

This is the fourth and final volume of the Cambridge edition of the complete works of John Webster. Volume one contains *The White Devil* and *The Duchess of Malfi*, Volume two *The Devil's Law-Case*, *A Cure for a Cuckold*, and *Appius and Virginia*, and Volume three *Anything for a Quiet Life*, the Lord Mayor's pageant *Monuments of Honour*, and Webster's Induction and additions to John Marston's *The Malcontent*, as well as his non-dramatic work, chief amongst it *A Monumental Column*, his elegy on the death of Prince Henry. This final volume contains four plays Webster wrote in collaboration, one—*Sir Thomas Wyatt*, a historical tragedy based around Lady Jane Grey—as part of a team of five led by Thomas Dekker, two—*Westward Ho* and *Northward Ho*, city comedies that prompted Chapman, Jonson, and Marston's *Eastward Ho*—with Thomas Dekker alone, and one—*The Fair Maid of the Inn*, an Italianate tragicomedy of which Webster wrote the largest share—with John Fletcher, Philip Massinger and John Ford. With the inclusion of these four plays, this Cambridge edition becomes the first complete works of John Webster. The edition preserves the original spelling of the plays, poetry, and prose, and incorporates the most recent editorial scholarship, including valuable information on Webster's share in the collaborative plays, and new critical methods and textual theory. In particular, the edition integrates theatrical aspects of the plays with their bibliographical and literary features in a way not previously attempted in a scholarly edition of a Jacobean dramatist. The edition also provides a brief biography, illustrations, and a critical, textual, and, for the drama, theatrical history of each work. This comprehensive edition will be of interest to scholars and students of drama and English literature, and to theatre practitioners and historians.



THE WORKS OF  
JOHN WEBSTER



VOLUME FOUR



THE WORKS OF  
JOHN WEBSTER

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An Old-Spelling Critical Edition

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Edited by  
David Gunby  
David Carnegie  
MacDonald P. Jackson

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VOLUME FOUR  
SIR THOMAS WYATT  
WESTWARD HO  
NORTHWARD HO  
THE FAIR MAID OF THE INN

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## General preface to Volume four

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In the General preface to Volume three we announced it as ‘the third and final volume of the Cambridge edition of *The Works of John Webster*’. Why, therefore, are we presenting you with an unheralded Volume four?

From the outset, planning the edition in the 1970s, we determined to ‘break new ground by seeking consciously to combine literary and theatrical concerns with those strictly bibliographical’ (*Webster*, I, xi). This was unusual, radical even, at the time, especially for an old-spelling edition. In determining the scope of the edition, however, we (also from the outset) excluded from the proposed edition the three plays co-written with Dekker, *Sir Thomas Wyatt*, *Westward Ho*, and *Northward Ho*, and also *The Fair Maid of the Inn* (co-written with Fletcher, Massinger and Ford). For the Cambridge University Press was (and is) the publisher of Fredson Bowers’ monumental editions of *The Dramatic Works Thomas Dekker* (1953–61) and *The Dramatic Works in the Beaumont and Fletcher Canon* (1966–96). And it seemed to us then, and to CUP, unreasonable to duplicate the rigorous work of the leading editor of the *New Bibliography*.

By the time we published Volume three of *The Works of John Webster* in 2007, we were having serious second thoughts. Addressing the original reason for our self-denying ordinance, we found the context had changed fundamentally. Combining textual, literary, and theatrical approaches was no longer radical, but increasingly the norm. Yet the Bowers editions of Dekker and Beaumont and Fletcher, for all their virtues, do not include commentary, and the separately published commentaries on Dekker by Cyrus Hoy, wide-ranging in noting parallels elsewhere in Dekker, offer only limited help with untangling knotted syntax, and almost none on theatrical difficulties. Hence our determination to make the case to CUP for a fourth volume including *Sir Thomas Wyatt*, *Westward Ho*, *Northward Ho*, and *The Fair Maid of the Inn*.

