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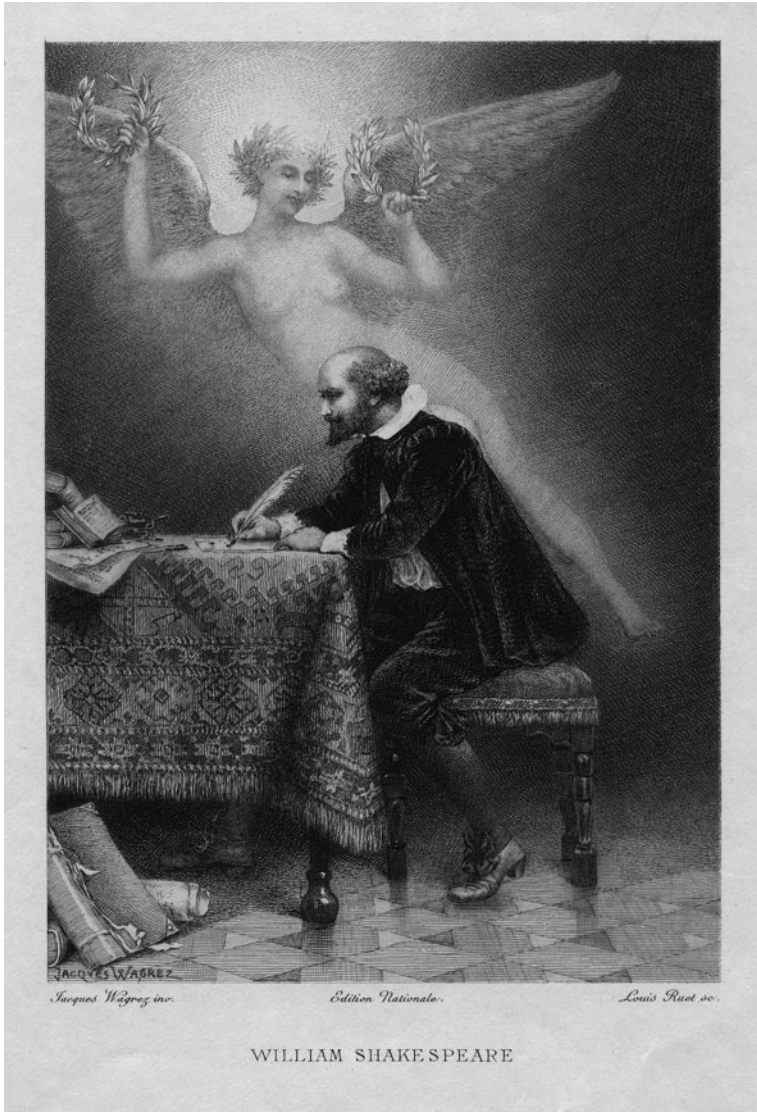
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## SHAKESPEARE'S LITERARY AUTHORSHIP

Re-situating Shakespeare historically as an early modern professional, Patrick Cheney views him not simply as a man of the theatre, but also as an author with a literary career. Cheney argues that Shakespeare's genius for disappearing into 'character' within the collaborative work of the theatre counters Elizabethan England's dominant model of authorship. Rather than present himself as a national or laureate poet, as Edmund Spenser does, Shakespeare conceals his authorship through dramaturgy, rendering his artistic techniques and literary ambitions opaque. Accordingly, recent scholars have attended more to his innovative theatricality or his indifference to textuality than to his contribution to modern English authorship. By tracking Shakespeare's 'counter-laureate authorship', Cheney demonstrates the presence throughout the plays of sustained intertextual fictions about the twin media of printed poetry and theatrical performance. These fictions speak to Shakespeare's standing as a new European author of poems and plays, and to his fascination with a literary afterlife, on page as on stage. By challenging Spenser as England's National Poet, Shakespeare reinvents English authorship as a key part of his legacy.

