

Christopher Marlowe In Context Cambridge University Press

Contending that criticism of Marlowe's plays has been limited by humanist conceptions of tragedy, this book engages with trauma theory, especially psychoanalytic trauma theory, to offer a fresh critical perspective within which to make sense of the tension in Marlowe's plays between the tragic and the traumatic. The author argues that tragedies are trauma narratives, narratives of wounding; however, in Marlowe's plays, a traumatic aesthetics disrupts the closure that tragedy seeks to enact. Martin's fresh reading of *Massacre at Paris*, which is often dismissed by critics as a bad tragedy, presents the play as deliberately breaking the conventions of the tragic genre in order to enact a traumatic aesthetics that pulls its audience into one of the early modern period's most notorious collective traumatic events, the massacre of French Huguenots in Paris in 1572. The chapters on Marlowe's six other plays similarly argue that throughout Marlowe's drama tragedy is held in tension with-and disrupted by-the aesthetics of trauma.

This book foregrounds the pressures that three transformative technologies in the long sixteenth century—the printing press, gunpowder, and the magnetic compass—placed on long-held literary practices, as well as on cultural and social structures. Sheila J. Nayar disinters the clash between humanist drives and print culture; places the rise of gunpowder warfare beside the equivalent rise in chivalric romance; and illustrates fraught attempts by humanists to hold on to classicist traditions in the face of seismic changes in navigation. Lively and engaging, this study illuminates not only how literature responded to radical technological changes, but also how literature was sometimes forced, through unanticipated destabilizations, to

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reimagine itself. By tracing the early modern human's inter-animation with print, powder, and compass, Nayar exposes how these technologies assisted in producing new ways of seeing, knowing, and being in the world.

Christopher Marlowe: Poet & Spy is the most thorough and detailed life of Marlowe since John Bakeless's in 1942. It has new material on Marlowe in relation to Canterbury, also on his home life, schooling, and six and a half years at Corpus Christi College, Cambridge, and includes fresh data on his reading, teachers, and early achievements, including a new letter with a new date for the famous 'putative portrait' of Marlowe at Cambridge. The biography uses for the first time the Latin writings of his friend Thomas Watson to illuminate Marlowe's life in London and his career as a spy (that is, as a courier and agent for the Elizabethan Privy Council). There are new accounts of him on the continent, particularly at Flushing or Vlissingen, where he was arrested. The book also more fully explains Marlowe's relations with his chief patron, Thomas Walsingham, than ever before. This is also the first biography to explore in detail Marlowe's relations with fellow playwrights such as Kyd and Shakespeare, and to show how Marlowe's relations with Shakespeare evolved from 1590 to 1593. With closer views of him in relation to the Elizabethan stage than have appeared in any biography, the book examines in detail his aims, mind, and techniques as exhibited in all of his plays, from Dido, the Tamburlaine dramas, and Doctor Faustus through to The Jew of Malta and Edward II. It offers new treatments of his evolving versions of 'The Passionate Shepherd', and displays circumstances, influences, and the bearings of Shakespeare's 'Venus and Adonis' in relation to Marlowe's 'Hero and Leander'. Throughout, there is a strong emphasis on Marlowe's friendships and so-called 'homosexuality'. Fresh information is brought to bear on his seductive use of blasphemy, his

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street fights, his methods of preparing himself for writing, and his atheism and religious interests. The book also explores his attraction to scientists and mathematicians such as Thomas Harriot and others in the Raleigh-Northumberland set of thinkers and experimenters. Finally, there is new data on spies and business agents such as Robert Poley, Nicholas Skeres, and Ingram Frizer, and a more exact account of the circumstances that led up to Marlowe's murder.

A study of the practices and politics of early modern publishers of plays.

The Cambridge Companion to Christopher Marlowe provides a full introduction to one of the great pioneers of both the Elizabethan stage and modern English poetry. It recalls that Marlowe was an inventor of the English history play (Edward II) and of Ovidian narrative verse (Hero and Leander), as well as being author of such masterpieces of tragedy and lyric as Doctor Faustus and 'The Passionate Shepherd to His Love'. Sixteen leading scholars provide accessible and authoritative chapters on Marlowe's life, texts, style, politics, religion, and classicism. The volume also considers his literary and patronage relationships and his representations of sexuality and gender and of geography and identity; his presence in modern film and theatre; and finally his influence on subsequent writers. The Companion includes a chronology of Marlowe's life, a note on reference works, and a reading list for each chapter.

