



InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

Title: Authenticity, Accuracy and Reliability in
Theatre: Annotated Bibliography

Status: Final (public)

Version: 2.0

Submission Date: March 2005

Release Date: September 2007

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URL: http://www.interpares.org/display_file.cfm?doc=ip2_biblio_aar_theatre_annotated.pdf

Bibliographic Information (add/edit as required):

Author:	Clark, Barrett H..
Title:	How to Produce Amateur Plays
Journal or Book:	How to Produce Amateur Plays
Editor(s):	N/A
Publication Details:	Boston: Little Brown and Company, 1937
Page Numbers:	177
Web Source:	N/A

Description:	Book
Subjects:	Arts/Domain 2 Arts: <ul style="list-style-type: none"> • theatre
Class Descriptor:	PN 3155 C5 1925

Abstract:

Practical guidebook for amateur theatre groups. Provides useful information for all types of amateur theatre groups such as how to choose a play, organization, choosing the cast, rehearsing, creating a stage, lighting, scenery and costumes, and make-up. While this book is clearly outdated, it includes in the appendix the copyright and royalty rules for both pre and post 1909 plays within the United States.

Annotation:

This book contains in its appendix a statement regarding copyright and royalty on amateur plays prepared by Allen J. Carter, an attorney from Chicago, for the Drama League pamphlets listing amateur plays. The copyright laws examine the authenticity and reliability of the plays.

Keywords:

Authenticity:	There are many specific requirements for what must be included for copyright laws on published plays. "The law requires that a notice of copyright must be placed either upon the title page, or upon the page immediately following, of each copy published or offered for sale in the United States. Such notice must consist either of the word 'Copyright' or the abbreviation 'Copr.', accompanied by the name of the copyright proprietor and the year in which copyright was secured by publication. If published prior to March 4, 1909, the notice may also be in the following form:
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	‘Entered according to Act of Congress in the year ----, by A.B. in the office of the Librarian of Congress at Washing.’” (p. 113)
Accuracy:	N/A
Reliability:	Every play in the United States, whether published or unpublished, “for which copyright protection is claimed, must be registered in the copyright office at Washington, D.C. Until such registration, no action for infringement of copyright can be maintained.” (p. 133) Plays can be verified as being under copyright protection by referencing the index catalogue for Dramatic Works found at most public libraries. If a play only exists in manuscript form and has never been published or offered for sale, copyright may be granted “upon proper entry being made at the copyright office in Washington, D.C. Should such play be later published, however, the publication must comply with all the requirements of the law as to notice of copyright.” (p. 114)

Other key terms:	N/A
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Annotator:	Shanna Fraser
Date of Annotation:	2005 04 14
Other Notes:	This book would be beneficial as a starting point for amateur theatre groups.

Author:	Vincent Giroud
Title:	Gombrowicz’s Archives and the Theatre
Journal or Book:	Theater, Vol. 34, No. 3
Editor(s):	N/A
Publication Details:	(New Haven: Yale School of Drama, 2004)
Page Numbers:	pp. 30-39
Web Source:	Project Muse

Description:	article
Subjects:	Arts/Domain 2 Arts: • theatre
Class Descriptor:	N/A

Abstract:

This article examined the holdings of the Witold Gombrowicz fonds at Yale University. It examines the prepublication history of Gombrowicz's plays and what material he kept during the creation of his plays.

Annotation:

Giroud's article discusses how the Yale Archives came to receive Witold Gombrowicz's fonds, describes the early drafts of his plays, and any plays which were eventually published. Reliability and authenticity are also discussed.

Keywords:

Authenticity:	Witold Gombrowicz's fonds were donated to the Yale Archives by his widow Rita. It contains papers and books Gombrowicz had at the time of his death in July 1969 along with other important documents Rita later assembled. Authenticity in this case was not considered an issue since the history of the fonds was known.
Accuracy:	N/A
Reliability:	While most of the Gombrowicz's plays are seen as complete after publication, his final play which he died before finishing was published in 1975 and is still considered incomplete.

Other key terms:	N/A
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Annotator:	Shanna Fraser
Date of Annotation:	2005 04 14
Other Notes:	This article could be potentially beneficial for researchers interested with what material may be found within a playwright's fonds or want to learn how Gombrowicz wrote his plays.

