

Cambridge University Press
978-1-107-04409-8 — The First Quarto of 'The Merry Wives of Windsor'
Edited by David Lindley
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THE NEW CAMBRIDGE SHAKESPEARE

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THE FIRST QUARTO OF THE MERRY WIVES OF WINDSOR

The First Quarto of *The Merry Wives of Windsor* is the most fascinatingly problematic of all the early Shakespearean texts. Was it an authorial first draft? Or a cut-down version of the better-known Folio text designed for acting? Or a text put together from faulty actors' memories? Or a reported text assembled by notetakers from attendance at the theatre? None of these theories, though advanced and interrogated for the last 250 years, is totally convincing. The Introduction to this edition explores the various attempts to make sense of the short version of the play, demonstrating the ways in which preferences for one theory or another reflect the changes in editorial theory and fashion over the centuries. The modernised text and its commentary enable the reader to enter into this ongoing and endlessly intriguing debate.

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DAVID LINDLEY

University of Leeds, UK



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THE NEW CAMBRIDGE SHAKESPEARE THE EARLY QUARTOS

There is no avoiding edited Shakespeare, the question is only what kind of editing. A Shakespeare play first assumed material form as the author's bundle of manuscript sheets. The company of players required a manuscript fair copy of the play (apart from the individual actors' parts). Into the fair copy were entered playhouse changes, and the bookholder used it during each performance. However, none of Shakespeare's plays survives in contemporary manuscript form. There is one passage in the manuscript of *Sir Thomas More* by Hand D which has been ascribed to Shakespeare himself, but this attribution remains in serious dispute. In short, there is no direct access to Shakespeare's play-manuscripts – there is only print, and this implies editing, since the first printed versions of Shakespeare were mediated by compositors and proof-readers at least, and sometimes also by revisers, bookholders, editors, censors and scribes. The first printers used either the author's or a playhouse manuscript or some combination of the two, although for several plays they used a scribal transcript by Ralph Crane, who is known to have habitually effaced and altered his copy.

There are certain quartos which are abbreviated, apparently because they are reported texts or derive from playhouse adaptation. These early quartos are not chosen as copy-texts for modern critical editions and are not readily available, though indispensable to advanced students of Shakespeare and of textual bibliography. Alongside the standard volumes in the New Cambridge Shakespeare, editions of selected quarto texts are published in critical, modern-spelling form.

While the advanced textual scholar must work either with the rare, actual copies of the earliest printed editions, or with photo-facsimiles of them, there is more general interest in these texts and hence a need to present them in a form that makes them more generally accessible, a form that provides the most up-to-date and expert scholarship and engages with the key issues of how these texts differ from other quarto versions and from the First Folio, and to what effect. These are the precise aims of New Cambridge Shakespeare quartos.

Each volume presents, with the text and collation, an introductory essay about the Quarto text, its printing and the nature of its differences from the other early printed versions. There is discussion of scholarly hypotheses about its nature and provenance, including its theatrical provenance, where that issue is appropriate. The accompanying notes address textual, theatrical and staging questions, following the spacious and handsome format of the New Cambridge Shakespeare.

BRIAN GIBBONS
General Editor

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'Mistress Ford, the modest woman, Mistress Ford, the virtuous woman, she that hath the jealous fool to her husband!' Dr Caius (Conner Limbaugh), Mistress Ford (Kallen Alsdorf), Master Ford (Isaiah Johnson), Servant (Bri Clemens) and Master Page (Joey Hoffman), Lord Denney's Players, Ohio State University, 2018. Photograph by Clara Davison.

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ACKNOWLEDGEMENTS

This edition has been long in the making, and I am grateful for the patience of the General Editor, Brian Gibbons, and of Sarah Stanton and her successor, Emily Hockley. I wish to thank Helen Ostovich for sharing the draft of her forthcoming *Internet Shakespeare* edition, and John Jowett for letting me see the typescript of his forthcoming article on table books, as well as colleagues at the School of English, University of Leeds, for asking me to speak on the edition to the Medieval and Renaissance Seminar – but especially for their bravery in attempting a staged reading of a draft of the edition and for the valuable comments that were elicited in the process.

Late in the day, but certainly not least in importance, was the invitation from Sarah Neville to speak at the conference at Ohio State University which accompanied her production of Q1. Not only was the production itself invaluable in demonstrating the entertaining performability of the text, but the conference offered challenges to my thinking about the play that have materially affected and modified the Introduction. I am grateful, therefore, especially, to Richard Dutton, Helen Ostovich, James J. Marino, Adam Zucker and Musa Gurnis for the stimulation of their papers, even if they probably won't agree with the conclusions I come to. Alan Farmer challenged my thinking about the printing of the Quarto, sending me back to a radical reconsideration of my ideas. Chris Highley was the best of organisers and hosts. This edition would have been much the poorer without the convivial Ohio experience.