Our thinking about a possible Volume four, in order to turn this edition into a *Complete Works* of John Webster in substance if not in name, was supported by almost unanimous critical approval for our editing approach in each of the first three volumes. Notably, Martin Wiggins’s review of Volume three in the *TLS* praised ‘the CUP editors [for their]

## GENERAL PREFACE TO VOLUME FOUR

strong sense of the interpenetration of literary, theatrical and textual issues, and [giving] the works a careful, nuanced attention to verbal and visual detail'. What he regretted was the omission of the Dekker and Fletcher/Massinger/Ford collaborations. 'Is this three-volume edition Webster's monument?', he asked: 'though finished, it is not complete'.<sup>1</sup>

We are pleased to have this opportunity to acknowledge the generosity of the Syndics at Cambridge University Press in accepting our proposal for this fourth, completing, volume, and for the advocacy and support of Sarah Stanton, publishing director in humanities over many years.

Volume three featured works by Webster heterogeneous in genre and produced over almost his entire writing career. Volume four covers an equally wide time-span—1602 to 1624—but without heterogeneity; the edition concludes as it began, with works for the stage, the genre for which Webster is chiefly remembered.

Editing these plays has produced a variety of challenges and pleasures. Despite *Sir Thomas Wyatt* surviving only in mangled form from its lost two-part original, our editing has provided for the first time a stage-worthy text that proves surprisingly vigorous and affecting in performance. *Westward Ho* and *Northward Ho*, so often critically upstaged by the better-known *Eastward Ho*, deserve closer scholarly and theatrical attention as lively, generous, and highly theatrical City Comedies that would amply repay production by professional companies. *The Fair Maid of the Inn* proves that it belongs in the Webster canon more than the Fletcher canon (and not only because Webster wrote the largest share).<sup>2</sup>

The editing has proceeded along the lines of all the earlier volumes, with each editor taking primary responsibility for one aspect of the editing process, but all three jointly as well as severally responsible for the outcomes. The only parts of the volume for which editors take individual responsibility are those credited to them: the various Critical, Theatrical, and Textual introductions. And even here there has been considerable consultation, with editors reading and commenting on each other's work.

The aim of the editors has been to work by consensus, and this has been achieved throughout, even to the priority within notes accorded various options where some uncertainty remains as to meaning. Again, as in previous volumes, there is no separation of textual, literary and theatrical notes, since the rationale for the edition, as discussed above,

## GENERAL PREFACE TO VOLUME FOUR

is the interdependence of these three aspects of play texts. The lists of collation and lineation, however, are provided separately.

To save space, abbreviation has again been widely employed, both for works by Webster and for other works referred to more than twice (see pp. XXI–XXIX). Where, in the Commentary, reference is made to another editor (e.g., Lucas) or source without further detail, such reference is to the appropriate passage in their volumes.

The editorial team for Volume four remains, happily, as for volumes two and three.

1. Martin Wiggins, 'Lord Mayor's Showman', *Times Literary Supplement* (4 April 2008), pp. 26–7.
2. It is a source of regret that this volume will be published without our having had the opportunity to see the edition of *The Fair Maid of the Inn* edited by Martin Wiggins and Eleanor Lowe for *The Collected Works of John Ford*, vol. III (Oxford, 2017).

## General textual preface

MACDONALD P. JACKSON

This volume contains plays edited by Fredson Bowers for the Cambridge *Dekker* and, in the case of *The Fair Maid of the Inn*, the Cambridge *Beaumont and Fletcher*. We have not attempted to redo his collations of copies of the foundation texts, though when lettering is doubtful we have consulted several copies of the quartos of *Sir Thomas Wyatt*, *Westward Ho*, and *Northward Ho*, and have also checked *The Fair Maid of the Inn* in copies of the Beaumont and Fletcher Folio (1647) at the Folger Shakespeare Library and in the Sir George Grey Collection of the Auckland Central City Library. We have also made use of the Farmer facsimiles of the quartos and of digital copies of quartos and Folio in *Early English Books Online*.<sup>1</sup> But even after multiple originals have been compared, poor inking or battered type can make it impossible to be sure whether a particular letter within a word is correct or is an error that has resulted from foul case, so that the word requires emendation and collation: ‘c’ and ‘e’, in particular, may be indistinguishable. Punctuation marks may be so faint as to be indistinguishable from accidental specks.

On more than eighty occasions in the Folio text of *The Fair Maid of the Inn* and frequently in the quartos of the other plays in this volume a speech ends with a comma, semi-colon, or colon. To avoid cluttering the textual collation, we have emended this anomalous punctuation silently when replacing it with a full-stop, but have collated instances where we prefer a dash, question mark, or exclamation mark. Also notable in the Folio text of *The Fair Maid of the Inn* (as in *Valentinian*) is the frequent use of a long dash before stage directions. Like Bowers, we have silently omitted these. In all plays the lengths of other dashes have been regularized. The three instances in which a very long dash intervenes between the dialogue and a stage direction in *Westward Ho*, all in gatherings H–I, have been both regularized and collated, as relevant to our own choice of punctuation (V.ii.6, V.iii.71, V.iv.222).

