

# The

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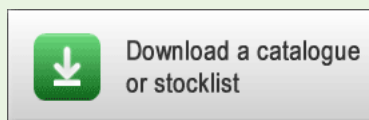
## THE UNIVERSITY WITS SERIES

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Professor of English, University of Hartford, USA

This series demonstrates the importance of the small group of university-educated Renaissance writers commonly known as the 'University Wits': Robert Greene, Thomas Lodge, John Lyly, Christopher Marlowe, Thomas Nashe and George Peele.

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This series of six volumes highlights the role of the Wits as not only responsible for major improvements in the course of English drama, but also for providing Shakespeare with a context of theatrical possibilities that helped spur him to success. It is an invaluable and authoritative resource for students, teachers and scholars in the fields of early modern literature, Shakespeare studies and theatre studies.



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## NEW

### Robert Greene

Edited by **Kirk Melnikoff**, University of North Carolina-Charlotte, USA

Robert Greene was the most prolific and perhaps the most notorious professional writer in Elizabethan England, producing dozens of popular pamphlets and numerous professional plays during his short twelve-year career. The essays in this volume discuss Greene's reception, and the revisionist introduction organizes this reception generically while at the same time situating it in the context of recent critical methodologies.

**CONTENTS AND CONTRIBUTORS INCLUDE:** Introduction

**PART I GREENE'S LIFE:** Greene's life, *Charles Crupi*; Robert Greene and his classmates at Cambridge, *Johnstone Parr*.

**PART II EARLY RECEPTION:** Roger Portington Esquier, in commendation of the booke, *Roger Portington*; In praise of the author and his booke, *G.B.* [William Boston]; Richard Stapleton gentleman to the courteous and courtlie ladies of England, *Richard Stapleton*; Au R. Greene gentilhome, sonnet, *John Eliot*; In Roberi Greni metamorphosin, carmen enkomiaстикon, *G.B.* [William Boston]; In laudem Roberi Greni Cantab. In artibus margistri, *Unsigned*; Thomas Brabine gent. In praise of the author, *Thomas Brabine*; From 'To the gentlemen students of both uniuersities', *Thomas Nashe*; Greene's never too late, *Richard Hake*; [Untitled], from *Francesco's Fortunes, R.S.*; From *Four Letters and Certain Sonnets, Gabriel Harvey*; The printer to the gentlemen readers, *Cuthbert Burby*; From *Strange News, Thomas Nashe*; From *Kind-Harts Dream, Henry Chettle*; From *Greene's News both from Heaven and Hell, Barnabe Rich*; Sonnets IIII, Sonnet VIII, Sonnet IX and Sonnet X, *Richard Barnfield*; From 'To the Christian Reader', *Thomas Bowes*; From *Have with You to Saffron-Walden, Thomas Nashe*; An aduertisement to the reader, *John Dickenson*; From *Palladis Tamia, Francis Meres*.

**PART III GREENE, PRINT CULTURE AND AUTHORSHIP:** From *The Marketplace of Print: Pamphlets and the Public Sphere in Early Modern England, Alexandra Halasz*; Anti-epic traditions: Greene's romances, *Steve Mentz*; 'Social things': the production of popular culture in the reception of Robert Greene's *Pandosto*, *Lori Humphrey Newcomb*.

**PART IV GREENE'S EARLY AND MID-CAREER FICTION:** Rhetorical romance: the 'frivolous toys' of Robert Greene, *W.W. Barker*; Robert Greene and Greek romance, *Walter R. Davis*; Humanist poetics and Elizabethan fiction, *Arthur F. Kinney*.

**PART V GREENE, ROMANCE AND GENDER:** 'Silenced but for the word': the discourse of incest in Greene's *Pandosto* and *Menaphon*, *Brenda Cantar*; Homosociality, imitation, and gendered reading in Robert Greene's *Ciceronis Amor*, *Kevin L. Gustafson*; Penelope and the politics of woman's place in the Renaissance, *Georgianna Ziegler*.

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**PART VIII GREENE AND REPENTANCE:** Gower, Chaucer, and the art of repentance in Robert Greene's *Vision*, *Jeremy Dimmick*; Greene, *Richard Helgerson*. Appendix: a bibliography of further Greene references to 1700. Name index.

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### NEW

## Thomas Lodge

Edited by **Charles C. Whitney**, University of Nevada, Las Vegas, USA

This is the first collection of Lodge scholarship and it offers a distinctive vantage on Lodge and many current topics in Renaissance and early modern studies. It features the best and most important biographical and critical work published between 1932 and 2008, and includes first-time English translations. The introduction discusses each article in the context of Lodge scholarship and beyond, and is supplemented by a bibliography of additional material.

