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when we pick up a copy of a Shakespeare play we assume that we hold in our hands an original record of his writing we don't present day printings are an editor's often subjective version of the script around 25 percent of any Shakespeare play will have been altered and this creates an enormous amount of confusion the only authentic edition of Shakespeare's works is the first folio published by his friends and colleagues in 1623 this volume makes the case for printing and

staging the plays as set in the first folio which preserved actor cues that helped players understand and perform their roles the practices of modern editors are critiqued also included are sections on analyzing and acting the text how a complex character can be created using the first folio and a director s approach to rehearsing shakespeare with various exercises for both professional and student actors in conclusion all of the findings are applied to measure for measure

we know shakespeare s writings only from imperfectly made early editions from which editors struggle to remove errors the new bibliography of the early twentieth century refined with technological enhancements in the 1950s and 1960s taught generations of editors how to make sense of the early editions of shakespeare and use them to make modern editions this book is the first complete history of the ideas that gave this movement its intellectual authority and of the challenges to that authority that emerged in the 1980s and 1990s working chronologically egan traces the struggle to wring from the early editions evidence of precisely what shakespeare wrote the story of another struggle between competing interpretations of the evidence from early editions is told in detail and the consequences for editorial practice are comprehensively surveyed allowing readers to discover just what is at stake when scholars argue about how to edit shakespeare

includes entries for maps and atlases

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