We have also extended our policy, announced in the first volume, of silently raising to upper case the first letter of a word following a collated change from lighter punctuation to a full stop, question mark, or exclamation mark, and of lowering to lower case the first letter of a word following a collated change from a full stop, question mark, or excla-



## GENERAL TEXTUAL PREFACE

mation mark to lighter punctuation. The silent alteration of case is now made even when there has been no emendation to the punctuation.

Our emphasis on the plays as scripts for performance has resulted in more emendation of the foundation texts' punctuation and more supplementation of their stage directions than is customary in old-spelling editions, our aim having been to give actors guidance towards the meaningful delivery of speeches and readers a clear picture of essential stage action.

As in previous volumes, the spellings of character's designations in stage directions and speech prefixes have been silently standardized, only the correction of errors, anomalies, or ambiguities having been collated. Our standard forms of names are usually those that appear most frequently in the foundation text or that are most favoured within scenes assigned to Webster.

In Volume one, when passages printed as verse in the foundation text were set in our edition as prose, the foot-of-page collation recorded the change without indicating the original line endings. In Volumes two and three, where many more emendations of lineation were needed, these were collated under a separate heading following the text, and the line endings of foundation-text verse that we had set as prose were recorded. In the present volume, this new policy has been continued for *Sir Thomas Wyatt*, where the distinction between verse and prose is often hard to draw, so that details of the 1607 Quarto's arrangement seem worth showing. For *Westward Ho* and *Northward Ho* our alterations to the foundation texts' lineation are so few that we have reverted to Volume one's practice of recording them within the general collation. Neither play has any emendations of verse to prose. In editing *The Fair Maid of the Inn*, in contrast, we have so often emended the lineation that it has, as for *Sir Thomas Wyatt*, been collated separately, but, since the foundation text's (F1's) misrepresentations of prose as verse are obvious and sometimes cover large blocks (as at IV.ii.1–168), we have returned to Volume one's stated policy: changes from verse to prose are recorded but the rejected line-endings are not.

In our collations of lineation changes, the letters 'a', 'b', and 'c' denote the first, second, and third sections of a verse line shared between two or three speakers or clearly segmented by punctuation.

1. John S. Farmer, ed., Tudor Facsimile Texts series (London and Edinburgh, 1914; repr. New York, 1970): *Northward Hoe* (Vol. 119), *The Famous History of Sir Thomas Wyatt* (Vol. 122), *Westward Hoe* (Vol. 123).

## Acknowledgements

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As with Volumes one, two, and three of this edition, our debt to previous editors is great, especially to F. L. Lucas's edition of *The Complete Works of John Webster* (London, 1927), and for this volume to Fredson Bowers's edition of *The Dramatic Works of Thomas Dekker*, Cyrus Hoy's *Introductions, Notes, and Commentaries* to that edition, and Bowers's *The Dramatic Works in the Beaumont and Fletcher Canon*.

Thanks for research grants, leave, fellowships, and equivalent support are due to the University of Auckland, Victoria University of Wellington, the Folger Shakespeare Library, Washington, D.C., and the Huntington Library, San Marino, California (Meyer Fellowship).

We are again grateful to the librarians and staff of all the libraries where we have consulted texts, theatre archives, and other material, and for permission to reproduce title-pages and illustrations.

To our copy editor, Janet Hughes, we owe our thanks; and many colleagues and friends have aided our work on this final volume of the edition, among whom mention should be made of John Baker, Peter Blayney (for generously making available his map of the St Paul's Cathedral precinct), Christopher Brooks, Gisella Carr, Charles Edelman, Elisabeth Dutton, Andrew Gurr, Cynthia Herrup, David Hoeniger, Nicole Jackson, Hester Lees-Jeffries, Lori Leigh, Jeremy Lopez, Peter Mackay, Jean-Christophe Mayer, Liam McIlvanney, Geoff Miles, Perry Mills and Edward's Boys, Glyn Parry, Arthur Pomeroy, Peter Roberts, Elizabeth Schafer, Marco Sonzogni, and Heidi Thomson. Thanks are also due to David Lawrence and the student cast and crew of both *Sir Thomas Wyatt* and *Northward Ho*, and to James Davenport and his scenography students for *Northward Ho*, at Victoria University of Wellington; also to Ralph Allen Cohen and actors from the Blackfriars Theater of the American Shakespeare Center and to Paul Menzer and his postgraduate students at Mary Baldwin University for their theatrical explorations of scenes from *The Fair Maid of the Inn*; and to scholars at the Folger Shakespeare Library for an inspired reading to trace the diamonds in *Westward Ho*. To our families and friends, as always, our heartfelt gratitude.