PATRICK CHENEY is Distinguished Professor of English and Comparative Literature at Pennsylvania State University. He is the author of *Shakespeare, National Poet–Playwright* (Cambridge, 2004), and is editor of a number of publications on early modern English drama and poetry, including *The Cambridge Companion to Shakespeare's Poetry* (2007), *The Cambridge Companion to Christopher Marlowe* (2004), and, with Brian J. Striar, *The Collected Poems of Christopher Marlowe* (2006).

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*Pennsylvania State University*



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*For Robert R. Edwards*  
*Scholar, critic, colleague, friend, youth soccer coach*

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## *Preface*

How are we to classify 'Shakespeare' today? In our editions of his works, in our literary criticism and biographies, in our classrooms, in the media, and even in our playbills, how are we to describe William Shakespeare as a professional figure in early modern culture?

Nearly unanimously, we have come to speak of him as a playwright or dramatist, and thus as a consummate man of the theatre, a working dramatist or jobbing playwright. Recent work from two important fields – theatre criticism and bibliographical criticism<sup>1</sup> – coheres in solidifying this professional classification: Shakespeare wrote his plays for performance in the new commercial theatre, taking no interest in their publication; when his plays did reach print, as they started doing in 1594 and continued to do for the remainder of his career, he had no hand in their publication. According to this classification, the play scripts and printed texts that have come down to us are products of early modern collaborative culture, with its actors, businessmen, scribes, printers, and so forth, not of an individuated author with a literary career. Modern scholarship, then, posits that we are to classify Shakespeare in terms of *collaborative theatricality*.

While the theatrical, collaborative Shakespeare has generated a vast wealth of scholarship and criticism, controlling the editions from which we teach, write, and perform, it is too narrowly circumscribed to serve as an accurate *historical* classification. Two recent groups of Shakespearians, working largely independently of each other, have turned up mutually reinforcing complications. Leading bibliographical critics have argued that Shakespeare wrote his plays both for performance and for print, and thus that we need to classify him as a 'literary dramatist', an author who wrote plays exhibiting not simply consummate theatrical acumen but also a print-culture interest in literary fame.<sup>2</sup> Previous to this revolutionary finding,

<sup>1</sup> For definition of these terms, see the Introduction.

<sup>2</sup> Erne, *Shakespeare as Literary Dramatist*. See also Peters, *Theatre of the Book*.

leading literary critics reminded us that in addition to his plays Shakespeare wrote and published freestanding poems, such as *Venus and Adonis* or the Sonnets, thereby supplying 'strong grounds for putting the poems at the front of our thinking about Shakespeare, and perhaps even at the front of collected editions of his works'.<sup>3</sup> While this second group tends to 'ask why we do not think of Shakespeare as primarily a non-dramatic poet' (C. Burrow, 'Life and Work in Shakespeare's Poems' 17), the first marginalizes the poems by speaking of Shakespeare as simply a 'dramatic' author.

What seems required, then, is a fuller, more historically accurate classification, one that sees Shakespeare as a collaborative man of the theatre who wrote plays for both page and stage alongside his freestanding poems, and who ended up bridging the divide between the professional exigencies of the bustling commercial theatre and the longer-term goals of literary immortality, producing works important to London's mercantile development, to England as a developing nation, and to the advent of modern English authorship. In short, missing in modern criticism is a figure I call 'Shakespeare, national poet-playwright'.

In a 2004 book by this title, also published by Cambridge University Press, I tried to re-classify Shakespeare in these terms. In particular, I argued that we need to account for the presence of freestanding poems in Shakespeare's predominantly dramatic career by reference not only to the plague that closed the theatres but also to a fundamentally new institution of authorship emergent in the sixteenth century: for the first time since antiquity, all around Europe writers began to combine poems with plays as part of their literary career. In England, the pioneer of this classical model of authorship was Christopher Marlowe, who inherited it from Ovid, the Augustan author who wrote not simply elegiac and epic poetry but also a play titled *Medea*, extant in two lines and famed in antiquity as the mark of Ovid's genius. Marlowe used a three-genre 'Ovidian *cursus*' of poems and plays – erotic verse, epic, and tragedy – to counter the strictly poetic career of England's Virgil, Edmund Spenser, who wrote pastoral, courtly verse, epic, and hymn. At stake in this 1590s rivalry was the way leading Elizabethan authors were to write the nation: Spenser penned a nationhood of royal power (leaning toward a nationhood of aristocratic power); while Marlowe penned a 'counter-nationhood', which asserted the leadership of