"Bringing together the complete body of Marlowe's poetry ... the book also incorporates related works by other writers ... By presenting Marlowe's works in the collaborative literary context of Renaissance England, the editors reveal his considerable influence on the literature of that period and on future writings"--Back cover.

In uncovering the origin of the designation 'University Wits', Bob Logan examines the characteristics of the Wits and their

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influence on the course of Elizabethan drama. For the first time, Christopher Marlowe is placed in the context of the six University Wits, where his reputation stands out as the most prominent, and the impact of his university education on his works is clarified. The essays selected for reprinting assess the most significant scholarship written about Marlowe, including biographical studies, challenges to familiar assumptions about the poet/playwright and his works, compositions on groupings of his works, on individual works, and on subjects particular to Marlowe. Unique in its perspective and in the collection of essays, this book will interest all students and scholars of Renaissance poetry, drama, and specialized cultural contexts.

The essential lyric works of the great Elizabethan playwright--newly revised and updated Though best known for his plays--and for courting danger as a homosexual, a spy, and an outspoken atheist--Christopher Marlowe was also an accomplished and celebrated poet. This long-awaited updated and revised edition of his poems and translations contains his complete lyric works--from his translations of Ovidian elegies to his most famous poem, "The Passionate Shepherd to His Love," to the impressive epic mythological poem "Hero and Leander." For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Shakespeare was an astute observer of contemporary life, culture, and politics. The emerging practice of

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territory as a political concept and technology did not elude his attention. In *Shakespearean Territories*, Stuart Elden reveals just how much Shakespeare's unique historical position and political understanding can teach us about territory. Shakespeare dramatized a world of technological advances in measuring, navigation, cartography, and surveying, and his plays open up important ways of thinking about strategy, economy, the law, and colonialism, providing critical insight into a significant juncture in history. Shakespeare's plays explore many territorial themes: from the division of the kingdom in *King Lear*, to the relations among Denmark, Norway, and Poland in *Hamlet*, to questions of disputed land and the politics of banishment in *Richard II*. Elden traces how Shakespeare developed a nuanced understanding of the complicated concept and practice of territory and, more broadly, the political-geographical relations between people, power, and place. A meticulously researched study of over a dozen classic plays, *Shakespearean Territories* will provide new insights for geographers, political theorists, and Shakespearean scholars alike.

This handbook of English Renaissance literature serves as a reference for both students and scholars, introducing recent debates and developments in early modern studies. Using new theoretical perspectives and methodological tools, the volume offers exemplary close readings of canonical and less well-known texts from all significant genres between c. 1480 and 1660. Its systematic chapters address questions about editing Renaissance texts, the role of translation, theatre and

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drama, life-writing, science, travel and migration, and women as writers, readers and patrons. The book will be of particular interest to those wishing to expand their knowledge of the early modern period beyond Shakespeare.

There has never been a retrospective on Christopher Marlowe as comprehensive, complete and up-to-date in appraising the Marlovian landscape. Each chapter has been written by an eminent, international Marlovian scholar to determine what has been covered, what has not, and what scholarship and criticism will or might focus on next. The volume considers all of Marlowe's dramas and his poetry, including his translations, as well as the following special topics: Critical Approaches to Marlowe; Marlowe's Works in Performance; Marlowe and Theatre History; Electronic Resources for Marlovian Research; and Marlowe's Biography. Included in the discussions are the native, continental, and classical influences on Marlowe and the ways in which Marlowe has interacted with other contemporary writers, including his influence on those who came after him. The volume has appeal not only to students and scholars of Marlowe but to anyone interested in Renaissance drama and poetry. Moreover, the significance for readers lies in the contributors' approaches as well as in their content. Interest in the biography of Christopher Marlowe and in his works has bourgeoned since the turn of the century. It therefore seems especially appropriate at this time to present a comprehensive assessment of past and present traditional and innovative lines of inquiry and to look forward to future developments.

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This introductory guide to one of Marlowe's most widely-studied plays offers a scene-by-scene theatrically aware commentary, a brief history of the text and first performances, case studies of key performances and productions, a survey of screen adaptations, and a wide sampling of critical opinion and further reading.

An indispensable reference tool for Shakespeare students and enthusiasts, this compact guide provides authoritative summaries of each of Shakespeare's works.

Examines Christopher Marlowe and his work in the overlapping contexts of the professional theatre and the book trade.