Author:	Richard Grant White
Title:	Studies in Shakespeare
Journal or Book:	Studies in Shakespeare
Editor(s):	

Publication Details:	Boston: Houghton, Mifflin & Company, 1887
Page Numbers:	383 pages
Web Source:	

Description:	book
Subjects:	Arts/Domain 2 Arts: • theatre
Class Descriptor:	PR 2976 W5 1887

Abstract:

This book contains various studies which were printed earlier by the author in periodicals and have been shortened and grouped together in this publication. While this book is well over a century old and clearly behind on modern theory, The author examined the history of the criticism of Shakespeare since its creation until the time of the book's publication.

Annotation:

White critically examines the text of Shakespeare's plays and attempts to determine whither it was what Shakespeare had originally written or was the mistake of the printer, and if so, how that mistake was made. He also attempts to show the reader that just because the first edition of a play exists, it is not necessarily what should be treated as the original.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	Shakespeare's plays were "obtained by their first publishers surreptitiously; they were printed from imperfect manuscripts, or from mutilated stage copies; and then they were printed with less care than is now given to the printing of a handbill."(p. 187) The First Folio, printed in 1623 by Shakespeare's actors after his death is incomplete and full of errors. "The 'authentic' edition of 1623, besides being full of perplexing errors of the press, is very incomplete."(p. 187)
Accuracy:	When many authors refer to 'the text' they mean the text they are accustomed to reading but that text is the result of various editors over the centuries and is not the original Shakespeare. The "text

	of Shakespeare's plays has come down to us from his own time with such imperfection and such variety of presentation that to form it into a self-consistent whole requires a degree of scholarship and of critical acumen beyond that required by the text of any other great poet of the past [except Homer]... As to Shakespeare's writings, there is such variety of authority in regard to them and the authority is so conflicting in many cases, they are so lame and mutilated in every 'authoritative' form, that they are just in the condition to need and to provoke the most careful critical recession of the most capable scholarship."(p. 188) White suggests that none of the first three folios published can be considered accurate due to various errors during publication.
Reliability:	The original Shakespeare plays were printed in a small pamphlet on sixty or seventy duodecimo pages. The amount of control exercised over the process of its creation was negligible and so the scripts are not exactly what Shakespeare originally wrote.

Other key terms:	N/A
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Annotator:	Shanna Fraser
Date of Annotation:	2005 04 14
Other Notes:	This book could benefit scholars researching the full meaning writing Shakespeare's plays and how to read them.

Author:	Andrew Gurr
Title:	Studying Shakespeare: An Introduction
Journal or Book:	Studying Shakespeare: An Introduction
Editor(s):	
Publication Details:	London: Edward Arnold Publishers Ltd., 1988
Page Numbers:	68 pages
Web Source:	N/A

Description:	book
Subjects:	Arts/Domain2 Arts: • theatre
Class Descriptor:	PR 2987 G8 1988

Abstract:

This book teaches readers how to critically examine Shakespeare's work. It looks at why Shakespeare should be studied, the performance and written text, the structure of his work, the narrative qualities, poetic qualities, dramatic forms, word and character, as well as the critical approaches taken by other academics of Shakespeare.

Annotation:

Andrew Gurr carefully examines the authenticity of Shakespeare's work and even brings into question whether or not the plays were written by William Shakespeare. He also questions what constitutes an original play in theatre and whether or not the text is sufficient for this classification.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	As many of the first plays printed were not by consent, their origins may be questioned. Since Shakespeare's actors had most of the plays published after Shakespeare died from memory the trustworthiness comes into question even further.
Accuracy:	Since Shakespeare did not publish the plays himself they are full of errors. The scripts have numerous grammatical errors and the printers were not particularly careful at the time when it came to type-o's and other mistakes
Reliability:	It is often debated whether Shakespeare's plays were written by William Shakespeare himself, Francis Bacon, or the Earl of Oxford. The plays that were published during Shakespeare's lifetime were unauthorized copies which were read by people who had already seen the play. "One of the more radical and influential ideas now current is that who actually wrote the texts is unimportant, and that everything depends on what the reader makes of it, since the reader is the only thing that actually exists." (p. 64)

Other key terms:	Original- an original Shakespeare play can not be considered the text alone as that is just raw material needed to make the original. The original is also not actors today performing it because they are giving their own interpretations to the characters. An original Shakespeare play was the play first performed in Shakespeare's
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	time with the first cast of actors and Shakespeare as their director to tell them how to perform the characters.
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Annotator:	Shanna Fraser
Date of Annotation:	2005 04 14
Other Notes:	This book could benefit scholars researching the full meaning writing Shakespeare's plays and how to read them.