<sup>3</sup> C. Burrow, 'Life and Work in Shakespeare's Poems' 17. See also Burrow's 2002 Oxford edition, *The Complete Sonnets and Poems*.

the author himself.<sup>4</sup> Shakespeare, I posited, inherited the national rivalry between Spenser and Marlowe, and made it the defining frame of his art. In poems and plays alike, he rehearsed complex cultural conflicts from the spheres of politics, religion, and sexuality in terms of this literary dynamic, revealing his commitment not simply to commercialism and professionalism but also to nationalism and fame.

To support this argument, I relied on four principal forms of evidence. First, I took the publishing record of Shakespeare's poems and plays to heart, noting that between 1593 and 1612 his poems appeared – and reappeared through subsequent editions – alongside quarto editions of his plays (see Figure 1). Second, I discovered that Shakespeare's contemporaries tended to see him more often as either the author of poems or as the author of both poems and plays than as simply a man of the theatre. Third, I found that Shakespeare's poems and plays record a fiction about the cultural dialogue between poetry and theatre, including print-poetry and stage performance. And fourth, I observed that the history of Shakespeare editions after his death gradually led to an (anachronistic) privileging of the plays over the poems, from Heming and Condell's 1623 First Folio of the plays and John Benson's 1640 edition of the poems up through the 1790 edition of Edmond Malone's *The Plays and Poems of William Shakespeare*, the foundation of standard editions today (see Figure 2). For reasons of space, however, I divided my study into two volumes, with the first specifying the argument through individual chapters on the poems, and the second specifying the argument through chapters on representative plays.

*Shakespeare's Literary Authorship* both is and is not the planned follow-up to *Shakespeare, National Poet-Playwright*. Strictly speaking, the new book is not a sequel; if it were one, it would simply depend on the general argument outlined in Part I of the earlier study, and remain content with analyses of representative plays. This is not the case. Rather, I have picked up an idea introduced only in the Epilogue to *Poet-Playwright*, 'Shakespeare's counter-laureate authorship', and used it as a foundation here. Consequently, Spenser becomes even more important than he was previously. I also decided to track the presence in Shakespeare's plays of a discourse about books, poetry, and theatre more formally than I did for the poems. The results of both decisions shape Part I here, which aims to introduce a relatively new model of Shakespearean authorship. Part II then selects one play from each of Shakespeare's four dramatic genres – history, comedy,

<sup>4</sup> The terms and concepts derive from Cheney, *Marlowe's Counterfeit Profession*, responding (gratefully) to Helgerson, *Forms of Nationhood*.

