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Middleton, Thomas. A Trick to Catch the Old One. Ed. Paul A. Mulholland

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attention to heteroglossia and intertextuality in general. By revealing some of the different ways in which early modern Englishwomen used translation to comment on political and religious matters of their time, *Faithful Translators* suggests productive avenues of inquiry into early modern views of female authorship and the development of women's authorial agency.

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Middleton, Thomas.
***A Trick to Catch the Old One*. Ed. Paul A. Mulholland.**
The Revels Plays. Manchester: Manchester University Press, 2013. Pp. xviii, 334. ISBN 978-0-7190-1555-8 (hardback) £70.

Paul Mulholland has produced a detailed, scrupulously researched, and well-argued critical edition of one of Middleton's well-known plays. *A Trick to Catch the Old One* was printed in 1607 "or early in the new year" (1) and previously performed by the most famous boys' playing company, The Children of St Paul's. The persuasiveness with which Mulholland presents a large body of evidence from a complex textual history of the play makes this a ground-breaking edition of *A Trick*, and one that will have a long shelf life. The edition will stand out among others, not only because of the wealth of evidence and the clarity with which it is presented, but also because new findings are offered convincingly, while familiar evidence is re-assessed in accordance with the latest directions in textual scholarship. Mulholland's edition is based on sixteen copies of the second quarto (Q2) and seventeen modern editions. In preparing this modernized text, the editor considered all printed copies of the play. The edition modernizes spelling and punctuation silently; when meaning is affected, variations appear in the collation. This method follows contemporary editorial practice in modern-spelling editions of other Renaissance playwrights.

The introduction delineates in painstaking detail the collation procedure, the circulation of various copies of the texts and their histories, and the relationship between this copy of the play and other play texts by Middleton's contemporaries, whose work is relevant both textually and in terms of their individual print histories. Separate parts of the introduction are devoted to the

status of the printer's copy (11–16), the paper stock used to print this copy (16–17), composition (17–23), the status of proof corrections (23–27), and the analysis of the compositor's procedure (27–35).

The part titled "The Edition" situates the editorial procedure in the context of current textual scholarship and explains the difference between the first quarto (Q1), a text without a theatrical provenance (37), and Q2, one used for performance. It also accounts for decisions about punctuation, the modernization of words, and the use of contractions (e.g., "o'th"). It provides a guide to interpreting textual information that appears within square brackets, and how stage directions and scene divisions (37) have been determined; it gives the rationale for the lineation (a difficult task), and directs readers to a highly useful account of staging questions, provided in the commentary.

The sections on dating (38–47) and sources (47–50) are equally strong in offering new evidence. This evidence describing the relationship between the acting companies and theatre venues, and the previous scholarly attempts to clarify this relationship in the process of establishing the date of the play's composition, not only demonstrates Mulholland's familiarity with the most relevant secondary criticism but also reveals his forensic ability to pull together a myriad of intricate details that illuminate the text in an original way. The same quality of research is evident in the section on sources. Here, the task is made even more difficult because "No source for either plot or substantial portion of the play has so far been convincingly identified" (47). Mulholland shows that Middleton draws on real-life characters: not only would they have been accounted for in pamphlets; Middleton would also have been familiar with them from living in London.

The introduction ends with a substantial critical engagement with the play, starting with a discussion of the cultural background that influenced its fast-paced "comic vitality" (51) and levels of discourse—from courtesan to gull to performance-specific language that reveals the play's direct connection with the acting world of boys' companies.

The introduction also offers a critical commentary of the "conventional elements" (55) of Middleton's city comedy with its roots in Roman comedy, highlighting the competitiveness between moral and economic concerns, and its "monetary competitiveness" (61). As in the chapters on textual and bibliographic matters, Mulholland goes where none of his predecessors had ventured. For instance, the section "Note on Monetary Values" (61–62), which

reconstructs the value of money and the monetary flow in order to contextualize the language of realism rooted in financial transactions, illustrates the originality and critical boldness with which Mulholland brings Middleton's play close to modern concerns and locates it in its historical and commercial context. Textual glosses are no less important to the book's critical apparatus than the preliminary chapters; when presented in the form of extensive critical footnotes, they complement the criticism in the introduction, especially discussions on language and the play's themes. The book ends with four appendices: on press variants, lineation, the song (written by David Klausner), and the opening of 3.1 as it appears in Q1 (sig. D1^{v}–D2^{v}).

This book is a major addition to the Revels Plays series. Based on the most up-to-date, extensive, and rigorous scholarship on the textual and bibliographical principles of preparing a text, Mulholland's edition is a major contribution to both textual and critical scholarship and the editing of Middleton.

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Pérez Fernández, José María and Edward Wilson-Lee, eds.
Translation and the Book Trade in Early Modern Europe.
Cambridge: Cambridge University Press, 2014. Pp. 271 + 8 ill. ISBN 978-1-1070-8004-1 (hardcover) US$99.
and
Demetriou, Tania and Rowan Tomlinson, eds.
The Culture of Translation in Early Modern England and France, 1500–1660.
Basingstoke: Palgrave Macmillan, 2015. Pp. xii, 231 + 3 ill. ISBN 978-1-13740-148-9 (hardcover) US$90.

The appearance of these two volumes bears witness to the growing awareness of the centrality of translation in virtually every aspect of cultural, intellectual, and social transnational exchange in the years between 1400 and 1660. Translation reflected the movement of peoples, languages, texts, and ideas that criss-crossed Europe and beyond, and did so ever more intensely as the power of the printing press increased. Until relatively recently, however, it was underestimated as a