Author:	Laurie J. Sears
Title:	Javanese Mahabharata Stories: Oral Performances and Written Texts
Journal or Book:	Boundaries of the Text: Epic Performances in South and Southeast Asia
Editor(s):	Joyce Burkhalter Flueckiger & Laurie J. Sears
Publication Details:	Ann Arbor: University of Michigan, 1991
Page Numbers:	pp. 61-82
Web Source:	N/A

Description:	article
Subjects:	Arts/Domain2 Arts: • theatre
Class Descriptor:	PN 2860 B68 1991

Abstract:

This article is attempting to investigate the written traditions of the Javanese shadow theatre (wayang purwa) and its interaction with the oral tradition surrounding their literate culture. Many performers in Javanese culture have never seen the scripts of the plays they perform or know the form or specific contents of the text.

Annotation:

Sears attempts to study the history of both the written text and the oral tradition of performance for the Javanese culture. She examines the different texts which exist, critically examines which, if any, may be considered the original, and what effects modern education has had on performance.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	The "written text becomes fluid in the hands of the puppeteers, mainly because the written text exists more as an authenticating authority than as a limiting reality. The puppeteers, steeped in the
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	oral performance tradition, use the text in oral ways- taking a bit from here and there and weaving it into their stories.”(p. 65)
Accuracy:	There are many different versions of the written text in existence but none of them are considered to be the original without mistakes. Most were translated from other languages such as Latin or Dutch at various times over the past few centuries. The oral performers were free to adlib the lines of the characters and to introduce comical characters early into the performance as needed. Since the 1980’s, performers have began to write their scripts and read them during the play as many of them have now attended the University in Sole where following text is enforced.
Reliability:	The “original Pustaka Raja Purwa merely tells the stories in prose; there are no divisions between the stories and each one flows into the next.”(p. 64)

Other key terms:	N/A
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Annotator:	Shanna Fraser
Date of Annotation:	2005 04 15
Other Notes:	This article would be beneficial for researchers interested in traditional Asian performance practices or the effects of modern education on performance in Asia.

Author:	Erik Ehn
Title:	You Must Translate
Journal or Book:	Theater, Vol. 29, No. 2
Editor(s):	N/A
Publication Details:	(New Haven: Yale School of Drama, 1999)
Page Numbers:	pp. 32-33
Web Source:	Project Muse

Description:	article
Subjects:	Arts/Domain2 Arts: • theatre
Class Descriptor:	N/A

Abstract:

This article briefly discusses the potential uses of theatre for both social and personal reasons. While considered useless in the dominant culture, theatre can be celebrated and studied in the university setting for its own sake.

Annotation:

Ehn in this article quickly examines theatre texts and what is needed to create the final product.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	Ehn states theatre texts “are incomplete and want, first, imaginative participation (suspension of disbelief, empathy), and finally unitive identification (belief, abandonment).” (p. 33) In other words, a script is not the original of a play but only a part of one. The actual performance with the audience watching is the original with each performance being unique.
Accuracy:	N/A
Reliability:	N/A

Other key terms:	N/A
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Annotator:	Shanna Fraser
Date of Annotation:	2005 04 23
Other Notes:	This article may benefit anyone interested with why theatre is performed or studied.

Author:	David Savran
Title:	Choices Made and Unmade
Journal or Book:	Theater, Vol. 31, No. 2
Editor(s):	N/A
Publication Details:	(New Haven: Yale School of Drama, 2001)
Page Numbers:	pp. 89-95
Web Source:	Project Muse

Description:	article
Subjects:	Arts/Domain2
	Arts:

	<ul style="list-style-type: none"> • theatre
Class Descriptor:	N/A

Abstract:

David Savran in his article attempts to examine the changes which have occurred in theatre from the perception of the baby-boomer theatre scholar generation who graduated with their Masters or Doctorates in Theatre Studies during the 1970's and early 1980's.