Year	Plays	Poems
1593		Q1 <i>VA</i>
1594	<u>Q1 <i>Tit</i>, Q1 <i>2H6</i></u>	Q1 <i>RL</i> Q2 <i>VA</i>
1595	O1 <i>3H6</i>	O1 <i>VA</i> (?)
1596	Q1 <i>E3</i>	O2 <i>VA</i>
1597	<u>Q1 <i>LLL</i>, Q1 <i>R2</i>, Q1 <i>R3</i>, Q1 <i>RJ</i></u>	
1598	<u>Q1, Q2 <i>1H4</i>, Q2 <i>LLL</i>, Q2,</u> <u>Q3 <i>R2</i>, Q2 <i>R3</i></u>	O1 <i>RL</i>
1599	<u>Q2 <i>RJ</i>, Q3 <i>1H4</i>, Q2 <i>E3</i></u>	<u>O1, O2 <i>PP</i>, O3, O4 <i>VA</i>,</u>
1600	<u>Q1 <i>H5</i>, Q2 <i>2H4</i>, Q1 <i>MA</i>,</u> <u>Q1 <i>MND</i> Q2 <i>2H6</i>, Q1 <i>3H6</i>,</u> <u>Q2 <i>Tit</i>, Q1 <i>MV</i></u>	<u>O2, O3 <i>RL</i></u>
1601		Q1 <i>Love's Martyr</i>
1602	<u>Q1 <i>MW</i>, Q3 <i>R3</i>, Q2 <i>H5</i></u>	<u>O5 <i>VA</i> (?)</u>
1603	<u>Q1 <i>Ham</i></u>	
1604	<u>Q2 <i>Ham</i>, Q4 <i>1H4</i></u>	
1605	<u>Q4 <i>R3</i></u>	
1606		
1607		O6 <i>VA</i> (?), O4 <i>RL</i>
1608	<u>Q1 <i>KL</i>, Q4 <i>R2</i>, Q5 <i>1H4</i></u>	O7 <i>VA</i> (?)
1609	<u>Q1 <i>TC</i>, Q1, Q2 <i>Per</i>, Q3 <i>RJ</i></u>	Q <i>Son</i>
1610		O8 <i>VA</i> (?)
1611	<u>Q3 <i>Tit</i>, Q3 <i>Ham</i>, Q3 <i>Per</i></u>	Q1 Reissue of <i>Love's Martyr</i> as <i>Britain's Annals</i>
1612	<u>Q3 <i>Tit</i>, Q3 <i>Ham</i>, Q3 <i>Per</i>, Q5 <i>R3</i></u>	<u>O3 <i>PP</i></u>
1613	<u>Q6 <i>1H4</i></u>	
1614		
1615	<u>Q5 <i>R2</i></u>	
1616		<u>O5 <i>RL</i></u>
1617		O9 <i>VA</i>
1618		
1619	<u>Q3 <i>2H6</i>, Q2 <i>3H6</i>, Q4 <i>Per</i>,</u> <u>Q2 <i>MW</i>, Q2 <i>MV</i>, Q2 <i>KL</i>,</u> <u>Q3 <i>H5</i>, Q2 <i>MND</i></u>	
1620		O10 <i>VA</i>
1621		
1622	<u>Q1 <i>Oth</i>, Q6 <i>R3</i>, Q7 <i>1H4</i>,</u> <u>Q1 <i>RJ</i> (?), Q4 <i>Ham</i> (?)</u>	
1623	<u>FF</u>	

Figure 1. Shakespeare's poems and plays in print, 1593–1623

#### Notes

- (1) The present book concentrates on the years 1593 to 1612.
- (2) All editions that advertise Shakespeare's authorship are underlined. When the title page contains Shakespeare's initials, dotted lines are used. Dotted lines also indicate works where there are two title pages (one of which contains Shakespeare's name) or an entire edition is lost.

## Preface

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Date	Editor	Title	Contents	
1623	Heminge and Condell	<i>Mr. William Shakespeares Comedies, Histories, &amp; Tragedies</i>	Plays	
1640	Benson	<i>Poems: Written By Wil. Shake-speare. Gent</i>		Poems: Sonnets rearranged; poems from <i>Passionate Pilgrim</i> spliced in; 'Phoenix and Turtle' and <i>A Lover's Complaint</i> ; but not <i>Venus</i> or <i>Lucrece</i>
1709	Rowe	<i>The Works of Mr. William Shakespear</i> , 6 vols.	Plays	
1709	Lintott	A Collection of Poems, viz.: I. Venus and Adonis; II. The Rape of Lucrece; III. The Passionate Pilgrim; IV. Sonnets to Sundry Notes of Musick, by Mr. William Shakespear		Poems: <i>Venus; Lucrece; Passionate Pilgrim;</i> 'Phoenix and Turtle'
1710	Lintott	Same, with Sonnets added.		Poems: <i>Venus; Lucrece; Passionate Pilgrim;</i> 'Phoenix and Turtle'; <i>A Lover's Complaint;</i> 1609 Sonnets
1710	Curll-Gildon	<i>The Works of Mr. William Shakespear, Volume the Seventh, containing Venus and Adonis, Tarquin and Lucrece and His Miscellany Poems</i>		Poems: <i>Venus; Lucrece; Passionate Pilgrim;</i> 'Phoenix and Turtle'; <i>A Lover's Complaint;</i> Benson Sonnets
1714	Rowe	<i>The Works of Mr. William Shakespear</i> , expanded to 8 vols.	Plays	

