

Cambridge University Press  
 978-0-521-56323-9 - The Taming of a Shrew: The 1594 Quarto  
 Edited by Stephen Roy Miller  
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## THE NEW CAMBRIDGE SHAKESPEARE

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From the publication of the first volumes in 1984 the General Editor of the New Cambridge Shakespeare was Philip Brockbank and the Associate General Editors were Brian Gibbons and Robin Hood. From 1990 to 1994 the General Editor was Brian Gibbons and the Associate General Editors were A. R. Braunmuller and Robin Hood.

### THE TAMING OF A SHREW

#### THE 1594 QUARTO

This is a modernised edition of an anonymous play, long known to scholars, which appears to be an alternative version of Shakespeare's popular comedy, *The Taming of the Shrew*. Stephen Miller suggests that somebody rewrote Shakespeare's more complicated version, making it shorter, simpler and different in some ways.

Although much of the language of *A Shrew* is changed from Shakespeare's version, the main story about taming Kate, the shrew, is very similar. The main difference between the two plays is that *A Shrew* offers an alternative version of the Bianca subplot with a simpler tale of a prince in love with Kate's sister. The difference between *A Shrew* and *The Shrew* best known to playgoers concerns the framing story of Christopher Sly, who disappears early on in Shakespeare's version. *A Shrew* contains additional material for Sly, the drunk, who continues watching the play, jumps in at one point to take part and wakes at the end, thinking he has dreamed the whole thing. This extra material is often included in productions of Shakespeare's play.

The new edition of the 1594 quarto of *The Taming of a Shrew* provides a modernised text based upon a thorough re-examination of the quarto and scholarly debate over its relationship to Shakespeare's play. It includes a far more extensive commentary than any previously offered, reprinting the passages from Marlowe and Du Bartas. The introduction establishes a direct link between the texts of *A Shrew* and *The Shrew*, but suggests that the theory that *A Shrew* is a 'bad quarto' of *The Shrew* is insufficient to explain the origin of the quarto text. *A Shrew* is accepted as a deliberate reworking or adaptation of Shakespeare's earlier, more complete version of the play. The introduction also includes an illustrated stage history discussing the effect of *A Shrew* upon stage productions of *The Shrew*.

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**THE TAMING OF A SHREW**  
**THE 1594 QUARTO**

*Edited by*  
**STEPHEN ROY MILLER**  
*King's College London*



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**PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE**  
The Pitt Building, Trumpington Street, Cambridge CB2 1RP, United Kingdom

**CAMBRIDGE UNIVERSITY PRESS**  
The Edinburgh Building, Cambridge CB2 2RU, United Kingdom  
40 West 20th Street, New York, NY 10011-4211, USA  
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

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First published 1998

Printed in the United Kingdom at the University Press, Cambridge

Typeset in 10/12pt Ehrhardt [BT]

*A catalogue record for this book is available from the British Library*

*Library of Congress cataloguing in publication data*

The taming of a shrew: the 1594 quarto / edited by Stephen Roy Miller.

p. cm. - (The New Cambridge Shakespeare)

Includes index.

ISBN 0 521 56323 2

I. Miller, Stephen Roy. II. Series: Shakespeare, William, 1564-1616. Works. 1984.

Cambridge University Press.

PR2411.T3 1998

822.3'3 - dc21 97-47551-CIP

ISBN 0 521 56323 2 hardback

## THE NEW CAMBRIDGE SHAKESPEARE THE EARLY QUARTOS

There is no avoiding edited Shakespeare, the question is only what kind of editing. A Shakespeare play first assumed material form as the author's bundle of manuscript sheets. The company of players required a manuscript fair copy of the play (apart from the individual actors' parts). Into the fair copy were entered playhouse changes, and the bookholder used it during each performance. However, none of Shakespeare's plays survives in contemporary manuscript form. There is one passage in the manuscript of *Sir Thomas More* by Hand D which has been ascribed to Shakespeare himself, but this attribution remains in serious dispute. In short, there is no direct access to Shakespeare's play-manuscripts – there is only print, and this implies editing, since the first printed versions of Shakespeare were mediated by compositors and proof-readers at least, and sometimes also by revisers, bookholders, editors, censors, and scribes. The first printers used either the author's or a playhouse manuscript or some combination of the two, although for several plays they used a scribal transcript by Ralph Crane, who is known to have habitually effaced and altered his copy.