Annotation:

This article examines what a performance is. While an actor can portray a character in a play numerous times, each performance is only a copy of something which no original ever existed.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	Savran stated performance studies “theorizes performance, in Richard Schechner’s famous formulation, as ‘restored behaviour.’ But rather than restore what was simply there in the first place, performance always reveals that there is no there there, that a performance is always a copy of that for which no original can ever be found.” (p.92)
Accuracy:	N/A
Reliability:	N/A

Other key terms:	N/A
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Annotator:	Shanna Fraser
Date of Annotation:	2005 04 23
Other Notes:	This article would help researchers interested in the experience of theatre graduates from the late 1970's and early 1980's or anyone interested in the recent changes in theatre such as the loosening of disciplinary boundaries.

Author:	Eric Salzman
Title:	From Stage to Page: Music-Theater in Print
Journal or Book:	Theater Vol. 32, No. 1
Editor(s):	N/A
Publication Details:	(New Haven: Yale School of Drama, 2002)

Page Numbers:	pp. 62-71
Web Source:	Project Muse

Description:	article
Subjects:	Arts/Domain2 Arts: <ul style="list-style-type: none"> • theatre • music
Class Descriptor:	N/A

Abstract:

This article examines the four works of Wiley Hausam and the relationships between the music and the script for each play. Salzman found that music-theatre is distinct from opera or operetta and it has virtually no written history or definitions. The scripts of music-theatre must be used in conjunction with the musical scores in order to have a complete music-theatre work of art.

Annotation:

Salzman carefully studies what is required to form a complete music-theatre work of art. He found the scripts are highly variable in quality. "They are, in fact, not independent works of art, and it is mandatory to read them in conjunction with the music." (p. 69) Most of these pieces, Salman also noted, are the work of composers or composer-writers.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	N/A
Accuracy:	N/A
Reliability:	In order to have a complete work of art, a script must be read with the music of a music-theatre play.

Other key terms:	Music-theatre is an art form that needs to be subsidized. Musical-theatre is a business that must pay its own way or better.
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Annotator:	Shanna Fraser
Date of Annotation:	2004 04 26
Other Notes:	This article would benefit researchers interested in learning about Wiley Hausman's plays including 'Rent.'

Author:	Jonathan Brent
Title:	Editors on Theater Publishing
Journal or Book:	Theater, Vol. 32, No. 1
Editor(s):	N/A
Publication Details:	(New Haven: Yale School of Drama, 2002)
Page Numbers:	pp. 86-99
Web Source:	Project Muse

Description:	article
Subjects:	Arts/Domain2 Arts: • theatre
Class Descriptor:	N/A

Abstract:

This article examines theatre texts from the publishers' perspective. Scripts, criticism, biography, and primary texts are all discussed. Brent found there "are more talented playwrights writing for the theatre now than at any other time... Over the past two to three years a number of midsize New York publishers have recommitted themselves to dramatic literature, and access to the works of a growing number of young playwrights has been the result." (p. 99)

Annotation:

Brent discusses what aspects of theatre texts publishers are interested in. Since the published version of a play tends to be treated as the original, what material publishers print becomes even more important. Plays which are performed a great deal are very difficult to sell "because theatre people generally are not great readers." (p. 88) Many companies will print limited numbers of the scripts and sell them on request to theatre groups and as a result popular scripts become harder to acquire.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	Manuscripts are sent to the publisher, the publisher prints them, and these published scripts are their performed or simply read by the public.
Accuracy:	N/A
Reliability:	N/A

Other key terms:	N/A
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Annotator:	Shanna Fraser
Date of Annotation:	2005 04 28
Other Notes:	This article would be useful for anyone interested in having their scripts published.
Author:	Eric Salzman
Title:	Reading Musicals
Journal or Book:	Theater Vol. 33, No. 1
Editor(s):	N/A
Publication Details:	(New Haven: Yale School of Drama, 2003)
Page Numbers:	pp. 92-96
Web Source:	Project Muse

Description:	article
Subjects:	Arts/Domain2 Arts: • theatre
Class Descriptor:	N/A

Abstract:

Salzman in this article questions why musical theatre has rarely been academically studied and carefully analyzes what material has been written on the subject. He found that while musical theatre is often perceived as being not 'serious' theatre, in the history of theatre, "realism' and pure spoken theater are the aberrations; musical numbers have been an integral part of theatrical performance in every culture and era (and still are.)" (p. 96)

Annotation:

This article examines the aspects of musical theatre and discusses what the integral elements are in it. Music and dance are considered important and not just the plot. A reader of the script or an audience member cannot ignore these elements and have the intended experience.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	N/A
Accuracy:	N/A

Reliability:	In order for musical theatre to be in its complete intended form, the music and dance components must not be separated from the script.