ABBREVIATIONS AND CONVENTIONS

Shakespeare's plays, when cited in this edition, are abbreviated in a style modified slightly from that used in the *Harvard Concordance to Shakespeare*. Other editions of Shakespeare are abbreviated under the editor's surname (Orgel, Bevington) unless they are the work of more than one editor. In such cases, an abbreviated series name is used (Cam., Ard3). When more than one edition by the same editor is cited, later editions are discriminated with a raised figure (Rowe²). Quotations from and line references to the modern edition of *The Merry Wives of Windsor* are to David Crane's edition in the New Cambridge Shakespeare. Books and articles referred to once in the Introduction or the commentary are cited there in full; those to which more frequent reference is made are listed below.

1. Shakespeare's Works

<i>Ado</i>	<i>Much Ado About Nothing</i>
<i>Ant.</i>	<i>Antony and Cleopatra</i>
<i>AWW</i>	<i>All's Well That Ends Well</i>
<i>AYLI</i>	<i>As You Like It</i>
<i>Cor.</i>	<i>Coriolanus</i>
<i>Cym.</i>	<i>Cymbeline</i>
<i>Err.</i>	<i>The Comedy of Errors</i>
<i>Ham.</i>	<i>Hamlet</i>
<i>1H4</i>	<i>The First Part of King Henry the Fourth</i>
<i>2H4</i>	<i>The Second Part of King Henry the Fourth</i>
<i>H5</i>	<i>King Henry the Fifth</i>
<i>1H6</i>	<i>The First Part of King Henry the Sixth</i>
<i>2H6</i>	<i>The Second Part of King Henry the Sixth</i>
<i>3H6</i>	<i>The Third Part of King Henry the Sixth</i>
<i>H8</i>	<i>King Henry the Eighth</i>
<i>JC</i>	<i>Julius Caesar</i>
<i>John</i>	<i>King John</i>
<i>Lear</i>	<i>King Lear</i>
<i>LLL</i>	<i>Love's Labour's Lost</i>
<i>Luc.</i>	<i>The Rape of Lucrece</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>Oth.</i>	<i>Othello</i>
<i>Per.</i>	<i>Pericles</i>
<i>PP</i>	<i>The Passionate Pilgrim</i>
<i>R2</i>	<i>King Richard the Second</i>
<i>R3</i>	<i>King Richard the Third</i>
<i>Rom.</i>	<i>Romeo and Juliet</i>

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List of Abbreviations and Conventions

<i>Shr.</i>	<i>The Taming of the Shrew</i>
<i>Son.</i>	<i>The Sonnets</i>
<i>STM</i>	<i>Sir Thomas More</i>
<i>Temp.</i>	<i>The Tempest</i>
<i>TGV</i>	<i>The 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>Two Noble Kinsmen</i>
<i>Tro.</i>	<i>Troilus and Cressida</i>
<i>Wiv.</i>	<i>The Merry Wives of Windsor</i>
<i>WT</i>	<i>The Winter's Tale</i>

2. Other Works Cited and General References

Anderson	Linda Anderson, "Who's in, who's out": Stage Directions and Stage Presences in <i>The Merry Wives of Windsor</i> , Q1', in Linda Anderson and Janis Lull, eds., <i>'A Certain Text': Close Readings and Textual Studies on Shakespeare and Others</i> (Newark and London: University of Delaware Press, 2002), pp. 65–74
Bourus	Terri Bourus, <i>Young Shakespeare's Young Hamlet</i> (New York: Palgrave Macmillan, 2014)
Bracy	William Bracy, <i>The Merry Wives of Windsor: The History and Transmission of Shakespeare's Text</i> , University of Missouri Studies, 25.1 (Columbia: University of Missouri Press, 1952)
conj.	conjecture, conjectured by
Craig	Hardin Craig, <i>A New Look at Shakespeare's Quartos</i> (Stanford University Press, 1962)
Craik	<i>The Merry Wives of Windsor</i> , ed. T. W. Craik, Oxford Shakespeare (Oxford University Press, 2008)
Crane	<i>The Merry Wives of Windsor</i> , ed. David Crane, New Cambridge Shakespeare (Cambridge University Press, 1997)
Crockett	Bryan Crockett, 'Shakespeare, Playfere and the Pirates', <i>SQ</i> , 66 (2015), 252–85
Daniel	<i>Shakespeare's Merry Wives of Windsor: the first quarto, 1602</i> , a facsimile in photo-lithography by William Griggs . . . with Introduction by P. A. Daniel (1888)
Dutton	Richard Dutton, <i>Shakespeare, Court Dramatist</i> (Oxford University Press, 2016)
ed., eds.	editor / edited by, editors
EEBO	<i>Early English Books Online</i> , ProQuest
Egan	Gabriel Egan, <i>The Struggle for Shakespeare's Text</i> (Cambridge University Press, 2010)
ELR	<i>English Literary Renaissance</i>
Erne and Kidnie	Lukas Erne and M. J. Kidnie, eds., <i>Textual Performances: The Modern Reproduction of Shakespeare's Drama</i> (Cambridge University Press, 2004)
F	<i>Mr William Shakespeares Comedies, Histories, and Tragedies</i> , 1623 (First Folio)
Furnivall	<i>The Merry Wives of Windsor</i> , ed. F. J. Furnivall (1908)

