

CONTENTS

List of illustrations	ix
General editors' preface	xii
Preface	xvi
Introduction	1
' <i>Everyone with claps can sound</i> ': the popularity of Pericles	2
' <i>Incke, and paper</i> ': text and printing history	10
<i>The condition of Q</i>	10
<i>Proposed explanations for Q</i>	15
<i>Early reprints</i>	30
' <i>To foster is not always to preserve</i> ': editing Pericles	38
<i>The editorial task</i>	38
<i>Editing and interpretation</i>	43
' <i>Her art sisters the natural roses</i> ': the creation of Pericles	54
' <i>Winged time</i> ': date and circumstances	54
' <i>Fit counsellor and servant for a prince</i> ': evidence for collaboration	62
' <i>From ashes ancient Gower is come</i> ': sources of Pericles	70
' <i>What pageantry, what feats, what shows</i> ': the theatrical context	76
' <i>The stages of our story</i> ': Gower and the structure of Pericles	81
' <i>It hath been sung at festivals</i> ': production history	86

<i>Interpretation and critical history</i>	106
‘ <i>The heavens through you increase our wonder</i> ’: reading Pericles generically	106
‘ <i>The powers above us</i> ’: reading Pericles ideologically	112
‘ <i>A book of all that monarchs do</i> ’: reading Pericles politically	121
‘ <i>Hark you, sir, do you know where ye are?</i> ’: reading Pericles geographically	126
‘ <i>You not your child well loving</i> ’: reading Pericles through the family	133
‘ <i>Make us love your goodly gifts</i> ’: Pericles and the gift	146
‘ <i>Her way to go with warrant</i> ’: imperatives for a conclusion	151
<i>Collaboration, one last time</i>	161
PERICLES, PRINCE OF TYRE	165
Longer notes	407
Appendix on casting	413
<i>Doubling chart</i>	416
Abbreviations and references	421
<i>Abbreviations used in notes</i>	421
<i>Works by and partly by Shakespeare</i>	422
<i>Editions of Shakespeare collated</i>	423
<i>Other works cited</i>	425
<i>Modern productions cited</i>	440
Index	443