Other key terms:	N/A
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Annotator:	Shanna Fraser
Date of Annotation:	2005 04 27
Other Notes:	This article would help anyone interested in a historiography of musical theatre academic writing or the importance of musical theatre.

Author:	Tom Sellar
Title:	Faithfulness to the Playfulness
Journal or Book:	Theater Vol. 34, No. 1
Editor(s):	N/A
Publication Details:	(New Haven: Yale School of Drama, 2004)
Page Numbers:	pp. 60-65
Web Source:	Project Muse

Description:	article
Subjects:	Arts/Domain2 Arts: • theatre
Class Descriptor:	N/A

Abstract:

Tom Sellar interviews theatre publishers David Herskovits and Douglas Langworthy regarding their preferences for material to publish and their perceptions on the changes occurring within the field.

Annotation:

This article discusses how scripts are translated into other languages. While they are generally not translated ‘word for word,’ the essence of the play is attempted to be preserved and a flow is maintained. There are no standard rules to follow for translating scripts and the finished product is considered to be a version of the original script as interpreted by the translator.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	There are no set guidelines for translating scripts. While some translators attempt to capture the script's "spirit, its content, its tone, its rhythm," (p. 62) these elements are not necessarily included in each translation.
Accuracy:	Translated scripts are not word for word from the original. They tell the story of the original while attempting to maintain a constant flow which would not be possible with a direct translation.
Reliability:	While translators attempt to maintain the original feel of a script, there are no set rules to ensure such an outcome. The translator has complete control over what changes are made to the script and what elements from the original are maintained. As a result, the translated version of a script may have limited resemblance to the original.

Other key terms:	Original script is the script first published in its language of creation. Translated scripts are scripts published in a different language from the original.
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Annotator:	Shanna Fraser
Date of Annotation:	2005 05 01
Other Notes:	This article would be useful for researchers interested with how scripts are translated.

Author:	James Laver
Title:	Forward
Journal or Book:	The Pictorial Encyclopaedia of Fashion
Editor(s):	Ludmila Kybalova, Olga Herbenova, & Milena Lamarova. Translated by Claudia Rosoux
Publication Details:	London: Paul Hamlyn, 1968
Page Numbers:	pp. 7-14
Web Source:	N/A

Description:	book
Subjects:	Arts/Domain2 Arts: • theatre
Class Descriptor:	391.003 KYB Aa

Abstract:

James Laver in his forward for *The Pictorial Encyclopaedia of Fashion* described the history of designing clothing along with the history of costumes in theatre. While costumes are not necessarily attempting to be accurate to the time period of the play, books have been published over the centuries of what costumes have been used to portray certain eras or characters. These books would be used as suggestions for costume makers throughout the world.

Annotation:

The costumes within the costume books throughout the centuries can be analyzed and their authenticity, accuracy, and reliability can be assessed. Laver found that the costumes drawn in the books to portray characters from their own time period were the most accurate.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	“One of the earliest attempts to produce a <i>Pictorial Encyclopaedia</i> of costume was Ferdinando Bertelli’s <i>Omnim fere gentim nostrae aetatis habitus</i> published (significantly enough) at Venice in 1563. He followed this up with a work entitled <i>Diverarum nationum habitus</i> published at Padua in two parts in 1591 and 1594. Most of the ‘foreign’ costume is imaginary but the book is highly authoritative for the North Italian dresses of its own period which can assumed to be authentic.” (p. 8)
Accuracy:	The closer the costumes were to the time period where the book in question was made, the more accurate the costume. Location also played a key role with the creation of accurate costumes with costumes made to depict the same location as the book being the most accurate.
Reliability:	Costume books can be trustworthy as sources for what costumes were used in a specific area of the world during the time of the book’s creation. Historical costume books that attempt to show how costumes have changed over the years in the theatre tend to be less trustworthy as they then become a secondary source.
Other key terms:	N/A

Annotator:	Shanna Fraser
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Date of Annotation:	2005 05 01
Other Notes:	This book would benefit costume designers attempting to obtain ideas for costumes of different time periods.

