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Nota di contenuto	Cover; Contents; List of Contributors; Acknowledgments; IntroductionChristopher Marlowe the Craftsman:Lives, Stage, and Page; Part 1 Lives:Scholarship and Biography; 1 Marlowe Scholarship and Criticism:The Current Scene; 2 Marlowe Thinking Globally; 3 Reviewing What We Think We Knowabout Christopher Marlowe, Again; 4 Was Marlowe a Violent Man?; Part 2 Stage:Theater, Dramaturgy; 5 Edward II and Residual Allegory; 6 What Shakespeare Did toMarlowe in Private: Dido, Faustus, and Bottom; 7 The Jew of Malta and theDevelopment of City Comedy:"The Mean Passage of a History" 8 Speaking to the Audience:Direct Address in the Plays of Marloweand His ContemporariesPart 3 Page:Texts and Interpretations:Marlowe the Ovidian; 9 On the Eventfulness ofHero and Leander; 10 Marlowe's First Ovid:Certaine of Ovids Elegies; 11 Marlowe and Marston's Cursus; 12 Marlowe's Last Poem:Elegiac Aesthetics and the Epitaph onSir Roger Manwood; Page:Texts and Interpretations:Marlowe's Reach; 13 Hell is Discovered:The Roman Destination of Doctor Faustus; 14 Consuming Sorrow:Conversion and Consumption in Tamburlaine: Part One

Sommario/riassunto

Contributions to this volume explore the idea of Marlowe as a working artist, in keeping with John Addington Symonds' characterization of him as a "sculptor-poet." Throughout the body of his work-including not only the poems and plays, but also his forays into translation and imitation-a distinguished company of established and emerging literary scholars traces how Marlowe conceives an idea, shapes and refines it, then remakes and remodels it, only to refashion it further in his writing process.