**CONTENTS AND CONTRIBUTORS INCLUDE:** Introduction; Catalogue of Authors; Additional Bibliography;

**PART I BIOGRAPHY:** Thomas Lodge the man, *Charles J. Sisson*; Conclusion, *Éliane Cuvelier* [trans by Phillip John Usher]; Thomas Lodge (1558–September 1625), *Charles Whitworth*.

**PART II GENERAL CHARACTERIZATIONS OF LODGE'S ACHIEVEMENT:** Lodge, *Richard Helgerson*; The discontent of Elizabethan society, *Éliane Cuvelier* [trans by Phillip John Usher]; *O vita! Misero longa, foelici brevi:* Thomas Lodge's struggle for felicity, *Arthur Kinney*.

**PART III ROMANCES:** GENERAL CHARACTERIZATIONS: Pastoral romance: Sidney and Lodge, and Nashe and the Elizabethan 'Realists' *Walter Davis*; From Arden to America: Lodge's tragedies of infatuation, *Katharine Wilson*; *ROSALYNDE* AND ITS INTERTEXTS: Lyly's golden legacy: *Rosalynde* and *Pandosto*, *Nancy R. Lindheim*; Wooing and winning in Arden: *Rosalynde* and *As You Like It*, *Charles Whitworth*; Feigning female faining: Spenser, Lodge, Shakespeare and *Rosalind*, *Clare R. Kinney*; *A note beyond your reach:* prose romance's rivalry with Elizabethan drama, *Steve Mentz*; *ROBIN THE DEVIL* AND SHAKESPEARE'S *KING LEAR:* Some romance sources for *King Lear:* Robert of Sicily and Robert the Devil, *Donna B. Hamilton*; A MARGARITE OF AMERICA: Sea-knights and royal virgins: American gold and its discontents in Lodge's *A Margarite of America* (1596), *Joan Pong Linton*; Horror fiction of the 1590s and Romance and revenge tragedy from 'Introduction' to *A Margarite in America*, *Donald Beecher*.

**PART IV POETRY:** LYRICS: Poetic interludes from Introduction to *Rosalind: Euphues' Golden Legacy Found After His Death in His Cell at Silixedra* (1590), *Donald Beecher*; *SCILLAES METAMORPHOSIS* OR *GLAUCUS* AND *SCILLA:* *Glaucus and Scilla*, *William Keach*; Imagining heterosexuality in the *Epyllia*, *Jim Ellis*; Lodge's *Glaucus and Scilla* and the conditions of Catholic authorship in Elizabethan England, *R.W. Maslen*.

**PART V DRAMA:** *THE WOUNDS OF CIVIL WAR:* The choice of sources: evidence and justification for Applan, *Vanna Gentili*; Thomas Lodge and Elizabethan republicanism, *Andrew Hadfield*; *A LOOKING GLASSE FOR LONDON AND ENGLAND:* Barbarism in Lodge and Greene's *A Looking Glasse for London and England*, *Pauline Blanc*.

**PART VI PROSE:** The reading of an Elizabethan: some sources of the prose pamphlets of Thomas Lodge, *Alice Walker*; Renaissance Catholicism in the work of Thomas Lodge, *Éliane Cuvelier* [trans by Phillip John Usher]. Name index.

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### NEW

## John Lyly

Edited by **Ruth Lunney**, University of Newcastle, Australia

The essays selected for this volume on the work of John Lyly reflect current critical concerns with politics and sexuality, class and audience, and also include detailed analysis of his *Euphues* books and eight plays. The volume includes a biographical summary and critical survey as well as a wide-ranging bibliography.

**CONTENTS AND CONTRIBUTORS INCLUDE:** Introduction

**PART I LESSONS IN WIT:** *Euphues* and his Erasmus, *Judith Rice Henderson*; 'A large occasion of discourse': John Lyly and the art of civil conversation, *Catherine Bates*; The prose style of John Lyly, *Jonas A. Barish*; The humanist in the market: gendering exchange and authorship in Lyly's *Euphues* romances, *Joan Pong Linton*.

**PART II COURTING THE QUEEN:** Elizabethan epideictic drama: praise and blame in the plays of Peele and Lyly, *R. Headlam Wells*; The monarchy of love in Lyly's *Endymion*, *Robert S. Knapp*; Lyly's *Endymion* and *Midas*: the Catholic question in England, *David Bevington*; 'O unquenchable thirst of gold': Lyly's *Midas* and the English quest for empire, *Annaliese Connolly*; The subversion of flattery: the Queen's body in John Lyly's *Sapho* and *Phao*, *Theodora A. Jankowski*; Lyly's chimerical vision: witchcraft in *Endymion*, *Christine M. Neufeld*; 'I would fain serve': John Lyly's career at court, *Derek B. Alwes*; John Lyly and the politics of language, *Leah Scragg*.

