourse about male male sexual relations in the Renaissance In other words what these works present is a concentrated body of literature about same sex love in the early modern era works that openly and frankly explore the possible origins of the love the reasons and causes for it works that explore the ramifications of male male romantic relationships works that explore the sexual politics and sociocultural dynamics of same sex romantic partnerships and works that describe and denote same sex love from an English Renaissance perspective This study looks at each of the major Renaissance texts about Edward II and examines the means through which each text understands and analyzes the nature of male male same sex love From Marlowe's crafting of a lover identity for Edward to Drayton's obsession with Marlowe's version of gay history from Hubert's Augustinian construction of Edward's nature to Cary's identification with the fallen king to Niccols inspired exemplum what each of these works demonstrates is that the love that dare not speak its name would not be silenced at least not in the case of Edward and Gaveston When one sees the name Edward II one also sees his same sex loves The correlation has become ingrained into our public recall of history Thus as far as the world is concerned Edward II was and ever will be the gay king **Magic and Masculinity in Early Modern English Drama** Ian McAdam, 2009 The prevalent worldview of early modern England shaped by Protestantism dismissed

magical belief as an ideological delusion inherent to Catholicism while also encouraging a strong sense of individualism through which a new masculinity found expression This study asks why then did magical self empowerment retain such a hold on that society s imagination Provided by publisher      **The Elizabethan Theatre** David Galloway, George Richard Hibbard, 1985 Vols for 1969 70 1974 are papers given at the 1st 2d 4th International Conference on Elizabethan Theatre  
    *The Forme of Faustus Fortunes* Roy Eriksen, 1987      **Christopher Marlowe** William Tydeman, Vivien Thomas, 1989  
    **Christopher Marlowe in the Eighties** Bruce Edwin Brandt, 1992      **The Elizabethan Theatre XI** Augusta Lynne Magnusson, C. Edward McGee, 1990      *Literature Criticism from 1400 to 1800*, 2006      **Marlovian Rhetoric** William West, 1996

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