

Editorial Note

After another difficult year it is our pleasure to introduce the second issue of *The Journal of Marlowe Studies*. The global restrictions occasioned by the pandemic have, thankfully, not seen a slowdown of activity in the field, and have in fact produced a completely new kind of engagement with Marlowe's plays: Robert Myles's *The Show Must Go Online* project ran a 'Month of Marlowe' in July, with Zoom-based productions of *Edward II*, *Doctor Faustus* and *Dido, Queen of Carthage*. The latter production, which features a pre-show talk by Margo Hendricks, is now [freely available online](#). 2021 also saw two new editions of *The Jew of Malta*, reviewed here by Adam Hansen. As Jennifer Lodine Chaffey's 'Year's Work in Marlowe Studies' section of this issue shows, critical engagement with Marlowe's work has continued unabated, with a notable emphasis on the *Tamburlaine* plays. This issue makes its own contribution to the Marlovian critical conversation, with Katherine Walker discussing the demonic experience of time in *Doctor Faustus*, Richard Snyder examining the significance of looks and looking in *Tamburlaine*, and Christopher Murray identifying a Promethean impulse in the drama. As ever, we invite new contributions in the field of Marlowe Studies, whether essays, book reviews or theatre reviews (whenever that becomes possible).

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