Figure 2. Benson to Malone: The publication of Shakespeare's poems and plays

Date	Editor	Title	Contents	
1714	Gildon	<i>The Works of Mr. William Shakespear, Volume the Ninth</i>		Poems: <i>Venus; Lucrece; Passionate Pilgrim; 'Phoenix and Turtle'; A Lover's Complaint; Benson Sonnets</i>
1725	Pope	<i>The Works of Shakespear, 6 vols.</i>	Plays	
1725	Sewell	<i>The Works of Mr. William Shakespear, the Seventh Volume, containing Venus and Adonis, Tarquin and Lucrece and Mr. Shakespear's Miscellany Poems</i>		[see title]
1728	Pope	2nd edn of 1725 edn	Plays	
1728	Sewell	2nd edn of 1725 edn		Poems [same as 1st edn]
1733	Theobald	<i>The Works of Shakespear, 7 vols.</i>	Plays	
1744	Hanmer	<i>The Works of Shakespear, 6 vols.</i>	Plays	
1747	Pope and Warburton	<i>The Works of Shakespear, 8 vols.</i>	Plays	
c. 1760	[Based on Sewell 1728]	<i>Poems on Several Occasions. By Shakespear</i>		Poems [same as Sewell 1728]
1765	Johnson	<i>The Plays of William Shakespear, 8 vols.</i>	Plays	
1766	Steevens	<i>Twenty of the Plays of Shakespear</i>	Plays	<b>Poems: 1609 Sonnets</b>
1767–68	Capell	<i>Mr. William Shakespear his Comedies, Histories, and Tragedies, 10 vols.</i>	Plays	
1771	Hanmer	2nd edn of Hanmer edition	Plays	
1771	Ewing	<i>Shakespear's Poems</i>		Poems: <i>Venus, Lucrece, Passionate Pilgrim, Benson Sonnets</i>

Figure 2. (cont.)



Date	Editor	Title	Contents	
1773	Johnson and Steevens	<i>The Plays of William Shakespeare</i> , 10 vols.	Plays	
1773–74	Bell	<i>Bell's Edition of Shakespeare's Plays</i> , 9 vols.	Plays	<b>Poems:</b> <i>Venus; Lucrece; Passionate Pilgrim; 'Phoenix and Turtle'; A Lover's Complaint; Benson Sonnets</i>
1775	Evans	<i>Poems Written by Mr. William Shakespeare</i>		Poems: <i>Venus; Lucrece; Passionate Pilgrim; 'Phoenix and Turtle'; A Lover's Complaint; Benson Sonnets</i>
1780	Bathurst and Malone	<i>Supplement to the Edition of Shakespeare's Plays Published in 1778</i> , 2 vols.	Plays	Poems: <i>Venus; Lucrece; Passionate Pilgrim; 'Phoenix and Turtle'; A Lover's Complaint; 1609 Sonnets</i>
1785	Bathurst and Malone	3rd edn of Johnson and Steevens	Plays	
1786	Rann	<i>The Dramatic Works of Shakspeare, in Six volumes</i> , 6 vols.	Plays	
1790	Malone	<i>The Plays and Poems of William Shakspeare</i> , 10 vols.	Plays	<b>Poems:</b> <i>Venus; Lucrece; Passionate Pilgrim; 'Phoenix and Turtle'; A Lover's Complaint; 1609 Sonnets</i>

Figure 2. (cont.)