There are certain quartos which are abbreviated, apparently because they are reported texts or derive from playhouse adaptation. These early quartos are not chosen as copy-texts for modern critical editions and are not readily available, though indispensable to advanced students of Shakespeare and of textual bibliography. Alongside the standard volumes in the New Cambridge Shakespeare, editions of selected quarto texts are to be published in critical, modern-spelling form, including early quartos of *King Lear*, *Hamlet*, *Richard III*, and *Othello*.

While the advanced textual scholar must work either with the rare, actual copies of the earliest printed editions, or with photo-facsimiles of them, there is more general interest in these texts and hence a need to present them in a form that makes them more generally accessible, a form that provides the most up-to-date and expert scholarship and engages with the key issues of how these texts differ from other quarto versions and from the First Folio, and to what effect. These are the precise aims of New Cambridge Shakespeare quartos.

Each volume presents, with the text and collation, an introductory essay about the quarto text, its printing, and the nature of its differences from the other early printed versions. There is discussion of scholarly hypotheses about its nature and provenance, including its theatrical provenance, where that issue is appropriate. The accompanying notes address textual, theatrical, and staging questions, following the spacious and handsome format of the New Cambridge Shakespeare.

BRIAN GIBBONS  
*General Editor*

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## PREFACE

Many, perhaps most, modern stage productions of *The Taming of the Shrew* contain brief passages for the character Sly derived from the 1594 quarto *The Taming of a Shrew* and modern editors of *The Shrew* now regularly reprint the epilogue from *A Shrew* along with additional segments for Sly. It seems time therefore for a freshly edited version of the quarto with a modernised text enabling a re-examination of the full text and its relation to *The Shrew*.

The relation of the early quarto to the Folio text is unlike that of other volumes in the Early Quartos series because the texts vary much more in plotting and dialogue. Consequently, this edition more resembles an edition of an independent play containing commentary on the language with cross-references to the Folio text. Additionally, a scene-by-scene comparison of *A Shrew* to *The Shrew* is supplied. Because Q1 survives in a unique copy, no list of press variants is possible. Generally in the collation prose/verse discrepancies have not been noted although re-lined verse has.

The introduction provides a discussion of the likenesses and differences between the two *Shrew* texts which demonstrates that the texts are directly linked in some way. It also reveals that the differences between the texts are substantial and coherent enough to establish that there was deliberate revision in producing one text out of the other; hence *A Shrew* is not merely a poor report (or 'bad quarto') of *The Shrew*. Comparing the *Shrew* plays reveals strong structural parallels in scene order, which become closer towards the end. An additional narrative dimension has been discovered in the variant subplot of *A Shrew* involving inter-marriage between different social levels, which explains several differences between the parallel subplots; additionally, there is some evidence that *A Shrew* portrays the shrew's sisters as being cleverer than their men.

Readers of prefaces to modern editions and criticism of Shakespeare are familiar with acknowledgements to Richard Proudfoot. Perhaps my debt is greater than most because he supervised this work in a positive and patient manner throughout its original preparation as an old-spelling thesis edition. Readers can be grateful, too, to him and Roger Holdsworth for checking unclear readings in the original copy of Q1 at the Huntington Library.

The general editors of this series, Brian Gibbons and A. R. Braunmuller, have been generously encouraging and supportive as has Sarah Stanton to whom I am particularly grateful, especially for making possible the use of illustrations. In that regard I would also like to thank Dr Janet Birkett of the Theatre Museum, Niky Rathbone of the Birmingham Shakespeare Library and James Shaw, Sylvia Morris and Dr Susan Brock of the Shakespeare Centre, Stratford-upon-Avon.

