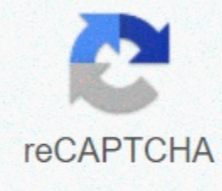




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## The jew of malta

c. 1590 play by Christopher Marlowe
For the historical Jewish community in Malta, see History of the Jews in Malta.

The Jew of MaltaTitle page of the 1633 quartoWritten byChristopher MarloweCharactersBarabasAbigailIthamoreFernezeDon LodowickDon MathiasKatharineDate premièredc. 1590SettingMalta tragedy, 1565
The Jew of Malta (full title: The Famous Tragedy of the Rich Jew of Malta) is a play by Christopher Marlowe, written in 1589 or 1590. The plot revolves mainly around a Maltese Jewish merchant named Barabas. The original story combines religious conflict, intrigue and revenge, against a backdrop of the struggle for supremacy between Spain and the Ottoman Empire in the Mediterranean that takes place on the island of Malta. There is extensive debate about the depiction of the game of Jews and how Elizabethan audiences would have viewed it. Characters Machiavel, speaker of the Prologue Barabas, a wealthy Jewish merchant of Malta Abigail, his daughter Ithamore, his slave Ferneze, governor of Malta Don Lodowick, his son Don Mathias, Lodowick's friend Katharine, Mathias' mother Brother Jacomo Friar Bernardine Abbess Selim Calymath, son of the Emperor of Turkey Callapine, a bashaw Martin del Bosco, Vice Admiral of Spain Bellamira, a courtesan Pilia-Borsa, her pimp Two traders Three Jews A Messenger A slave Knights of Malta Officers of Malta Bashaws serving the Turkish Emperor Carpenters A non citizens of Malta, Turkish janizaries, guards, servants, slaves Summary
The game opens with the character Machiavel, a Senecan spirit based on Niccolò Machiavelli, introducing the tragedy of a Jew. Machiavel expresses the cynical view that power is amoral, saying I count religion but a childish toy, / And keep there is no sin but ignorance. [1] Lifting of the Siege of Malta (Charles-Philippe Larivière, c. 1842). Marlowe was inspired by the great Christian-Islamic conflict of the Great Siege of Malta in 1565. [2] [3] Barabas starts the game in his counting house. Stripped of all he has for protesting the governor's seizure of malta's wealth of the country's entire Jewish population to pay off the warring Turks, he develops a murderous streak by, with the help of his slave Ithamore, tricking the governor's son and his friend into battle over the affections of his daughter, Abigail. When they both die in a duel, he becomes further indignant when Abigail, shocked by what her father has done, runs away to become a Christian nun. In retaliation, Barabas then goes on to poison her, along with the whole of the nunnery, strangling an old brother (Barnadine) who tries to convert him for his sins and frames another brother (Jacomo) for the first brother murder. After Ithamore falls in love with a prostitute who conspires with her criminal boyfriend and to unmask him (after Ithamore drunkenly tells them everything his master has done), Barabas poisons all three of them. When he is captured, he drinks from poppy and cold mandrake juice so that he will be left for dead, and then plots with the enemy Turks to besiege the city. When Barabas is finally appointed governor by his new allies, he switches from party to Christians. After coming up with a trap for the Turks' galley slaves and soldiers in which they will all be demolished by gunpowder, he then sets a trap for the Turkish prince himself and his men, hoping to cook them alive in a hidden cauldron. Just at the most important moment, however, the former governor double-crosses him and causes him to fall into his own trap. The game ends with the Christian governor holding the Turkish princh hostage until the reparations are paid. Barabas curses them when he burns. [4] Discussion Religious skepticism Despite the focus on Judaism, the piece expresses skepticism about religious morality in general. Ferneze, the Christian governor of Malta, first stresses the island's Jews by seizing half of their possessions to pay tribute to the Turkish sultan, and in particular picks up Barabas when he objects, by seizing all his possessions. Secondly, Ferneze persuades Admiral Del Bosco to break his alliance with the Turks and ally with Spain. Third, at the end of the play Ferneze enthusiastically agrees with Barabas's plan to trap and kill the Turks, but then betrays Barabas by activating the trapdoor that sends him to his death. Similarly Ithamore, the Muslim slave bought by Barabas, betrays his master to Bellamira courtesan and Pilia-Borza the thief, and blackmails him, despite Barabas having made him his heir. Thus, Christians, Jews and Muslims are all seen to be in violation of the principles of their faith – as indeed Machevil's prologue hints. History of Elizabethan anti-Semitism Further information: History of The Jews in England Jews were officially exiled from England in 1290 with the Edict of Expulsion, nearly 300 years before Marlowe's writing of The Jew of Malta. They were not openly admitted to the country until the 1650s. During the period, Jews continued to work and live in London.