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By Professor Tiffany Stern



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As well as 'play-makers' and 'poets', playwrights of the early modern period were known as 'play-patchers' because their texts were made from separate documents. This book is the first to consider all the papers created by authors and theatres by the time of the opening performance, recovering types of script not previously known to have existed. With chapters on plot-scenarios, arguments, playbills, prologues and epilogues, songs, staged scrolls, backstage-plots and parts, it shows how textually distinct production was from any single unified book. And, as performance documents were easily lost, relegated or reused, the story of a play's patchy creation also becomes the story of its co-authorship, cuts, revisions and additions. Using a large body of fresh evidence, *Documents of Performance in Early Modern England* brings a wholly new reading to printed and manuscript playbooks of the Shakespearean period, redefining what a play, and what a playwright, actually is.



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Review

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Ross King, *The Times Literary Supplement*

"Very occasionally a book comes along which should have a significant revisionary effect across a number of academic areas of study. *Documents of Performance* is such a book ... Tiffany Stern calls into question many of the assumptions behind current early modern scholarship on authorship attribution, editing theory and practice, paratextual materials, playhouse performance, and play interpretation ... Stern's important arguments on the patchiness of plays [...] all early modern theater scholars will now have to take into account."

Anne Lancashire, *Renaissance Quarterly*

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Alan Dessen, *Shakespeare Studies*

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Lukas Erne, *Around the Globe*

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C. E. McGee, *Shakespeare Quarterly*

"... outstrips the magisterial E. K. Chambers."

Katherine Duncan-Jones (book of the year, *The Times Literary Supplement*)

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Mary Rosenberg, *Shakespeare Newsletter*

About the Author

Tiffany Stern is Professor of Early Modern Drama at Oxford University and the Beaverbrook and Bouverie Fellow and Tutor in English Literature at University College, Oxford. She specialises in Shakespeare, theatre history from the sixteenth to the eighteenth century, book history and editing. Her previous publications include *Shakespeare in Parts* (co-written with Simon Palfrey, 2007, and winner of the 2009 David Bevington Award for Best New Book in Early Drama Studies), *Making Shakespeare* (2004) and *Rehearsal from Shakespeare to Sheridan* (2000).

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