

Contents

<i>List of figures</i>	<i>page</i> viii
<i>List of tables</i>	xi
<i>List of contributors</i>	xii
<i>Acknowledgements</i>	xiv
Introduction	I
<i>Margaret Jane Kidnie and Sonia Massai</i>	
PART I SCRIPTS AND MANUSCRIPTS	II
1 Playwriting in Shakespeare's time: authorship, collaboration, and attribution	13
<i>Heather Hirschfeld</i>	
2 Ralph Crane and Edward Knight: professional scribe and King's Men's bookkeeper	27
<i>Paul Werstine</i>	
3 Shakespeare's 'strayng' manuscripts	39
<i>James Purkis</i>	
PART II MAKING BOOKS; BUILDING REPUTATIONS	55
4 The mixed fortunes of Shakespeare in print	57
<i>Sonia Massai</i>	
5 'To London all?' mapping Shakespeare in print, 1593–1598	69
<i>Helen Smith</i>	
6 Shakespeare as leading playwright in print, 1598–1608/09	87
<i>Alan B. Farmer</i>	

vi	<i>Contents</i>	
7	Shakespeare between pamphlet and book, 1608–1619 <i>Zachary Lesser and Peter Stallybrass</i>	105
8	The canonization of Shakespeare in print, 1623 <i>Emma Smith</i>	134
	PART III FROM PRINT TO MANUSCRIPT	147
9	Commonplacing readers <i>Laura Estill</i>	149
10	Annotating and transcribing for the theatre: Shakespeare's early modern reader–revisers at work <i>Jean-Christophe Mayer</i>	163
11	Shakespeare and the collection: reading beyond readers' marks <i>Jeffrey Todd Knight</i>	177
12	Encoding as editing as reading <i>Alan Galey</i>	196
13	Shax the app <i>W. B. Worthen</i>	212
	PART IV EDITORIAL LEGACIES	231
14	Theatre editions <i>Peter Holland</i>	233
15	Editing Shakespeare by pictures: illustrated editions <i>Keir Elam</i>	249
16	Format and readerships <i>Andrew Murphy</i>	269
17	A man who needs no introduction <i>Leah S. Marcus</i>	285
18	Emendation and the editorial reconfiguration of Shakespeare <i>Lukas Erne</i>	300
	PART V EDITORIAL PRACTICES	315
19	Full pricks and great p's: spellings, punctuation, accidentals <i>John Jowett</i>	317

<i>Contents</i>		vii
20	Divided Shakespeare: configuring acts and scenes <i>Alan C. Dessen</i>	332
21	Shakespeare's strange tongues: editors and the 'foreign' voice in Shakespearean drama <i>Matthew Dimmock</i>	342
22	Before the beginning; after the end: when did plays start and stop? <i>Tiffany Stern</i>	358
PART VI APPARATUS AND THE FASHIONING OF KNOWLEDGE		375
23	Framing Shakespeare: introductions and commentary in critical editions of the plays <i>Jill L. Levenson</i>	377
24	Editorial memory: the origin and evolution of collation notes <i>Eric Rasmussen</i>	391
25	Shakespeare as network <i>David Weinberger</i>	398
	<i>Works cited</i>	415
	<i>Index</i>	452