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| Nota di contenuto       | Cover; Half-title; Series; Title; Copyright; Contents; List of contributors;<br>Introduction; PART I: BIBLIOGRAPHY/THEORY OF EDITING; 1<br>Shakespeares various; 2 The continuing importance of New<br>Bibliography; 3 Correct impressions: editing and evidence in the wake<br>of post-modernism; 4 Early play texts: forms and formes; PART II:<br>EDITING AND FEMINISM; 5 'To foster is not always to preserve': feminist<br>inflections in editing Pericles; 6 Editing Desdemona; 7 Who is |

performing 'in' these text(s)?; or, Shrew-ing around; PART III: EDITING AND STAGE PRACTICE; 8 To edit? To direct? - Ay, there's the rub  
9 Raw flesh/lion's flesh: a cautionary note on stage directions  
10 Reading in the moment: theatre practice as a guide to textual editing;  
11 Annotating silence; PART IV: ANNOTATION AND COLLATION; 12 The social function of annotation; 13 The character of a footnote . . . or, annotation revisited; 14 To be or not to be; 15 Richly noted: a case for collation inflation; PART V: THE PLAYWRIGHT AND OTHERS; 16 Sources and cruces; 17 Topical forest: Kemp and Mar-text in Arden; 18 Some call him Autolycus; Appendix; Index

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### Sommario/riassunto

A collection of new and specially commissioned essays by an eminent team of Shakespeare scholars, focusing on the particular issues relating to the editing of Shakespeare and other Renaissance texts. The editing of dramatic and other literary texts has always been an important aspect of literary studies. In recent years, editing and the theoretical frameworks that underlie editing practices have become a lively and controversial focus of debate, sparked both by philosophical discussions on 'the death of the author' and by the technological challenges presented by the possibilities of electroni

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