[5] and it is suggested that while they were not fully integrated into society, they were generally tolerated and free to do their business, within their own circles. [6] That said, Elizabethan audiences would generally have had little to no encounters with Jews or Judaism in their daily lives. [7] The lack of what actual interaction with Jews, English authors when choosing to write Jewish characters would often resort to dressing, expressing, and animating them in fictive ways that often included anti-Semitic tropes. [7] [8] These creations are the subject of much debate. For example, some claim that the English lack of Jews has come about different from those in other regions of the world, where Jews were not banished. These differences, in turn, were different from the differences of other marginalized groups: a kind of double difference that marks Jews as exceptionally exiled. [8] [9] Others, such as Anthony Julius, go so far as to assert that depictions of Jews in his period firmly placed England as the leading nation for the creation of anti-Semitic tropes. [8] [10] Others still, temper this notion by saying that these images, while perhaps born in England, grew to maturity on mainland Europe. [8] [11] These tropes could also have contributed to the popularity of plays such as Marlowe's Jew of Malta. In 1594, Roderigo López, a Converso and doctor of Queen Elizabeth I, was accused of attempting to poison his mistress and stand trial for treason. Racial propaganda was an important element in his conviction, and his execution was celebrated across the country, coinciding with the reprisal of Marlowe's play at the Rose Theatre. [12] Anti-Semitism in Malta's Jew Malta Jew, given the time of its publication, its main character, and the meaning of religion by the text, is often referred in discussions about anti-Semitism. Part of the conversation around anti-Semitism in Malta's Jew focuses on the intention, whether or not Marlowe wanted to promote anti-Semitism in his work, while other critics focus on how the work is perceived, either by his audience at the time or by a modern audience. A Marxist critique of the Jew of Malta suggests that Marlowe intended to use readily available anti-Semitic sentiments in his audience in a way that made the Jews occasionally in the way that made the Jews incidentally for the social criticism he offered. That is, he wanted to use anti-Semitism as a rhetorical tool rather than advocate for it. In this, Marlowe fails, instead producing a work that is, because of not discrediting the feelings the toy with, a propagier of anti-Semitism. Such rhetorical attempts underestimate the irrationality ... Fixation... and persistence of anti-Semitism. [7] Another viewpoint suggests that those who claim to see anti-Semitism in Marlowe's work often do so more because of what they think they know about the period in which they were written rather than what the texts themselves present. The author admits that certain characteristics of Barabas are tricky in relation to anti-Semitism, such as his large and often referenced nose, but suggests that such surface details are not important. If one looks beyond the surface, one argues, the game can be seen as uniting all three religions -Judaism, Islam, and mutual hypocrisy. These examples illustrate, if not entirely, the breadth of opinions expressed on this subject. [13] A portrait of Christopher Marlowe Authorship Complicating Marlowe's accusations there is considerable scientific disagreement about the authorial nature of the text of the game. These reactions range from suggesting that the text of the play is entirely by Marlowe, but that the beginning towards the end was distorted by the narrowings and deadlines of the requirements of a theater.