Library staff at the British Library, the Library of King's College London and the University of London Library have provided invaluable assistance, and I wish to



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## *Preface*

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thank the Huntington Library for providing photocopies of all three quartos of *A Shrew*. Valuable encouragement has come from Professor Stanley Wells of the Shakespeare Institute. Drs Jean Robertson, Ann Thompson and Katherine Panzer were generous in sending notes of their work. Georgianna Ziegler of the Folger Shakespeare Library responded helpfully to my enquiries. I am indebted to David Paisey of the British Library and Pierangelo Berrettoni for assistance with German, to Barrie Hall with Latin, and Dr Akiko Kusunoki and Professor Takeshi Murakami with Japanese. I wish to thank Laurie Maguire of the University of Ottawa for the opportunity to present ideas in this edition to a seminar of the Shakespeare Association of America in a paper which is to be published. Dr Thomas Merriam readily undertook stylometrical analysis of *A Shrew*, including comparison with *The Shrew*. Though indefinite, his results reassured me that such analysis was not going to produce an unexpected, clear answer to the question of authorship. Also deserving my gratitude are Janet Bately, Trudi Darby, William Montgomery, Jo Udall, Gervase Hood, Mary Quicke and Fleur Rothschild, Christine Brown, Peter Tedder, Mark Stewart, Susan Kruse, William Spellman, Patricia Methven and others named in the preface to the old-spelling edition.

Finally, I wish to thank my parents, Roy and Leta Miller, who have generously supported me in this work while I have been so far away. Shortly after approval was given by the Syndics of Cambridge University Press to undertake this edition, I was involved in a Mediterranean storm worthy of *Pericles* or *The Tempest* which nearly released me from the need to complete it. To all those who helped save my life I dedicate this edition, including Baron Millard, Laura Bridgewater, Suor Angela Di Pinto, staff of the Otorinolaringoiatria ward of the Salerno hospital and especially Dr Cianelli and Dr Franco who sewed me back together.

## ABBREVIATIONS AND CONVENTIONS

Shakespeare's plays, when cited in this edition, are abbreviated in a style modified slightly from that used in the *Harvard Concordance to Shakespeare* by Marvin Spevack (Cambridge, Mass., 1973). Texts of *The Taming of a Shrew* and *The Taming of the Shrew* are abbreviated as *A Shrew* and *The Shrew* following general practice among critics comparing the two pieces. Unless otherwise indicated, *The Shrew* is quoted from the New Cambridge Shakespeare edition by Ann Thompson (1984). All other quotations from Shakespeare use *The Riverside Shakespeare* (textual editor, G. Blakemore Evans (Boston, 1974)). Abbreviations of Marlowe's works are adapted from page v of Louis Ule, *A Concordance to the Works of Christopher Marlowe* (Hildesheim, 1979). Other editions of *A Shrew* can be cross-referenced using tables provided in Appendix 4.

### I Shakespeare's plays

<i>Ado</i>	<i>Much Ado About Nothing</i>
<i>Ant.</i>	<i>Antony and Cleopatra</i>
<i>AWW</i>	<i>All's Well That Ends Well</i>
<i>AYLI</i>	<i>As You Like It</i>
<i>Cor.</i>	<i>Coriolanus</i>
<i>Cym.</i>	<i>Cymbeline</i>
<i>Err.</i>	<i>The Comedy of Errors</i>
<i>Ham.</i>	<i>Hamlet</i>
<i>1H4</i>	<i>The First Part of King Henry the Fourth</i>
<i>2H4</i>	<i>The Second Part of King Henry the Fourth</i>
<i>H5</i>	<i>King Henry the Fifth</i>
<i>1H6</i>	<i>The First Part of King Henry the Sixth</i>
<i>2H6</i>	<i>The Second Part of King Henry the Sixth</i>
<i>3H6</i>	<i>The Third Part of King Henry the Sixth</i>
<i>H8</i>	<i>King Henry the Eighth</i>
<i>JC</i>	<i>Julius Caesar</i>
<i>John</i>	<i>King John</i>
<i>Lear</i>	<i>King Lear</i>
<i>LLL</i>	<i>Love's Labour's Lost</i>
<i>Mac.</i>	<i>Macbeth</i>
<i>MM</i>	<i>Measure for Measure</i>
<i>MND</i>	<i>A Midsummer's Night Dream</i>
<i>MV</i>	<i>The Merchant of Venice</i>
<i>Oth.</i>	<i>Othello</i>
<i>Per.</i>	<i>Pericles</i>
<i>R2</i>	<i>King Richard the Second</i>
<i>R3</i>	<i>King Richard the Third</i>
<i>Rom.</i>	<i>Romeo and Juliet</i>
<i>STM</i>	<i>Sir Thomas More</i>
<i>Temp.</i>	<i>The Tempest</i>