Presenting the first exploration of Christopher Marlowe's complex place in the canon, this collection reads Marlowe's work against an extensive backdrop of repertory, publication, transmission, and reception. Wide-ranging and thoughtful chapters consider Marlowe's deliberate engagements with the stage and print culture, the agents and methods involved in the transmission of his work, and his cultural reception in the light of repertory and print evidence. With contributions from major international scholars, the volume considers all of Marlowe's oeuvre, offering illuminating approaches to his extended animation in theatre and print, from the putative theatrical debut of Tamburlaine in 1587 to the most current editions of his work.

As the title suggests, these essays on Christopher Marlowe attempt to place the writer and dramatist in the context of the cultural history of his period, with particular reference to its dynamics of social change, aspiration,

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exploration, conflict and discordance. As such, what characterizes this collection from the conference held in 1993 at the University of Kent at Canterbury, Marlowe's birthplace, to mark the fourth centenary of his death, is its interdisciplinarity. Several of the essays exemplify the variety of approaches which may be taken to the writing of cultural and intellectual history. While fresh perspectives are offered by adducing new documentary and textual evidence, and through the rereading of Marlowe's work in the context of Elizabethan literary Renaissance, space is given in the selection to different interpretations to stimulate debate.

This book examines literary depictions of the construction and destruction of the armored male body in combat in relation to early modern English understandings of the past. Bringing together the fields of material culture and militarism, Susan Harlan argues that the notion of “spoiling” – or the sanctioned theft of the arms and armor of the vanquished in battle – provides a way of thinking about England’s relationship to its violent cultural inheritance. She demonstrates how writers reconstituted the spoils of antiquity and the Middle Ages in an imagined military struggle between male bodies. An analysis of scenes of arming and disarming across texts by Christopher Marlowe and William Shakespeare and tributes to Sir Philip Sidney reveals a pervasive militant nostalgia: a cultural fascination with moribund models and technologies of war. Readers will not only gain a

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better understanding of humanism but also a new way of thinking about violence and cultural production in Renaissance England.

Featuring essays by major international scholars, this Companion combines analysis of themes crucial to Renaissance tragedy with the interpretation of canonical and frequently taught texts. Part I introduces key topics, such as religion, revenge, and the family, and discusses modern performance traditions on stage and screen. Bridging this section with Part II is a chapter which engages with Shakespeare. It tackles Shakespeare's generic distinctiveness and how our familiarity with Shakespearean tragedy affects our appreciation of the tragedies of his contemporaries. Individual essays in Part II introduce and contribute to important critical conversations about specific tragedies. Topics include *The Revenger's Tragedy* and the theatrics of original sin, *Arden of Faversham* and the preternatural, and *The Duchess of Malfi* and the erotics of literary form. Providing fresh readings of key texts, the Companion is an essential guide for all students of Renaissance tragedy.

"The Tragedy of Dido Queene of Carthage" by Christopher Marlowe. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world

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Did Shakespeare write Shakespeare? This authoritative collection of essays brings fresh perspectives to bear on an intriguing cultural phenomenon.

This lively and innovative introduction to Shakespeare promotes active engagement with the plays, rather than recycling factual information.

Covering a range of texts, it is divided into seven subject-based chapters: Character; Performance; Texts; Language; Structure; Sources and History, and it does not assume any prior knowledge.

Instead, it develops ways of thinking and provides the reader with resources for independent research through the 'Where next?' sections at the end of each chapter. The book draws on scholarship without being overwhelmed by it, and unlike other introductory guides to Shakespeare it emphasizes that there is space for new and fresh thinking by students and readers, even on the most-studied and familiar plays.

Examines a variety of plays between 1550-1600 to demonstrate how they asserted ideas and ideals of 'Englishness' for audiences.

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Shakespeare Survey is a yearbook of Shakespeare studies and production. Since 1948, Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism. Each volume is devoted to a theme, or play, or group of plays; each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances. The theme for Volume 73 is 'Shakespeare and the City'. The complete set of Survey volumes is also available online at [https://www.cambridge.org/core/what-we-](https://www.cambridge.org/core/what-we-publish/collections/shakespeare-survey)

[publish/collections/shakespeare-survey](https://www.cambridge.org/core/what-we-publish/collections/shakespeare-survey) This fully searchable resource enables users to browse by author, essay and volume, search by play, theme and topic and save and bookmark their results.