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Grav	Peter Grav, 'Money Changes Everything: Quarto and Folio <i>The Merry Wives of Windsor</i> , and the Case for Revision', <i>Comparative Drama</i> , 40 (2006)
Greg	<i>The Merry Wives of Windsor, 1602</i> , ed. W. W. Greg (1910)
Gurr	Andrew Gurr, ed., <i>The First Quarto of Henry V</i> (Cambridge University Press, 2000)
Hart	<i>The Merry Wives of Windsor</i> , ed. H. C. Hart, Arden Shakespeare (London: Methuen, 1904)
Hibbard	<i>The Merry Wives of Windsor</i> , ed. G. R. Hibbard (New Penguin Shakespeare, 1973)
Holland and Orgel	Peter Holland and Stephen Orgel, eds., <i>From Performance to Print in Shakespeare's England</i> (London: Palgrave Macmillan, 2006)
Irace	Kathleen Irace, <i>Reforming the 'Bad' Quartos</i> (Newark: University of Delaware Press, 1994)
Johnson	Gerald D. Johnson, 'The Merry Wives of Windsor, Q1: Provincial Touring and Adapted Texts', <i>SQ</i> , 38 (1987), 154–65
Jowett	John Jowett, 'The Writing Tables of James Roberts', <i>The Library</i> , 20 (2019), 64–88. https://doi.org/10.1093/library/20.1.64
Kidnie and Massai	Margaret Jane Kidnie and Sonia Massai, eds., <i>Shakespeare and Textual Studies</i> (Cambridge University Press, 2015)
LEME	<i>Lexicons of Early Modern English</i> , ed. Ian Lancashire (University of Toronto Press, 2018), http://leme.library.utoronto.ca
Maguire	Laurie Maguire, <i>Shakespearean Suspect Texts: The 'Bad' Quartos and Their Contexts</i> (Cambridge University Press, 1996)
Marcus	Leah S. Marcus, <i>Unediting the Renaissance</i> (London and New York: Routledge, 1996)
Melchiori	<i>The Merry Wives of Windsor</i> , ed. Giorgio Melchiori, Arden Shakespeare (London: Thomson, 1999)
n.	noun
OED	<i>Oxford English Dictionary Online</i>
Orgel	Stephen Orgel, <i>The Authentic Shakespeare</i> (New York and London: Routledge, 2002)
Ostovich ¹	<i>A most pleasant and excellent conceited comedy</i> , ed. Helen Ostovich, <i>The Norton Shakespeare</i> , 3rd edition, Digital Edition
Ostovich ²	<i>The Merry Wives of Windsor (Modern, Quarto)</i> , ed. Helen Ostovich, Internet Shakespeare Editions
Ostovich ³	Helen Ostovich, 'Bucking Tradition in <i>The Merry Wives of Windsor, 1602: Not a Bad Quarto, Really</i> ', in Evelyn Gajowski and Phyllis Rackin, eds., <i>The Merry Wives of Windsor: New Critical Essays</i> (London: Routledge, 2014)
Oxford1	<i>William Shakespeare: The Complete Works</i> , gen. eds. Stanley Wells and Gary Taylor (Oxford University Press, 1986)
Oxford2	<i>The New Oxford Shakespeare: The Complete Works</i> , gen eds. Gary Taylor, John Jowett, Terri Bourus and Gabriel Egan (Oxford University Press, 2016)
Pope	<i>The Merry Wives of Windsor</i> , in <i>The Works of Mr William Shakespeare</i> , ed. Alexander Pope, 6 vols. (1723–5)
Q	Quarto
RenQ	<i>Renaissance Quarterly</i>

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List of Abbreviations and Conventions

Roberts	Jeanne Addison Roberts, <i>Shakespeare's English Comedy: The Merry Wives of Windsor in Context</i> (Lincoln: University of Nebraska Press, 1979)
Rowe	<i>Works</i> , ed. Nicholas Rowe, 1709
RSC	Royal Shakespeare Company
<i>S.St.</i>	<i>Shakespeare Studies</i>
<i>S.Sur.</i>	<i>Shakespeare Survey</i>
Schott Syme	Holger Schott Syme, 'Thomas Creede, William Barley, and the Venture of Printing Plays', in Straznicky, 28–46
SD	stage direction
SH	speech heading
sig.	signature (printers' indications of the ordering of pages in Early Modern books, often more accurate than page numbers)
<i>SQ</i>	<i>Shakespeare Quarterly</i>
Stern	Tiffany Stern, 'Sermons, Plays and Note-Takers, <i>Hamlet</i> Q1 as a "Noted" Text', <i>S.Sur.</i> , 66 (2013), 1–23
Straznicky	Marta Straznicky, ed., <i>Shakespeare's Stationers: Studies in Cultural Bibliography</i> (Philadelphia: University of Pennsylvania Press, 2013)
Theobald	<i>Merry Wives of Windsor</i> , in <i>The Works of Shakespeare</i> , ed. Lewis Theobald, 7 vols. (1733)
v.	verb
Werstine	Paul Werstine, 'A Century of "Bad" Shakespeare Quartos', <i>SQ</i> , 50 (1999)

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