We acknowledge also the patience and support of Robert Cross of Image Services at Victoria University of Wellington, of Jason Darwin of

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David Gunby, Emeritus Professor of English,  
University of Canterbury, Christchurch, New Zealand

David Carnegie, Emeritus Professor of Theatre,  
Victoria University of Wellington, New Zealand

MacDonald P. Jackson, Emeritus Professor of English,  
University of Auckland, New Zealand

## List of abbreviations

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Earlier volumes of this edition are cited as *Webster*, I, II, and III respectively. Unless otherwise noted, all citations of classical works are from Loeb Classical Library editions, and all biblical quotations from the Geneva Bible. Shakespeare references use abbreviated titles without authorship citation (see under Shakespeare below). Works prior to the eighteenth century are published in London unless it is specified otherwise.

### I. WORKS BY WEBSTER

#### a. ABBREVIATIONS

See The Webster canon: a revised chronological listing (*Webster*, III, xl–xli) for full titles, chronological listing, and publication details. Webster is referred to in the Commentary as W. ‘Stage direction’ is abbreviated as SD and ‘Speech prefix’ as SP.

<i>AddM</i>	W’s Additions to <i>The Malcontent</i>
<i>AQL</i>	<i>Anything for a Quiet Life</i>
<i>AV</i>	<i>Appius and Virginia</i>
<i>CC</i>	<i>A Cure for a Cuckold</i>
<i>Char.</i>	<i>New Characters</i>
<i>DLC</i>	<i>The Devil’s Law-Case</i>
<i>DM</i>	<i>The Duchess of Malfi</i>
<i>FMI</i>	<i>The Fair Maid of the Inn</i>
<i>IndM</i>	Induction to <i>The Malcontent</i>
<i>KWW</i>	<i>Keep the Widow Waking</i>
<i>MonC</i>	<i>A Monumental Column</i>
<i>MonH</i>	<i>Monuments of Honour</i>
<i>NHo</i>	<i>Northward Ho</i>
<i>Ode</i>	<i>Ode</i>
<i>Prog.</i>	<i>Progeny of . . . Prince James</i>
<i>STW</i>	<i>Sir Thomas Wyatt</i>
<i>ToAM</i>	<i>To . . . Anthony Munday</i>
<i>ToHC</i>	<i>To . . . Henry Cockeram</i>

## LIST OF ABBREVIATIONS

<i>ToTH</i>	<i>To . . . Thomas Heywood</i>
<i>WD</i>	<i>The White Devil</i>
<i>WHo</i>	<i>Westward Ho</i>

b. PRINCIPAL EDITIONS OF WEBSTER,  
 DEKKER, AND FLETCHER

Editions are cited by editor and, where necessary, by date.

Bowers	<i>The Dramatic Works of Thomas Dekker</i> , ed. Fredson Bowers, 4 vols. (Cambridge, 1953–61). (Where confusion might arise, this edition is abbreviated as Bowers, <i>Dekker</i> , and where reference is to the 1964 reprint with corrections, this is identified as Bowers, <i>Dekker</i> 1964). Non-dramatic works of Dekker are cited from early printed editions.
Bowers	<i>The Dramatic Works in the Beaumont and Fletcher Canon</i> , gen. ed. Fredson Bowers, 10 vols. (Cambridge, 1966–96) (Where confusion might arise, this edition is abbreviated as Bowers, <i>Beaumont and Fletcher</i> .)
Colman	<i>The Dramatic Works of Beaumont and Fletcher</i> , ed. George Colman, 10 vols. (London, 1778)
Dyce	<i>The Works of Beaumont &amp; Fletcher</i> , ed. Alexander Dyce, 11 vols. (London, 1843–46)
Dyce 1	<i>The Works of John Webster</i> , ed. Alexander Dyce, 4 vols. (London, 1830)
Dyce 2	<i>The Works of John Webster</i> , ed. Alexander Dyce (London, 1857)
Hazlitt	<i>The Dramatic Works of John Webster</i> , ed. William Hazlitt, 4 vols. (London, 1857)
Langbaine	<i>The Works of Mr. Francis Beaumont, and Mr. John Fletcher</i> , Intro. Gerard Langbaine, 7 vols. (London, 1711)
Lucas	<i>The Complete Works of John Webster</i> , ed. F. L. Lucas, 4 vols. (London, 1927)
Martin 1930	E. M. F. Martin, 'A Critical Edition of <i>The Famous Historie of Sir Thomas Wyatt</i> ', University of London unpublished thesis (1930)