**Note**

The figure shows the complex evolution of the printing of Shakespeare's poems alongside his plays. (For the purpose of economy, the lists of plays are not included.) The right-hand column charts the distinction between the printing of Benson's poems, especially the Sonnets, and the printing of Shakespeare's poems from the earliest editions, especially the 1609 Sonnets. Most importantly, perhaps, the figure charts the way in which the printing solely of Shakespeare's plays recurrently produced a response volume on the poems, with Benson responding to Heminge and Condell, both Lintott and Curll-Gildon to Rowe, Sewell to Pope, and perhaps Evans to Capell, until Steevens, Bell, and Malone individually began to combine plays and poems in a single edition (bold type). Significantly, the first two editions to include plays and poems together (Steevens, 1766; Bell, 1773–4) are advertised as editions only of 'Plays'.

tragedy, and romance – to specify the argument as it develops from early in his career till late: the early history play *2 Henry VI*; the mid-career comedy *Much Ado about Nothing*; the mid-career tragedy *Hamlet*; and the late romance *Cymbeline*. The outcome, I believe, is a book that remains consistent with the first book while offering an independent approach.

The title *Shakespeare's Literary Authorship* is the preferred title of the Press, replacing the working title, *Shakespeare's Counter-Laureate Authorship*. In speaking of Shakespeare's 'literary authorship', I do not seek to occlude alternative models. Rather, I wish to draw attention to certain parts of Shakespeare's works that we may construe in part as 'literary', by which I mean 'of or pertaining to, or of the nature of, literature' (*OED*, Def. 2), or what Shakespeare and his age called 'poesie'. In emphasizing Shakespeare's literary authorship, I hope both to challenge and to complement recent work on his collaborative authorship, and to highlight literary authorship within collaborative practice.<sup>5</sup>

Although I intend the argument here to stand on its own, I also try to indicate when I have already discussed a certain topic, by parenthetically supplying page or chapter numbers for an abbreviated title to *Poet-Playwright (SNPP)*. Readers who wish to find details about my classification of Shakespeare as a sixteenth-century Ovidian poet-playwright writing in competition with Marlowe and Spenser may consult especially chapters 1 and 2 of the earlier book.

One essay published elsewhere might help explain the relative absence of *The Winter's Tale* in the pages following: 'Perdita, Pastorella, and the Romance of Literary Form: Shakespeare's Counter-Spenserian Authorship', forthcoming in *Shakespeare and Spenser*, edited by Julian B. Lethbridge (Manchester: Manchester University Press, 2008).

For helping shape *Shakespeare's Literary Authorship*, I am grateful to colleagues, students, friends, and family. Colleagues who have offered support or conversation include Tim Arner, James Bednarz, Jane Bellamy, Catherine Belsey, Mike Bristol, Georgia Brown, Martin Butler, Dymrna Callaghan, Jonathan Crewe, Margreta de Grazia, Heather Dubrow, Katherine Duncan-Jones, Richard Dutton, Lynn Enterline, Mary Floyd-Wilson, Elizabeth

<sup>5</sup> In particular, I seek to enter critical space opened by Bristol, *Big-Time Shakespeare*: 'The romantic valorization of literary authorship as an embattled practice of solitary creativity is almost certainly inaccurate, at least for the early modern period . . . Shakespeare was undoubtedly the author of these works. It is far from certain, however, that any narrower, more contemporary sense of literary authorship was active in his own self-understanding . . . Certainly . . . Ben Jonson, Edmund Spenser, and Michael Drayton . . . went to considerable lengths to establish their identity as literary authors through the medium of printed works. It is not clear, however, whether William Shakespeare did or did not aspire to the status of author' (52–5).

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*Preface*

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Fowler, Kenneth Gross, Philip Hardie, Richard Helgerson, Jeff Knapp, David Loewenstein, Joe Loewenstein, Laurie Maguire, Willy Maley, Larry Manley, Russ McDonald, David Lee Miller, Louis Montrose, Simon Palfrey, Gail Paster, Curtis Perry, Anne Prescott, the late Sasha Roberts, Katherine Rowe, Tiffany Stern, Margaret Tudeau-Clayton, Stephen Wheeler, Richard Wilson, and Henry Woudhuysen. I am grateful to Georgiana Ziegler of the Folger Shakespeare Library for finding the image of Shakespeare appearing on the cover of this book, by Jaques Wagrez; and to Bettina Smith for helping to process the image for publication.

