

Contents

<i>List of Contributors</i>	vii
<i>Acknowledgments</i>	ix
Introduction: Christopher Marlowe the Craftsman: Lives, Stage, and Page <i>Sarah K. Scott and M.L. Stapleton</i>	1
Part 1 Lives: Scholarship and Biography	
1 Marlowe Scholarship and Criticism: The Current Scene <i>Robert A. Logan</i>	15
2 Marlowe Thinking Globally <i>Richard F. Hardin</i>	23
3 Reviewing What We Think We Know about Christopher Marlowe, Again <i>J.A. Downie</i>	33
4 Was Marlowe a Violent Man? <i>Rosalind Barber</i>	47
Part 2 Stage: Theater, Dramaturgy	
5 <i>Edward II</i> and Residual Allegory <i>Alan C. Dessen</i>	63
6 What Shakespeare Did to Marlowe in Private: Dido, Faustus, and Bottom <i>Meredith Skura</i>	79
7 <i>The Jew of Malta</i> and the Development of City Comedy: “The Mean Passage of a History” <i>Sarah K. Scott</i>	91
8 Speaking to the Audience: Direct Address in the Plays of Marlowe and His Contemporaries <i>Ruth Lunney</i>	109
Part 3 Page: Texts and Interpretations: Marlowe the Ovidian	
9 On the Eventfulness of <i>Hero and Leander</i> <i>Stephen Booth</i>	125

10	Marlowe's First Ovid: <i>Certaine of Ovids Elegies</i> <i>M.L. Stapleton</i>	137
11	Marlowe and Marston's <i>Cursus</i> <i>Robert Darcy</i>	149
12	Marlowe's Last Poem: Elegiac Aesthetics and the Epitaph on Sir Roger Manwood <i>Dympna Callaghan</i>	159
Page: Texts and Interpretations: Marlowe's Reach		
13	<i>Hell is Discovered: The Roman Destination of Doctor Faustus</i> <i>Brett Foster</i>	179
14	Consuming Sorrow: Conversion and Consumption in <i>Tamburlaine:</i> <i>Part One</i> <i>Carolyn Scott</i>	199
15	Fractional <i>Faustus</i> : Edward Alleyn's Part in the Printing of the A-Text <i>Paul Menzer</i>	215
	<i>Bibliography</i>	225
	<i>Index</i>	255