## Contents

List of figures  
List of tables  
List of contributors  
Acknowledgements  

Introduction  
*Margaret Jane Kidnie and Sonia Massai*

### Part I Scripts and Manuscripts

1. Playwriting in Shakespeare’s time: authorship, collaboration, and attribution  
   *Heather Hirschfeld*

2. Ralph Crane and Edward Knight: professional scribe and King’s Men’s bookkeeper  
   *Paul Werstine*

3. Shakespeare’s ‘straying’ manuscripts  
   *James Parkis*

### Part II Making Books; Building Reputations

4. The mixed fortunes of Shakespeare in print  
   *Sonia Massai*

5. ‘To London all’? mapping Shakespeare in print, 1593–1598  
   *Helen Smith*

6. Shakespeare as leading playwright in print, 1598–1608/09  
   *Alan B. Farmer*
## Table of Contents

### Part III From Print to Manuscript

7 Shakespeare between pamphlet and book, 1608–1619
   Zachary Lesser and Peter Stallybrass

8 The canonization of Shakespeare in print, 1623
   Emma Smith

### Part IV Editorial Legacies

9 Commonplacing readers
   Laura Estill

10 Annotating and transcribing for the theatre: Shakespeare’s early modern reader–revisers at work
   Jean-Christophe Mayer

11 Shakespeare and the collection: reading beyond readers’ marks
   Jeffrey Todd Knight

12 Encoding as editing as reading
   Alan Galey

13 Shax the app
   W. B. Worthen

### Part V Editorial Practices

14 Theatre editions
   Peter Holland

15 Editing Shakespeare by pictures: illustrated editions
   Keir Elam

16 Format and readerships
   Andrew Murphy

17 A man who needs no introduction
   Leah S. Marcus

18 Emendation and the editorial reconfiguration of Shakespeare
   Lukas Erne

19 Full pricks and great p’s: spellings, punctuation, accidentals
   John Jowett
## Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Divided Shakespeare: configuring acts and scenes</td>
<td>Alan C. Dessen</td>
</tr>
<tr>
<td>21</td>
<td>Shakespeare’s strange tongues: editors and the ‘foreign’ voice in Shakespearean drama</td>
<td>Matthew Dimmock</td>
</tr>
<tr>
<td>22</td>
<td>Before the beginning; after the end: when did plays start and stop?</td>
<td>Tiffany Stern</td>
</tr>
</tbody>
</table>

### PART VI APPARATUS AND THE FASHIONING OF KNOWLEDGE 375

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>Framing Shakespeare: introductions and commentary in critical editions of the plays</td>
<td>Jill L. Levenson</td>
</tr>
<tr>
<td>24</td>
<td>Editorial memory: the origin and evolution of collation notes</td>
<td>Eric Rasmussen</td>
</tr>
<tr>
<td>25</td>
<td>Shakespeare as network</td>
<td>David Weinberger</td>
</tr>
</tbody>
</table>

Works cited 415

Index 452