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Parts of the present book appear (or will appear) in the following publications: part of chapter 1 in *Classical and Counter-Classical Literary Careers*, edited by Philip Hardie and Helen Moore; part of chapter 3 in *The Cambridge Companion to Shakespeare's Poetry*, edited by Patrick Cheney; part of chapter 4 in *Shakespeare's Book: Essays on Writing, Reading, and Reception*, edited by Richard Wilson; and part of chapter 6 in *The Companion to Shakespeare's Sonnets*, edited by Michael Schoenfeldt. I am grateful for permission to reprint material from these pages.

Over the past few years, I have benefited from the expert work of several research assistants: Giuseppina Iacono; LeAnne Kline, Nicholas Repsher, and Dustin Stegner. A sturdy group of undergraduate interns also helped: Eric Brune, Matt Dailey, and Dana Helsel. Matt Dailey did a great job of preparing the index and Lesley Owens of proofing the entire book. My thanks to all.

Also at Penn State, I would like to thank my former and current English Department Heads, Robert Caserio and Robin Schulze, and my Comparative Literature Department Head, Caroline D. Eckhardt, for their generous support. Also instrumental has been the Institute for the Arts and Humanities, along with its Director, Marica Tacconi, who supplied a Resident Scholars Grant that released me from teaching during fall 2006, when I completed the book.

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## *Note on texts and reference*

All quotations from Shakespeare's poems and plays come from *The Riverside Shakespeare*, ed. G. Blakemore Evans *et al.* (Boston, MA: Houghton, 1997), unless otherwise indicated. Square brackets enclosing words and passages in quotations from the text signal either the editorial emendations of copy-text or additions to it.

Quotations from Chaucer's poetry come from *The Riverside Chaucer*, ed. Larry D. Benson *et al.* (Boston, MA: Houghton, 1987), based on *The Works of Geoffrey Chaucer*, ed. F. N. Robinson, 2nd edn. (Boston, MA: Houghton, 1957).

Quotations from Spenser's poetry come from *The Poetical Works of Edmund Spenser*, ed. J. C. Smith and Ernest De Sélincourt, 3 vols. (Oxford: Clarendon, 1909–10).

Quotations from Marlowe's plays come from *Christopher Marlowe: The Complete Plays*, ed. Mark Thornton Burnett, Everyman Library (London: Dent; Rutland, VT: Tuttle, 1999), while quotations from Marlowe's poems come from *The Collected Poems of Christopher Marlowe*, ed. Patrick Cheney and Brian J. Striar (New York: Oxford University Press, 2006), unless otherwise noted.

Quotations from Milton's works come from *John Milton: Complete Poems and Major Prose*, ed. Merritt Y. Hughes (Indianapolis: Odyssey, 1957).

Quotations from Petrarch come from *Petrarch's Lyric Poems: The 'Rime sparse' and Other Lyrics*, ed. Robert M. Durling (Cambridge, MA: Harvard University Press, 1976).

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 Cheney and Striar 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. As the 'Works cited' list at the end reveals, 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; 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 depends 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. Cambridge University Press has brought certain features of the text into conformity with house style, such as including titles (often abbreviated) for all first citations (except for editions of primary sources).