## LIST OF ABBREVIATIONS

- Seward *The Works of Mr. F. Beaumont and Mr. J. Fletcher*, ed. Lewis Theobald, Thomas Seward, and Sidrach Sympson, 10 vols. (London, 1750)
- Weber *The Works of Beaumont and Fletcher*, ed. Henry Weber, 14 vols. (Edinburgh, 1812)

## 2. FREQUENTLY-QUOTED AUTHORS

When reference is made to several plays or other works by one author, the author's name in this list will be followed by the edition(s) cited. Thus, e.g., a note in the Commentary to Jonson, *Sejanus*, may be amplified by reference in this list to *The Cambridge Edition of the Works of Ben Jonson* gen. eds. David Bevington, Martin Butler and Ian Donaldson, 7 vols. (Cambridge, 2012).

- Castiglione Baldassare Castiglione, *The Courtier of Counte Baldessar Castilio Diuided into Foure Bookes*, trans. Thomas Hoby (1603). Signature references are to Book Three.
- Chapman *The Plays of George Chapman: The Comedies*, gen. ed. Allan Holaday (Urbana, Ill., 1970). For *Eastward Ho* see Jonson.
- Drayton, *Works* Michael Drayton, *Works*, ed. J. William Hebel et al., corrected ed., 5 vols. (Oxford, 1961)
- Fletcher *The Dramatic Works in the Beaumont and Fletcher Canon*, gen. ed. Fredson Bowers, 10 vols. (Cambridge 1966–96)
- Florio John Florio, *Queen Anna's New World of Words* (1611)
- Foxe, *Actes* John Foxe, *Actes and Monuments* (1596)
- Grafton, *Chronicle* Richard Grafton, *A Chronicle at Large* (1569)
- Greene, *Works* Robert Greene, *The Life and Complete Works in Prose and Verse*, ed. A. B. Grosart, 15 vols. (London, 1881–83)
- Harrison, 'Description' William Harrison, 'Description of England', in Raphael Holinshed, *Chronicles* (1587)

## LIST OF ABBREVIATIONS

- Henslowe, *Diary Henslowe's Diary*, ed. R. A. Foakes and R. T. Rickert (Cambridge, 1961)
- Heywood As in Volumes II and III, individual plays and other works by Heywood are cited from the first published edition, with act and scene numbers of the plays followed by signature references. This is a departure from the practice in Vol. I of citing from Shepherd's 1874 *Works*.
- Holinshed, *Chronicles* Raphael Holinshed, *The First and Second Volumes of Chronicles* (1587)
- Jonson Ben Jonson, *The Cambridge Edition of the Works of Ben Jonson*, gen. eds. David Bevington, Martin Butler and Ian Donaldson, 7 vols. (Cambridge, 2012). *Eastward Ho* is cited without authors (Chapman, Jonson and Marston), from this edition. Previous Webster volumes have cited the Herford and Simpson *Ben Jonson* (Oxford, 1925–52).
- Kyd *The Works of Thomas Kyd*, ed. Frederick S. Boas (Oxford, 1901)
- Lyly *The Complete Works of John Lyly*, ed. R. W. Bond, 3 vols. (Oxford, 1902)
- Marlowe *The Complete Works of Christopher Marlowe*, ed. Fredson Bowers, 2nd ed., 2 vols. (Cambridge, 1981)
- Marston *The Poems of John Marston*, ed. Arnold Davenport, (Liverpool, 1961)  
*Antonio's Revenge*, ed. Reaveley Gair, Revels Plays, (Manchester and Baltimore, 1968)  
*The Malcontent*, ed. G. K. Hunter, Revels Plays, (London, 1975)
- Massinger *The Plays and Poems of Philip Massinger*, ed. Philip Edwards and Colin Gibson, 5 vols. (Oxford, 1976)
- Middleton *Thomas Middleton: The Collected Works*, gen. eds. Gary Taylor and John Lavagnino (Oxford, 2007)
- Nashe *The Works of Thomas Nashe*, ed. R. B. McKerrow, 4 vols. (London, 1910)
- Overbury *New and Choise Characters* (1615)  
*Characters* (1615)

