

Editorial Note

We are delighted to introduce the sixth issue of *The Journal of Marlowe Studies*, and would like to thank Chloe K. Preedy for her help in the editing of this issue. We present new research by Charles Eager on the divine machinery of *Dido, Queen of Carthage*, and by Edward B. M. Rendall on cosmological space in *Doctor Faustus*. Katherine Steele Brokaw, meanwhile, provides a fascinating account of her staged reading of the same play, making clear its ecological and political implications. This has been another busy year for Marlowe in performance and wider culture. This issue includes reviews of UK theatrical productions of *Dr Faustus* and *Edward II*, Beyond Shakespeare's audio production of *Dido, Queen of Carthage*, and a new play by Liz Duffy Adams, *Born with Teeth*, dramatising the relationship between Shakespeare and Marlowe, with Ncuti Gatwa in the latter role. The year's other major Marlovian developments were *Dark Renaissance*, Stephen Greenblatt's new biography of Marlowe—Adam Hansen reviews it for us here—and a new Marlowe exhibition at the Beaney House of Art and History in Canterbury, *The Making of Marlowe*, of which Joanne Hill offers an account. As ever, Jennifer Lodine-Chaffey provides an overview of the latest Marlovian criticism, this time bringing us up to date by covering both 2024 and 2025.

We continue to welcome new research on Marlowe, as well as reviews of relevant books and performances.

Lisa Hopkins and Andrew Duxfield

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