Contents

List of illustrations	page vii
Preface	ix
Key dates	xi
Chapter 1 Life and historical contexts	1
Canterbury: birth and early education	1
Cambridge and the translations of Ovid	5
'Good service' and 'faithful dealing'	7
London: the success of Tamburlaine	11
Brushes with the law	14
Marlowe and patronage	16
Marlowe, atheism and the Baines note	1 <i>7</i>
Chapter 2 <i>Tamburlaine</i> , Parts One and Two	22
1580s drama and its influence	22
What's new about Tamburlaine?	25
Mighty lines	26
Words and power	. 29
Tamburlaine, politics and religion	31
Judging Tamburlaine	35
Sequel-itis?	37
Chapter 3 Doctor Faustus	41
The 'Faust Book'	41
Renaissance magic and science	42
The Protestant Reformation	47
Focus on Scene 7: 'When I behold the heavens'	50

vi Contents

Power and theatre	54
Audience response and the two texts	
of Doctor Faustus	57
Chapter 4 The Jew of Malta and	
The Massacre at Paris	61
Machiavel and Vice in The Jew of Malta	62
The Machiavel in The Massacre at Paris	67
Religion, race and nationality	69
The place of the audience	75
Chapter 5 Edward II	79
History	79
Sexuality, gender and status	86
Late Marlowe?	93
Chapter 6 Dido, Queen of Carthage	
and Marlowe's poetry	99
Ovid	99
Dido, Queen of Carthage	102
Lucan	107
'The Passionate Shepherd to His Love'	110
Hero and Leander	113
Chapter 7 Marlowe's afterlives	118
Marlowe in the early modern period	
Marlowe in the early model in period Marlowe on stage: The Jew of Malta, Doctor Faustus, Tamburlaine and Dido	118
Marlowe in other media: Edward II and	124
A Dead Man in Deptford	132
Bibliography	138
Index	142