In *Staging Harmony*, Katherine Steele Brokaw reveals how the relationship between drama, music, and religious change across England's long sixteenth century moved religious discourse to more moderate positions. It did so by reproducing the complex personal attachments, nostalgic overtones, and bodily effects that allow performed music to evoke the feeling, if not always the reality, of social harmony. Brokaw demonstrates how theatrical music from the late fifteenth to the early seventeenth centuries contributed to contemporary discourses on the power and morality of music and its proper role in religious life, shaping the changes made to church

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music as well as people's reception of those changes. In representing social, affective, and religious life in all its intricacy, and in unifying auditors in shared acoustic experiences, staged musical moments suggested the value of complexity, resolution, and compromise rather than oversimplified, absolutist binaries worth killing or dying for. The theater represented the music of the church's present and past. By bringing medieval and early Tudor drama into conversation with Elizabethan and Jacobean drama, Brokaw uncovers connections and continuities across diverse dramatic forms and demonstrates the staying power of musical performance traditions. In analyzing musical practices and discourses, theological debates, devotional practices, and early staging conditions, Brokaw offers new readings of well-known plays (Marlowe's *Doctor Faustus*, Shakespeare's *The Tempest* and *The Winter's Tale*) as well as Tudor dramas by playwrights including John Bale, Nicholas Udall, and William Wager.

Edward II: A Critical Reader gives students, teachers and scholars alike an overview of the play's reception both in the theatre and among artists and critics, from the end of the 16th century to the beginning of the 21st. The volume also offers a series of new perspectives on the play by leading experts in the field of early modern history and culture. Bolstered with a timeline tracking Marlowe's

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life and work, an up-to-date bibliography and an extensive index, this collection is an ideal and definitive guide to Edward II.

Re-appraises Shakespeare's early career, situating his writings and activities in their time, place, and cultural moment.

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.

These essays necessarily overlap with one another in the categories of lives, stage, and page, which signals their interdependent nature regarding questions of authorship, theater and performance history, as well as interpretive issues within the works themselves. The contributors interpret and analyze the disputed facts of Marlowe's life, the textual difficulties that emerge from the staging of his plays, the critical investigations arising from analyses of individual works, and their relationship to those of his contemporaries. The collection engages in new ways the controversies and complexities of its subject's life and art. It reflects the flourishing state of

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Marlowe studies as it shapes the twenty-first century conception of the poet and playwright as master craftsman.

The confrontation between European countries and the expanding Ottoman Empire in the early modern era has played a major role in numerous fields of history. The aim of this book is to investigate the European-Ottoman interrelations from three angles. One deals with the circumstances: How did the Europeans meet the Turks in pragmatic and diplomatic connections? Another concerns imagery: how were the Turks depicted in literature and art? The third examines performativity: how were the Turks inserted into plays, operas and ceremonies? This book confronts mental, visual and embodied images with historical positions and conditions. The focus, therefore, is on the dynamic interactive processes of experience, embodiment and imagination in context. Bringing together Turkish and European scholars, it applies a number of research strategies used by historians to the history of art, literature, music and theatre. Contributions by Pál Ács | Robert Born | Asli Çirakman | Anne Duprat | Kate Fleet | Bent Holm | Marcus Keller | Maria Pia Pedani | Mogens Pelt | Mikael Bøgh Rasmussen | Günsel Renda | Pia Schwarz Lausten | Charlotte Colding Smith | Suna Suner | Dirk Van Waelderren Focusing upon Marlowe the playwright as opposed to Marlowe the man, the essays in this collection

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position the dramatist's plays within the dramaturgical, ethical, and sociopolitical matrices of his own era. The volume also examines some of the most heated controversies of the early modern period, such as the anti-theatrical debate, the relations between parents and children, Machiavelli's ideology, the legitimacy of sectarian violence, and the discourse of addiction. Some of the chapters also explore Marlowe's polysemous influence on the theater of his time and of later periods, but, most centrally, upon his more famous contemporary poet/playwright, William Shakespeare. This book examines the two-way influence between Shakespeare and his company's main competitors in the 1590s, the Admiral's Men. Providing a valuable addition to the thriving field of repertory studies, it offers new insights into Shakespeare's development as well as readings of important, sometimes neglected plays by his contemporaries.