## Abbreviations and conventions

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TGV	<i>The Two Gentlemen of Verona</i>
<i>The Shrew</i>	<i>The Taming of the Shrew</i>
Tim.	<i>Timon of Athens</i>
Tit.	<i>Titus Andronicus</i>
TN	<i>Twelfth Night</i>
TNK	<i>The Two Noble Kinsmen</i>
Tro.	<i>Troilus and Cressida</i>
Wiv.	<i>The Merry Wives of Windsor</i>
WT	<i>The Winter's Tale</i>

### 2 Marlowe's works

DFo4	<i>Doctor Faustus</i> , 1604
DF16	<i>Doctor Faustus</i> , 1616
<i>Dido</i>	<i>Dido, Queen of Carthage</i> , with Thomas Nashe
Edw2	<i>Edward the Second</i>
<i>Hero</i>	<i>Hero and Leander</i>
JewM	<i>The Jew of Malta</i>
LuPh	Lucan's <i>Pharsalia</i> , translated
MaPa	<i>The Massacre at Paris</i>
OvEl	Ovid's <i>Elegies</i> , translated
1Tam	<i>Tamburlaine</i> , part 1
2Tam	<i>Tamburlaine</i> , part 2

### 3 Other works cited and general references

Aarne–Thompson	Antti Aarne, <i>Verzeichnis der Märchentypen</i> , translated and enlarged by Stith Thompson as <i>The Types of the Folktale: A Classification and Bibliography</i> , 2nd rev. edn, Helsinki, 1964
Abbott	E. A. Abbott, <i>A Shakespearian Grammar</i> , 3rd edn, London, 1870, references are to numbered sections
Amyot	Thomas Amyot, ed., <i>The Old Taming of a Shrew upon Which Shakespeare Founded His Comedy</i> , London, 1844
Arber	Edward Arber, ed., <i>A Transcript of the Registers of the Company of Stationers of London; 1554–1640 A.D.</i> [Stationers' Register], 5 vols., London/Birmingham, 1875–94
Benham	Sir Gurney Benham, <i>Benham's Book of Quotations, Proverbs and Household Words</i> , London, 1948
Bentley	Gerald Eades Bentley, <i>The Jacobean and Caroline Stage</i> , 7 vols., Oxford, 1941–68
Berger and Bradford	Thomas L. Berger and William C. Bradford, Jr., <i>An Index of Characters in English Printed Drama to the Restoration</i> , Englewood, Colo., 1975
Bevington and Rasmussen	David Bevington and Eric Rasmussen, eds., <i>Doctor Faustus A- and B-texts (1604, 1616)</i> by Christopher Marlowe and his collaborator and revisers, <i>The Revels Plays</i> , Manchester, 1993
Boas	Frederick S. Boas, ed., ' <i>The Taming of a Shrew</i> ': <i>Being the Original of Shakespeare's 'Taming of the Shrew'</i> , London, 1908
Bond	R. Warwick Bond, ed., <i>The Taming of the Shrew</i> , London, 1904; 2nd edn, 1929

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*Abbreviations and conventions*