Author:	Rick Davis
Title:	Calderon Beyond the Dream: A Translator's Note
Journal or Book:	Theater, Vol. 34, No. 1
Editor(s):	N/A
Publication Details:	(New Haven: Yale School of Drama, 2004)
Page Numbers:	pp. 124-127
Web Source:	Project Muse

Description:	article
Subjects:	Arts/Domain2 Arts: <ul style="list-style-type: none"> • theatre
Class Descriptor:	N/A

Abstract:

Davis describes the work of the playwright Pedro Calderon (1600-1681) and attempts to explain why his work has not been given the same wait as Shakespeare or Ibsen. According to Davis, Calderon, who wrote many plays, is normally only remembered for his play Life is a Dream while notable writers created several different famous plays. If the rest of his plays were translated, this view may change.

Annotation:

This article explores the methods Davis uses to translate plays from their original language. To translate a Calderon style play, Davis uses a modified blank verse. While the dominant line is the pentameter, he attempts to vary it to avoid using the same formula as Shakespeare.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	N/A
Accuracy:	To translate the play, Davis relies "on a modified blank verse. The dominant line is the pentameter, but I have tried to vary it enough to avoid would-be Shakespeareanism." (p. 127) Translating Calderon plays also unavoidably often lose the intended rhyming verse.

Reliability:	Translations are not normally word for word from the text.

Other key terms:	N/A
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Annotator:	Shanna Fraser
Date of Annotation:	2005 05 06
Other Notes:	This article would benefit theatre scholars wanting to learn about Calderon plays.

Author:	Stephen Orgel
Title:	The Authentic Shakespeare
Journal or Book:	The Authentic Shakespeare
Editor(s):	N/A
Publication Details:	London: Routledge, 2002
Page Numbers:	286 pages
Web Source:	N/A

Description:	book
Subjects:	Arts/Domain2 Arts: • theatre
Class Descriptor:	PR3095 .O73 2002

Abstract:

This article examines the meaning of the different aspects of theatre and including text, character, editor, acting scripts, performing texts, renaissance theatre, and authenticity in theatre.

Annotation:

Orgel meticulously examines what a text is and how to determine authenticity. He found that while the authority of a modern text is derived from the author, during the Renaissance the authority of the text came from the theatre company. The acting texts performed were during this time period often extremely edited versions of the script due to time limitations for performances but the script published tended to be the full version as intended by the author. While today the last published script made during the author's lifetime is considered the original, during the Renaissance the publisher obtained all rights to the manuscript once published and could make any changes he wished.

Keywords: (modify as required; these quotations will go into the Terminology Database)

Authenticity:	<p>“What modern editors usually mean by an authentic text is one over which the author has had full control, either a printed edition that the author oversaw, such as the Ben Jonson folio, or preferably a manuscript in the author’s hand... One indisputable fact about the [Shakespeare] plays is that they were written not for publication but for performance: they are, in their inception at least, not books but scripts, designed to be realized on the stage. So the authentic text in this case is the acting text, at least if we are going to take Shakespeare’s intentions into account. The autograph manuscript was where Shakespeare started, not where he ended, the first step, not the final version. This is a respect in which an authentic Shakespeare text would differ from an authentic Ben Jonson text: Jonson rewrote his plays for publication.” (p. 237)</p>
Accuracy:	<p>“Because of the practice of making proof corrections during the course of printing, and of assembling the finished book using both corrected and uncorrected sheets indiscriminately, every copy of the Shakespeare folio is different from every other copy; the same is true, to a greater or lesser degree, of all Renaissance books.” (p. 242)</p>
Reliability:	<p>Scripts from the Renaissance era are not reliable representations of what was actually performed on stage. Acting texts would be a more reliable source for such information as they would contain what lines the actor was supposed to say and large sections of the script would have been edited for time. Scripts during this time period would also not have been as reliable for the author’s intended work as modern day scripts since they theatre company owned them, not the author, and they would change them at will.</p>
Other key terms:	N/A
Annotator:	Shanna Fraser
Date of Annotation:	2005 05 08
Other Notes:	This article would benefit scholars interested with the work of any Renaissance playwright and their process of creating, performing, or printing their work.