[5] so that subsequent adaptations and manuscripts have significantly distorted the original text. [14] In particular, observers believe that the third, fourth and fifth acts are written, at least in part, by someone else. [15] Others disagree, pointing out that the regular building climb of the sins of Barabas, culminating with his death by his own plot, to reflect a consistent authorial presence. [16] While the play was inscribed in the Stationers Register on May 17, 1594, the earliest surviving edition was printed in 1633 by the bookseller Nicholas Vavasour, under the sponsorship of Thomas Heywood. [17] This edition contains prologues and epilogues written by Heywood for a revival in that year. Heywood is also sometimes thought to have reviewed the piece. Corruption and inconsistencies in the quarto of 1633, in particular in the third, fourth and fifth acts, may be evidence of revision or amendment of the text. [18] The Merchant of Venice Some critics have suggested that the play directly influenced Marlowe's contemporary, William Shakespeare, in writing his play The Merchant of Venice (written no. 1596-99). [19] James Shapiro notes that both Venice merchant and Jew are working obsessed with the economics of their day, stemming from concerns around new business practices in the theater, including the band of actors to companies. Such bonds would require actors to pay a hefty fee if they performed with other groups or were otherwise unable to perform. In this way, greed becomes an allegory rather than a characteristic of stereotype. [19] Others believe that the suggestion of imitation by Marlowe's Shakespeare is overblown, and that not only are the two stories very different, but the main characters often compared, Shylock and Barabas, themselves are deeply different. [6] While critics argue whether or not Jew from Malta was a direct influence, or only a product of the simultaneous society that they were both written in, it is remarkable that Marlowe and Shakespeare were the only two British playwrights of their time to incorporate a Jewish main character into one of their plays. [6] Biblical punishment At the end of the play, Barabas tries to kill his former Turkish allies by enticing them by falling into a pit by falling into a trap door in a hot cauldron. In the end, it is Barabas that his own fiery pit falls and a violent death dies. [4] The method by which Barabas dies has several specific Biblical undertones, and these compounds have been recognized by scholars. [16] [16] punishment dictated by the Old Testament, it corresponds to the crime in Barabas' case: he is guilty of murder, fraud, and treason by a Jew. [16] Second, there is a frequent use in the Old Testament of a device where an offender is entangled in his own trap. An example of this is Haman, in purim's story, being hung from the gallows he intended for the Jews he wanted to kill. [16] Performance and reception Malta Jew was an immediate success[5] of his first recorded performance at the Rose Theatre in early 1592, when Edward Alleyn played the lead role. [20] The play was then presented by Alley's Lord Strange's Men seventeen times between February 26, 1592 and February 1, 1593. It was performed by Susse's Men on 4 February 1594, and by a combination of Sussex's and Queen Elizabeth's Men on 3 and 8 April 1594. More than a dozen performances of the Admiral's Men took place between May 1594 and June 1596. (The play apparently belonged to impresario Philip Henslowe, since the performance cited occurred when the companies listed acted for Henslowe.) In 1601 Henslowe's diary notes payments to the admiral's company for props for a revival of the piece. [21] The play remained popular for the next fifty years, until England's theatres were closed in 1642. In the Caroline era, actor Richard Perkins became known for his performance as Barabas when the play was revived in 1633 by Queen Henrietta's Men. The title page of the quarto from 1633 refers to this revival, performed in the Cockpit Theater. [22] The play was revived by Edmund Kean on Drury Lane on April 24, 1818. The script of this performance contained additions of S. Penley. [23] It was considered a successful production at the time. However, in an anonymous biography of Kean published seventeen years later, it suggests that the success of the production came from Kean's performance and his addition of a song to the role of Barabas, and that the piece itself, on its own, was a failure. [5] On October 2, 1993, Ian McDiarmid starred as Barabas in a BBC Radio 3 adaptation of the play directed by Michael Fox, with Ken Bones as Machevil and Ferneze, Kathryn Hunt as Abigail, Michael Grandage as Don Lodowick, Neal Swettenham as Don Mathias and Kieran Cunningham as Ithamore. [24] See also Other works by Marlowe History of the Jews in Malta Footnotes ^ N. W. BAWCUTT (1970). Machiavelli and Marlowe's The Jew of Malta in Renaissance Drama. University of Chicago Press: 3. JSTOR 41917055. Cite journal requires |journal= (help) ^ ^ Knights, Memory, and the Siege of 1565: An exhibition on the 450th anniversary of the Siege of Malta. calameo.com. ^ a b Marlowe, Christopher (1997). Bevington, David (ed.). The Jew of Malta. New York: Manchester University Press. ^ a b c d Swan, Arthur (1911). The Jew who marlowe Drew. The Sewanee Review. Review. Johns Hopkins University Press. 19: 493. ^ a b c Ribner, Irving (Spring 1964). Marlowe and Shakespeare. 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