

Contents

<i>List of Figures and Tables</i>	<i>page</i> ix
<i>Acknowledgements</i>	x
<i>A Note on Conventions for the Titles of Lost Plays</i>	xiii
Introduction	I
Why Do Plays Become Lost?	2
A Case Study: 'Love's Labour's Won'	11
Where to from Here?	14
Lost Plays and Rubin's Vase	20
1 Charting the Landscape of Loss	27
Lost Plays and Shakespeare's Company	29
The Value of Lost Plays	36
The Composition of a Company's Repertory: The Admiral's Men	41
2 Early Shakespeare: 1594–1598	58
'Beginning at Newington': 1594	59
Moving to the Curtain: 1597–1598	70
3 Shakespeare at the Turn of the Century: 1599–1603	89
Love and War: 'Owen Tudor' and <i>Henry V</i>	91
Denmark without Shakespeare	95
<i>Hamlet</i> and 'felmelanco'	104
4 Courting Controversy – Shakespeare and the King's Men: 1604–1608	118
'[T]he tragedie of Gowrie'	120
'A Tragidy of The Spanishe Maz.'	129
The Blackfriars: 1608	137
5 Late Shakespeare: 1609–1613	150
Recycling Romance	153
Shakespeare and the King's Men at Court: 1612–1613	160
What Was 'Cardenio'?	166
'Cardenio' at Court: 1612–1613	175

viii	<i>Contents</i>	
6	Loose Canons: The Lost Shakespeare Apocrypha	185
	‘Henry I’ and ‘Henry II’	187
	‘Duke Humphrey’, with a Note on ‘King Stephen’ and ‘Iphis and Ianthe’	191
	‘Eurialus and Lucretia’	197
	Conclusion	205
	<i>Index</i>	208