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""5 'Thondring words of threate': Spenser in Tamburlaine, Parts 1 and 2""""6 Machiavelli and the Play of Policy in The Jew of Malta""; ""7 'Italian masques by night': Machiavellian Policy and Ovidian Play in Edward II""; ""8 'Actors in this massacre': The Massacre at Paris and the Orphic Guise of Metatheatre""; ""9 Un-script(ur)ing Christian Tragedy: Ovidian Love, Magic, and Glory in Doctor Faustus""; ""Part III: Trumpets and Drums: Epic""; ""10 Counter-Epic of Empire: Lucan's First Book""; ""11 Marlowe, Chapman, and the Rewriting of Spenser's England in Hero and Leander""

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Sommario/riassunto

Cheney argues that Marlowe organizes his canon around an ""Ovidian"" career model, or *cursus*, which turns from amatory poetry to tragedy to epic. The first comprehensive reading of the Marlowe canon in over a generation.

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