**PART III PLAYING WITH DESIRE:** John Lyly and the language of play, *Jocelyn Powell*; The disarming of the knight: comic parody in Lyly's 'Endymion', *Sara Deats*; Ovidian myth in Lyly's courtship comedies, *Jeff Shulman*; *The Woman in the Moon*: cursed be Utopia, *Michael Pincombe*; Constructions of female homoerotics in early modern drama, *Denise A. Walen*; Cross-dressing and John Lyly's *Gallathea*, *Christopher Wixson*; 'Jack hath not Jill': failed courtship in Lyly and Shakespeare, *David Bevington*; The transformation of stage courtship, *Anne Jennalie Cook*.

**PART IV PERFORMING LYLY:**

Female roles and the children's companies: Lyly's Pandora in *The Woman in the Moon*, *Maurice Charney*; Speaking pictures: style and spectacle in Lylyian comedy, *Leah Scragg*; The confusions of *Gallathea*: John Lyly as popular dramatist, *Kent Cartwright*; Playing with Lyly: theatrical criticism and non-Shakespearean drama, *Kate D. Levin*. Name index.

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### NEW

## Christopher Marlowe

Edited by **Robert A. Logan**, University of Hartford, USA

Christopher Marlowe's reputation is seen here in the context of the six University Wits. Bringing together the most significant scholarship in the field, the essays take as their theme groupings of his works, individual works and subjects particular to Marlowe. They assess the impact of his university education on his works, and the challenges to familiar assumptions about the poet/playwright and his works.

**CONTENTS AND CONTRIBUTORS INCLUDE:**

Introduction

**PART I BIOGRAPHY OF MARLOWE: MARLOWE'S LIFE AND CAREER:** 'Chronology' and 'Introduction', *Constance B. Kuriyama*; Christopher Marlowe, *Matthew N. Proser*.

**PART II INITIATING CONTROVERSY: CHALLENGES TO FAMILIAR ASSUMPTIONS ABOUT MARLOWE:** Christopher Marlowe, *T.S. Eliot*; Biography, mythography, and criticism: the life and works of Christopher Marlowe, *Lukas Erne*; 'Writ in blood': Marlowe and the new historicists, *Richard Wilson*.

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**PART V ESSAYS ON PARTICULARIZED INTERESTS** Marlowe's boy actors, *Evelyn Tribble*; Marlowe reruns: repertorial commerce and Marlowe's plays in revival, *Roslyn L. Knutson*. Name index.

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## Thomas Nashe

Edited by **Georgia Brown**, Early Modern Research Centre, University of Reading, UK

The essays selected for this volume present diverse approaches to key issues in Nashe studies. All Nashe's texts are covered, as are his relationships with contemporaries such as Shakespeare. The introduction analyses the critical approaches, locating them in the history of Nashe criticism, and argues that Nashe's importance to Renaissance studies lies in his anomalousness, as he forces us to rethink the Renaissance.

**CONTENTS AND CONTRIBUTORS INCLUDE:** Introduction

**PART I NASHE AND EARLY MODERN LITERATURE: CONTEXTS, RELATIONSHIPS, INFLUENCE:**

The extemporal vein: Thomas Nashe and the invention of modern narrative, *Kiernan Ryan*; 'London' and 'The Wits', *Charles Nicholl*; Shakespearean grotesque: the Falstaff plays, *Neil Rhodes*; The uses of resentment: Nashe, *Parnassus*, and the poet's mystery, *Laurie Ellinghausen*.

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Edited by **David Bevington**, University of Chicago, USA

This volume collects together for the first time the best contemporary published work on the dramatist and author George Peele. Written by renowned scholars, the reprinted essays discuss Peele's prolific literary output, including his Lord Mayor's Pageants, Court Entertainments, occasional poems, and his many plays. The volume features a substantial introduction which discusses Peele's life and works, particularly in the context of the other five University Wits.

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**THE UNIVERSITY WITS:** The growing popularity and diversity of the drama, its secularization, and the growth of a class of writers who were not members of holy orders led in the 16th century to a new literary phenomenon, the secular professional playwright. The first to exploit this situation was a group of writers known as the University Wits, young men who had graduated at Oxford or Cambridge with no patrons to sponsor their literary efforts and no desire to enter the Church. The University Wits is a phrase used to name a group of late 16th-century English playwrights and pamphleteers who were educated at the universities (Oxford or Cambridge) and who became popular secular writers. Prominent members of this group were Christopher Marlowe, Robert Greene, and Thomas Nashe from Cambridge, and John Lyly, Thomas Lodge, and George Peele from Oxford. Thomas Kyd is also sometimes included in the group, though he is not believed to have studied at university. University Wits is a term invented by literary historians to identify a handful of writers, some well known, others less so, who first appeared in the early 1580s and had almost completely vanished from the record by the mid-90s. University Wits is a term invented by literary historians to identify a handful of writers, some well known, others less so, who first appeared in the early 1580s and had almost completely vanished from the record by the mid-90s.