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## SHAKESPEARE, NATIONAL POET-PLAYWRIGHT

*Shakespeare, National Poet-Playwright* is an important new book which reassesses Shakespeare as a poet and dramatist. Patrick Cheney contests critical preoccupation with Shakespeare as 'a man of the theatre' by recovering his original standing as an early modern author: he is a working dramatist who composes some of the most extraordinary poems in English. The book accounts for this form of authorship by reconstructing the historical preconditions for its emergence, in England as in Europe, including the building of the commercial theatres and the consolidation of the printing press. Cheney traces the literary origin to Shakespeare's favourite author, Ovid, who wrote the *Amores* and *Metamorphoses* alongside the tragedy *Medea*. Cheney also examines Shakespeare's literary relations with his contemporary authors Edmund Spenser and Christopher Marlowe. The book concentrates on Shakespeare's freestanding poems, but makes frequent reference to the plays, and ranges widely through the work of other Renaissance writers.

PATRICK CHENEY is Professor of English and Comparative Literature at Pennsylvania State University. He is the author of *Marlowe's Counterfeit Profession: Ovid, Spenser, Counter-Nationhood* (1997) and *Spenser's Famous Flight: A Renaissance Idea of a Literary Career* (1993) and editor of *The Cambridge Companion to Marlowe* (2004) and *The Cambridge Companion to Shakespeare's Poetry* (forthcoming).

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PATRICK CHENEY

*Pennsylvania State University*



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*For Evan and Kelton*

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## *Note on texts*

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Quotations from Spenser's poetry come from *The Poetical Works of Edmund Spenser*, ed. J. C. Smith and Ernest De Sélincourt (Oxford: Clarendon, 1909–10).

Quotations from Marlowe's plays come from *Christopher Marlowe: The Complete Plays*, ed. Mark Thornton Burnett, Everyman Library (London: Dent; and Rutland, VT: Tuttle, 1999), while quotations from Marlowe's verse come from *Christopher Marlowe: The Complete Poems and Translations*, ed. Stephen Orgel (Harmondsworth: Penguin, 1971), unless otherwise noted.

Quotations from Ovid come from *Ovid in Six Volumes*, Loeb Classical Library, trans. Grant Showerman, 2nd edn., rev. G. P. Goold, 6 vols. (Cambridge, MA: Harvard University Press; London: Heinemann, 1977–89), with the exception of the *Amores*, where I use Marlowe's translation (*Ovid's Elegies*), unless otherwise noted. The numbering of the *Amores* elegies in the Loeb volume differs from that in Marlowe's translation, because the Loeb prints 3.5 on Ovid's dream vision, which Marlowe does not translate, since it did not appear in the edition he was using. Thus those poems in *Ovid's Elegies* after 3.4 differ in numbering from the Loeb volume. Similarly, the line numbering in the Orgel edition of *Ovid's Elegies*, which begins with the four-line prologue to the work, differs from that in the Loeb, which begins with 1.1.

Unless otherwise noted, quotations and translations from other classical authors – including Virgil – come from the Loeb Classical Library. Major exceptions include Homer's *Iliad* and *Odyssey*, which come from the translations of Richmond Lattimore; Plato's dialogues, from the edition of Edith Hamilton and Huntington Cairns; Aristotle's works, from the edition of Richard McKeon; Lucan, from the translation of Jane Wilson Joyce (except

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*Note on texts*

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Book 1, which comes from Marlowe's translation); and the Bible, from the facsimile of the Geneva edition of 1560 published by the University of Wisconsin Press.

Throughout, I modernize the archaic i–j and u–v of Renaissance texts, as well as other obsolete typographical conventions such as the italicizing of names and places.

For citation, I rely on the “works cited” format from *The MLA Style Manual* (1985); this format relies on a system of abbreviation in the text and the notes, and thus it includes full citations only in the list of works cited at the end. The Cambridge University Press has brought certain features of the text into conformity with house style.