- Bullough Geoffrey Bullough, ed., *Narrative and Dramatic Sources of Shakespeare*, 8 vols., London, 1957–75
- Chambers, *ES* E. K. Chambers, *The Elizabethan Stage*, 4 vols., Oxford, 1923
- Chambers, *WS* E. K. Chambers, *William Shakespeare: A Study of Facts and Problems*, 2 vols., Oxford, 1930
- Child Harold Child, 'Stage History', in Wilson, pp. 161–8
- conj.* conjecture, conjectured by
- Cont.* *The First Part of the Contention Betwixt the two Famous Houses of York and Lancaster*, London, 1594; MSR, 1985
- Cooper Thomas Cooper, ed., *Thesaurus Linguae Romanae & Britannicae*, London, 1584
- Creizenach Wilhelm Creizenach, *Das Englische Drama im Zeitalter Shakespeares in Geschichte des Neuern Dramas*, Halle, 1909
- Cunningham J. S. Cunningham, ed., *Tamburlaine the Great* by Christopher Marlowe, Manchester, 1981
- Duthie G. I. Duthie, 'The Taming of a Shrew and The Taming of the Shrew', *RES* 19 (1943), 337–56
- ed., eds. editor(s), edited by
- edn edition
- Ellis-Fermor U. M. Ellis-Fermor, ed., *Tamburlaine the Great* by Christopher Marlowe, in *The Works and Life of Christopher Marlowe*, gen. ed., R. H. Case, London, 1930
- ES* *English Studies*
- Frey Albert R. Frey, ed., *The Taming of the Shrew: The Player's Text of 'The Taming of a Shrew' of 1594, with the Heminges and Condell Text of 1623* [Parallel text edition], The Bankside Shakespeare, 2, New York, 1888
- Friar Bacon* Robert Greene, *Friar Bacon and Friar Bungay*, London, 1594; MSR, 1926
- Gaskell Philip Gaskell, *A New Introduction to Bibliography*, Oxford, 1972
- Greg, *BEPD* W. W. Greg, ed., *Bibliography of English Printed Drama to the Restoration*, 4 vols., London, 1939–59
- Greg, *Faustus* W. W. Greg, ed., *Marlowe's 'Dr Faustus' 1604–1616: Parallel Texts*, Oxford, 1950
- Greg, *SFF* W. W. Greg, ed., *The Shakespeare First Folio: Its Bibliographical and Textual History*, Oxford, 1955
- Griffin Alice Griffin, ed., *The Sources of Ten Shakespearean Plays*, New York, 1966; *A Shrew*, pp. 44–82
- Halliwel James O. Halliwel (-Phillipps), ed., *The Works of William Shakespeare*, 16 vols., London, 1853–65; vi (1856) [BM: C.44.i.]
- Haring-Smith Tori Haring-Smith, *From Farce to Melodrama: A Stage History of 'The Taming of the Shrew', 1594–1983*, London, 1985
- Hazlitt William Carew Hazlitt, ed., *Shakespeare's Library*, 2nd edn, 6 vols., London, 1875; *A Shrew*, vi, 485–542
- Henslowe Philip Henslowe, *Henslowe's Diary*, eds. R. A. Foakes and R. T. Rickert, Cambridge, 1961
- Hibbard G. R. Hibbard, ed., *The Taming of the Shrew* by William Shakespeare, The Penguin Shakespeare, Harmondsworth, 1968
- Hinman Charlton Hinman, *The Printing and Proof-reading of the First Folio of Shakespeare*, 2 vols., Oxford, 1963
- HLQ* *Huntington Library Quarterly*

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*Abbreviations and conventions*