The first book of its kind, *Marlowe's Ovid* explores and analyzes in depth the relationship between the *Elegies*-Marlowe's translation of Ovid's *Amores*-and Marlowe's own dramatic and poetic works. Stapleton carefully considers Marlowe's *Elegies* in the context of his seven known dramatic works and his epyllion, *Hero and Leander*, and offers a different way to read Marlowe. Stapleton employs Marlowe's rendition of the *Amores* as a way to read his seven dramatic productions and his narrative poetry while engaging

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with previous scholarship devoted to the accuracy of the translation and to bibliographical issues. The author focuses on four main principles: the intertextual relationship of the Elegies to the rest of the author's canon; its reflection of the influence of Erasmian humanist pedagogy, *imitatio* and *aemulatio*; its status as the standard English Amores until the Glorious Revolution, part of the larger phenomenon of pan-European Renaissance Ovidianism; its participation in the genre of the sonnet sequence. He explores how translating the Amores into the Elegies profited Marlowe as a writer, a kind of literary archaeology that explains why he may have commenced such an undertaking. Marlowe's Ovid adds to the body of scholarly work in a number of subfields, including classical influences in English literature, translation, sexuality in literature, early modern poetry and drama, and Marlowe and his milieu.

While Shakespeare's popularity has continued to grow, so has the attention paid to the work of his contemporaries. The contributors to this Companion introduce the distinctive drama of these playwrights, from the court comedies of John Lyly to the works of Richard Brome in the Caroline era. With chapters on a wide range of familiar and lesser-known dramatists, including Thomas Kyd, Christopher Marlowe, Ben Jonson, John Webster, Thomas Middleton and John Ford, this book devotes

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particular attention to their personal and professional relationships, occupational rivalries and collaborations. Overturning the popular misconception that Shakespeare wrote in isolation, it offers a new perspective on the most impressive body of drama in the history of the English stage. Gale Researcher Guide for: Christopher Marlowe's Doctor Faustus is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

Christopher Marlowe in Context Cambridge University Press One of the smash hits of the late 1580s and 90s, Tamburlaine established blank verse as the poetic line of English Renaissance drama, Edward Alleyn as the first English star actor and Marlowe as one of the foremost playwrights of his time. The rise and fall of a Scythian peasant-warrior who conquers the Middle East and is struck down by illness after burning the books of the Koran is presented in two parts crammed with theatrical splendour and equally spectacular cruelty. Marlowe's original audiences were delighted with the blasphemous and ruthlessly ambitious hero; the introduction to this edition discusses the problems that such a character poses for modern audiences and highlights the undercurrents of the play that lead towards a more ironic interpretation. A contemporary of William Shakespeare and Ben Jonson, Christopher Marlowe was one of the most influential early modern dramatists, whose life and mysterious death have long been the subject of critical and popular speculation. This collection sets Marlowe's plays and poems in their historical context, exploring his world and his wider cultural influence. Chapters by leading international scholars discuss both his

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major and lesser-known works. Divided into three sections, 'Marlowe's works', 'Marlowe's world', and 'Marlowe's reception', the book ranges from Marlowe's relationship with his own audience through to adaptations of his plays for modern cinema. Other contexts for Marlowe include history and politics, religion and science. Discussions of Marlowe's critics and Marlowe's appeal today, in performance, literature and biography, show how and why his works continue to resonate; and a comprehensive further reading list provides helpful suggestions for those who want to find out more.

Arden Early Modern Drama Guides offer students and academics practical and accessible introductions to the critical and performance contexts of key Elizabethan and Jacobean plays. Essays from leading international scholars give invaluable insight into the text by presenting a range of critical perspectives, making the books ideal companions for study and research. Key features include:

- Essays on the plays' critical and performance history
- A keynote essay on current research and thinking about the play
- A selection of new essays by leading scholars
- A survey of resources to direct students' further reading about the play in print and online

The blockbuster Tamburlaine plays (1587) instantly established Marlowe's reputation for experimenting with subversive, outrageous and immoral material. The plays follow the meteoric rise of a Scythian shepherd-turned-warlord, whose conquests of eastern emperors soon sees him established as the most powerful man in the world. The visual tableaux featured in the plays are iconic. He uses his enemy Bajazeth as a footstool, and has other emperors pull his chariot like horses. He burns the Qur'an on stage. The plays were memorable, too, for how they sounded: they showcased the power and variability of iambic pentameter, the meter that Shakespeare would go on to perfect. No history of Shakespeare's theatre is complete without

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understanding the influence and significance of Marlowe's Tamburlaine plays. Tamburlaine: A Critical Reader offers the definitive introduction to these plays and new perspectives on these seminal works. It provides an overview of their reception on stage and by critics, and offers fresh insights into the teaching of these plays in the classroom.

The most up-to-date contextual guide to Christopher Marlowe's world and the full range of his poetry and drama.

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