## LIST OF ABBREVIATIONS

- Peele *The Dramatic Works of George Peele*, ed. C. T. Prouty et al., 3 vols. (New Haven Conn., 1952–70)
- Scot, *Disc. Witchcraft* Reginald Scot, *The Discoverie of Witchcraft* (1584)
- Shakespeare William Shakespeare, *The Riverside Shakespeare*, ed. G. Blakemore Evans et al. (Boston, 1974). Play titles, without Shakespeare's name, are abbreviated as in *A Complete and Systematic Concordance to the Works of Shakespeare*, ed. Marvin Spevack, 9 vols. (Hildesheim, 1968–80).
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- Stow, *Survey* John Stow, *A Survey of London*, ed. Charles Lethbridge Kingsford, 2 vols. (Oxford, 1908)
- Topsell, *Beastes* Edward Topsell, *The Historie of Foure-footed Beastes* (1607)
- Topsell, *Serpents* Edward Topsell, *The Historie of Serpents* (1608)
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- Cunnington, 17th C C. Willett and Phillis Cunnington, *Handbook of English Costume in the Seventeenth Century*, 3rd ed. (London, 1972)
- DEEP *Database of Early English Playbooks*. Online database at URL: <http://deep.sas.upenn.edu> (version current May 2017)
- Dessen and Thomson Alan C. Dessen and Leslie Thomson, *A Dictionary of Stage Directions in English Drama, 1580–1642* (Cambridge, 1999)
- Edwards Philip Edwards, 'The Danger not the Death: The Art of John Fletcher', in John Russell Brown and Bernard Harris (eds.), *Jacobean Theatre* (London, 1960), pp. 159–78
- EBBA *English Broadside Ballad Archive*. Online database at URL: <https://ebba.english.ucsb.edu> (version current May 2017)
- EEBO *Early English Books Online*. Online database at URL: <http://eebo.chadwyck.com> (version current May 2017)
- Forker Charles R. Forker, *Skull Beneath the Skin: The Achievement of John Webster* (Carbondale, Ill., 1986)
- Gair Reaveley Gair, *The Children of Paul's: The Story of a Theatre Company, 1553–1608* (Cambridge, 1982)
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- Harben Henry A. Harben, *A Dictionary of London* (London, 1918)
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- Leech Clifford Leech, 'Three Times *Ho* and a Brace of Widows: Some Plays for the Private Theatre', in David Galloway (ed.), *The Elizabethan Theatre III* (London, 1973)

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- LION *Literature Online*. Online database at URL: <http://lion.chadwyck.com> (version current May 2017)
- MacIntyre Jean MacIntyre, *Costumes and Scripts in the Elizabethan Theatres* (Edmonton, 1992)
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- Maxwell Baldwin Maxwell, 'The Source of the Principal Plot of *The Fair Maid of the Inn*', *Modern Language Notes* LIX, 2, pp. 124–7.
- MoEML *The Map of Early Modern London*. Online database at URL: <http://mapoflondon.uvic.ca> (version current May 2017)
- MSR Malone Society Reprints (Oxford)
- Nares, *Glossary* Robert Nares, *A Glossary*, ed. James O. Halliwell and Thomas Wright (London, 1872)
- Nicoll Allardyce Nicoll, 'The Dramatic Portrait of George Chapman', *PQ* XLI (1962), pp. 215–28
- N&Q *Notes and Queries*
- OCD M. Cary et al., eds., *The Oxford Classical Dictionary* (Oxford, 1949)
- OCL David M. Walker, *The Oxford Companion to Law* (Oxford, 1980)
- OED *Oxford English Dictionary*. Online database at URL: [www.oed.com](http://www.oed.com) (version current May 2017)

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- PBSA*     *Papers of the Bibliographical Society of America*
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- Staines     John D. Staines, *The Tragic Histories of Mary Queen of Scots, 1560–1690* (Farnham and Burlington, Vt., 2009)
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