## *Abbreviations*

### SHAKESPEARE'S POEMS AND PLAYS

<i>AC</i>	<i>Antony and Cleopatra</i>
<i>AW</i>	<i>All's Well that Ends Well</i>
<i>AYLI</i>	<i>As You Like It</i>
<i>CE</i>	<i>Comedy of Errors</i>
<i>Cor</i>	<i>Coriolanus</i>
<i>Cym</i>	<i>Cymbeline</i>
<i>E<sub>3</sub></i>	<i>Edward III</i>
<i>Ham</i>	<i>Hamlet</i>
<i>1H<sub>4</sub></i>	<i>King Henry IV Part 1</i>
<i>2H<sub>4</sub></i>	<i>King Henry IV Part 2</i>
<i>H<sub>5</sub></i>	<i>King Henry V</i>
<i>1H<sub>6</sub></i>	<i>King Henry VI Part 1</i>
<i>2H<sub>6</sub></i>	<i>King Henry VI Part 2</i>
<i>3H<sub>6</sub></i>	<i>King Henry VI Part 3</i>
<i>H<sub>8</sub></i>	<i>King Henry VIII</i>
<i>JC</i>	<i>Julius Caesar</i>
<i>KJ</i>	<i>King John</i>
<i>KL</i>	<i>King Lear</i>
<i>LC</i>	<i>A Lover's Complaint</i>
<i>LLL</i>	<i>Love's Labor's Lost</i>
<i>MA</i>	<i>Much Ado about Nothing</i>
<i>Mac</i>	<i>Macbeth</i>
<i>MM</i>	<i>Measure for Measure</i>
<i>MND</i>	<i>A Midsummer Night's Dream</i>
<i>MV</i>	<i>The Merchant of Venice</i>
<i>MW</i>	<i>The Merry Wives of Windsor</i>
<i>Oth</i>	<i>Othello</i>
'P&T'	'The Phoenix and Turtle'

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*List of abbreviations*

<i>Per</i>	<i>Pericles</i>
<i>PP</i>	<i>The Passionate Pilgrim</i>
<i>R<sub>2</sub></i>	<i>Richard II</i>
<i>R<sub>3</sub></i>	<i>Richard III</i>
<i>RL</i>	<i>The Rape of Lucrece</i>
<i>RJ</i>	<i>Romeo and Juliet</i>
Son	Sonnets
<i>TC</i>	<i>Troilus and Cressida</i>
<i>Tem</i>	<i>The Tempest</i>
<i>TGV</i>	<i>Two Gentlemen of Verona</i>
<i>Tim</i>	<i>Timon of Athens</i>
<i>Tit</i>	<i>Titus Andronicus</i>
<i>TN</i>	<i>Twelfth Night</i>
<i>TNK</i>	<i>The Two Noble Kinsmen</i>
<i>TS</i>	<i>The Taming of the Shrew</i>
<i>VA</i>	<i>Venus and Adonis</i>
<i>WT</i>	<i>The Winter's Tale</i>

## OTHER WORKS AND ABBREVIATIONS

<i>Aen</i>	<i>Aeneid</i>
<i>Am</i>	<i>Amores</i>
<i>AS</i>	<i>Astrophil and Stella</i>
Ch	Chorus
FF	First Folio of Shakespeare's plays
<i>FQ</i>	<i>The Faerie Queene</i>
<i>HL</i>	<i>Hero and Leander</i>
<i>Met</i>	<i>Metamorphoses</i>
<i>MC</i>	<i>Mutabilitie Cantos</i>
MS	manuscript
<i>Norton</i>	<i>Norton Shakespeare</i>
<i>OE</i>	<i>Ovid's Elegies</i>
<i>OED</i>	<i>Oxford English Dictionary</i>
<i>Oxford</i>	<i>Oxford Shakespeare</i>
Pr	Prologue
'PS'	'The Passionate Shepherd to His Love'
Q	quarto
<i>Riverside</i>	<i>Riverside Shakespeare</i>
<i>RS</i>	<i>Rima sparse</i>



*List of abbreviations*

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<i>SC</i>	<i>The Shepheardes Calender</i>
	<i>Apr</i> <i>Aprill</i>
	<i>Aug</i> <i>August</i>
	<i>Dec</i> <i>December</i>
	<i>Jan</i> <i>Januarye</i>
	<i>Oct</i> <i>October</i>
	<i>Nov</i> <i>November</i>
<i>SD</i>	stage direction
<i>SNPP</i>	<i>Shakespeare, National Poet-Playwright</i> , by Patrick Cheney (Cambridge University Press, 2004)
<i>1 Tamb</i>	<i>Tamburlaine the Great Part 1</i>
<i>2 Tamb</i>	<i>Tamburlaine the Great Part 2</i>
<i>Tr</i>	<i>Tristia</i>

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