

Contents

<i>List of illustrations</i>	page ix
<i>Acknowledgements</i>	x
Introduction: the idea of Apocrypha	1
Falsehoods	1
New directions	5
The return of the author	12
1 Canonising the Apocrypha	15
The 43-play canon: 1664–1734	18
Restoring reputations: 1723–65	28
Biography, chronology, Bardolatry: 1760–1844	36
Canonising the Apocrypha: 1780–1908	48
C.F. Tucker Brooke and the canonising of the Apocrypha	66
2 The Apocrypha in rep	72
Prodigal husbands and patient wives	75
Absent kings and common voices	89
Romance and nostalgia	98
Ensemble comedy	106
Conclusions	111
3 Defining ‘Shakespeare’	115
The Shakespearean corpse: physical traces of Shakespeare	119
Sample size, the ‘problem’ of revision and <i>Lochrine</i>	127
Theory ‘versus’ history	138
The integration of disintegration: <i>Edward III</i> and <i>Arden of Feversham</i>	146
Conclusions	161

4	Apocryphising the canon	164
	The [Bibliographic] Complete Works of Shakespeare	169
	The [Authorial] Works of William Shakespeare [and Thomas Middleton]	181
	The [Performative] Complete Works of Shakespeare	189
	Conclusions	203
	<i>Epilogue: an apocryphal identity</i>	207
	<i>Appendix</i>	215
	<i>Works cited</i>	230
	<i>Index</i>	253