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Hook	Frank S. Hook, ed., <i>Edward I</i> in <i>The Life and Works of George Peele</i> , gen. ed. C. T. Prouty, 3 vols., New Haven, 1952–70; II (1961), 1–212
JEGP	<i>Journal of English and German Philology</i>
Jump	John D. Jump, ed., <i>Tamburlaine the Great Parts I and II</i> by Christopher Marlowe, Regents Renaissance Drama, Lincoln, Neb., 1967
Kirschbaum	Leo Kirschbaum, 'A Census of Bad Quartos', <i>RES</i> 14 (1938), 20–43
KKK	<i>A Knack to Know a Knave</i> , London, 1594; MSR, 1963
Linthicum	M. Channing Linthicum, <i>Costume in the Drama of Shakespeare and his Contemporaries</i> , Oxford, 1936
<i>Looking Glass</i>	Thomas Lodge and Robert Greene, <i>A Looking Glass for London and England</i> , London, 1594; MSR, 1932
MLN	<i>MLN</i> (formerly <i>Modern Language Notes</i> )
MLR	<i>Modern Language Review</i>
Morris	Brian Morris, ed., <i>The Taming of the Shrew</i> by William Shakespeare, Arden 2 Shakespeare, London, 1981
MSR	Malone Society Reprints (except as otherwise noted, references in parentheses to MSR playtexts provide line numbers, not page numbers)
<i>Mucedorus</i>	<i>Mucedorus</i> from Tucker Brooke
n., nn.	note, notes
N&Q	<i>Notes and Queries</i>
Nichols	John Nichols, ed., <i>Six Old Plays on Which Shakespeare Founded His Measure for Measure, etc.</i> , 2 vols., London, 1779; <i>A Shrew</i> , I, 159–215
OCD	<i>Oxford Classical Dictionary</i> , eds. N. G. L. Hammond and H. H. Scullard, 2nd edn Oxford, 1970; rpt. 1979
OED	<i>Oxford English Dictionary</i>
Oliver	H. J. Oliver, ed., <i>The Taming of the Shrew</i> by William Shakespeare, Oxford Single-volume Shakespeare, Oxford, 1984
Onions	C. T. Onions, ed., <i>A Shakespeare Glossary</i> , revised by Robert D. Eagleson, Oxford, 1986
OUP	Oxford University Press
Partridge	Eric Partridge, <i>Shakespeare's Bawdy</i> , revised and enlarged, London, 1968
PMLA	<i>Publications of the Modern Language Association</i>
PQ	<i>Philological Quarterly</i>
Praetorius	Charles Praetorius, ed., ' <i>The Taming of a Shrew</i> ': <i>The First Quarto, 1594: A Facsimile, by Photolithography</i> . Foreword by Frederick J. Furnivall. London, 1886
Q1	<i>A Pleasant Conceited Historie, called The taming of a Shrew</i> . . . Printed at London by Peter Short . . . to be sold by Cutbert Burbie . . . 1594 (first quarto)
Q2	<i>A Pleasant Conceited Historie, called The taming of a Shrew</i> . . . Imprinted [ <i>sic</i> ] at London by P[eter] S[hort] . . . to be sold by Cuthbert Burbie . . . 1596 (second quarto)
Q3	<i>A Pleasaunt Conceited Historie, called The taming of a Shrew</i> . . . Printed at London by V[alentine] S[immes] . . . for Nicholas Ling . . . 1607 (third quarto)
RES	<i>Review of English Studies</i>
rev.	revised, revised by
rpt.	reprint, reprinted
Rubow	Paul V. Rubow, <i>Trold kan tæmmes (The Taming of a Shrew)</i> , Historisk-

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*Abbreviations and conventions*

- filosofiske Meddelelser Det Kongelige Danske Videnskabernes Selskab  
 37, No. 1, Copenhagen, 1957
- SB** *Studies in Bibliography*
- Schmidt Alexander Schmidt, *Shakespeare-Lexicon*, 3rd edn, 2 vols., Berlin, 1902
- SD stage direction
- SEL** *Studies in English Literature*
- SH speech heading
- Sh. England* *Shakespeare's England*, 2 vols., Oxford, 1916
- ShS* *Shakespeare Survey*
- Smith William Smith, ed., *Dictionary of Greek and Roman Biography and Mythology*, 3 vols., London, 1844
- Smith and Marindin William Smith, ed., *A Classical Dictionary of Greek and Roman Biography, Mythology and Geography*, revised by G. E. Marindin, London, 1904
- Snyder Susan Snyder, ed., *The Divine Weekes and Works of Guillaume de Salluste Sieur du Bartas*, trans. by Joshua Sylvester, 2 vols., Oxford, 1979
- Span. Trag.* Thomas Kyd, *The Spanish Tragedy*, London, [1592]; *The Works of Thomas Kyd*, ed. F. S. Boas, Oxford, 1901
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- SQ** *Shakespeare Quarterly*
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- TLS** *Times Literary Supplement*
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- v verso (the left-hand page when a manuscript or book is opened)
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