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0521473640 - Shakespearean Suspect Texts: The 'Bad' Quartos and their Contexts

Laurie E. Maguire

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There are forty-one problematic play texts, variously classified as 'bad quartos' or 'memorial reconstructions', from Shakespeare's time. Textual criticism of these quartos has been fraught with assumption and contradiction. Laurie Maguire examines all the texts in detail. She deconstructs the theories of W. W. Greg and his followers, scrutinising the methods by which critics diagnose texts as 'bad', and examines the historical evidence for the concept of memorial reconstruction (compilation from the recollection of actors or spectators).

A valuable feature of the study is the accompanying contextual information, including fresh analysis of the New Bibliographers, the rise of English studies, Renaissance oral culture, and textual problems in non-suspect texts.

The assembly of textual information about all forty-one suspect texts in easily accessible tabular form makes the book an essential reference work. The result is a study which covers a vast textual subject without sacrificing detail.

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Shakespearean suspect texts

The 'bad' quartos and their contexts

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[T]here is nothing either good or bad, but thinking makes it so

F *Hamlet* (TLN 1295–6)

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Quotations

Unless otherwise indicated, quotations from Renaissance plays have been taken from Malone Society Reprints (referred to by TLN), or Tudor Facsimile Texts, Scholar Press Facsimiles, and STC Microfilms (referred to by signature). All modern-spelling quotations from Shakespeare come from the Riverside Shakespeare, ed. G. Blakemore Evans. Quotations from Marlowe and from Beaumont and Fletcher come from the editions by Fredson Bowers (unless otherwise indicated), and quotations from Webster come from the New Mermaids volumes of individual plays edited by Elizabeth M. Brennan. Where modern editions of other non-Shakespearean texts have been used, the editor is indicated in the notes. In all quotations of dramatic dialogue I have expanded and capitalised speech prefixes and followed them with a colon.

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Abbreviations

The following abbreviations are used throughout:

<i>ELH</i>	<i>Journal of English Literary History</i>
<i>ELR</i>	<i>English Literary Renaissance</i>
<i>JEGP</i>	<i>Journal of English and Germanic Philology</i>
<i>Library</i>	<i>The Library</i>
MLA	Modern Languages Association of America
<i>MLN</i>	<i>Modern Language Notes</i>
<i>MLQ</i>	<i>Modern Language Quarterly</i>
<i>MLR</i>	<i>Modern Language Review</i>
<i>Mod. Phil.</i>	<i>Modern Philology</i>
<i>MaRDIE</i>	<i>Medieval and Renaissance Drama in England</i>
MSR	Malone Society Reprint
<i>N&Q</i>	<i>Notes and Queries</i>
<i>NLH</i>	<i>New Literary History</i>
<i>PBA</i>	<i>Proceedings of the British Academy</i>
<i>PBSA</i>	<i>Proceedings of the Bibliographical Society of America</i>
<i>PMLA</i>	<i>Publications of the Modern Language Association</i>
<i>PQ</i>	<i>Philological Quarterly</i>
<i>RD</i>	<i>Renaissance Drama</i>
<i>RES</i>	<i>Review of English Studies</i>
<i>RP</i>	<i>Renaissance Papers</i>
SAA	Shakespeare Association of America
<i>SB</i>	<i>Studies in Bibliography</i>
<i>SEL</i>	<i>Studies in English Literature</i>
<i>SN</i>	<i>Shakespeare Newsletter</i>
<i>SP</i>	<i>Studies in Philology</i>
<i>SQ</i>	<i>Shakespeare Quarterly</i>
<i>TLS</i>	<i>Times Literary Supplement</i>
<i>UTQ</i>	<i>University of Toronto Quarterly</i>

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The following abbreviations of play titles are used in chapter 5 and in the tables in chapter 8.

<i>A&C</i>	<i>Antony and Cleopatra</i>
<i>Arden</i>	<i>Arden of Feversham</i>
<i>BBA</i>	<i>The Blind Beggar of Alexandria</i>
<i>1 Cont</i>	<i>1 Contention</i>
<i>Death</i>	<i>The Death of Robert, Earl of Huntingdon</i>
<i>DrF</i>	<i>Dr Faustus</i>
<i>Ed1</i>	<i>Edward 1</i>
<i>Ed2</i>	<i>Edward 2</i>
<i>FB</i>	<i>Friar Bacon and Friar Bungay</i>
<i>FV</i>	<i>The Famous Victories of Henry 5</i>
<i>Ham</i>	<i>Hamlet</i>
<i>1H4</i>	<i>1 Henry 4</i>
<i>2H4</i>	<i>2 Henry 4</i>
<i>H5</i>	<i>Henry 5</i>
<i>2H6</i>	<i>2 Henry 6</i>
<i>3H6</i>	<i>3 Henry 6</i>
<i>1 Hier</i>	<i>1 Hieronimo</i>
<i>HDM</i>	<i>An Humorous Day's Mirth</i>
<i>1 If You</i>	<i>1 If You Know Not Me, You Know Nobody</i>
<i>JB</i>	<i>John of Bordeaux</i>
<i>JC</i>	<i>Julius Caesar</i>
<i>JM</i>	<i>The Jew of Malta</i>
<i>KKHM</i>	<i>A Knack to Know an Honest Man</i>
<i>KKK</i>	<i>A Knack to Know A Knaves</i>
<i>MP</i>	<i>The Massacre at Paris</i>
<i>MT</i>	<i>The Maid's Tragedy</i>
<i>MDE</i>	<i>The Merry Devil of Edmonton</i>
<i>MWW</i>	<i>The Merry Wives of Windsor</i>
<i>OF</i>	<i>Orlando Furioso</i>
<i>OWT</i>	<i>The Old Wife's Tale</i>
<i>Phil</i>	<i>Philaster</i>
<i>R3</i>	<i>Richard 3</i>
<i>R&J</i>	<i>Romeo and Juliet</i>
<i>ST</i>	<i>The Spanish Tragedy</i>

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<i>STW</i>	<i>Sir Thomas Wyatt</i>
<i>TTR₃</i>	<i>The True Tragedy of Richard 3</i>
<i>TTRDY</i>	<i>The True Tragedy of Richard Duke of York</i>
<i>WT</i>	<i>The Winter's Tale</i>
<i>YT</i>	<i>A Yorkshire Tragedy</i>