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978-1-107-19586-8 — The Tragedy of King Lear
William Shakespeare, Introduction by Lois Potter, Edited by Jay Halio
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THE NEW CAMBRIDGE SHAKESPEARE

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THE TRAGEDY OF KING LEAR

For this updated critical edition of *King Lear*, Lois Potter has written a completely new introduction, taking account of recent productions and reinterpretations of the play, with particular emphasis on its afterlife in global performance and adaptation.

The edition retains the Textual Analysis of the previous editor, Jay L. Halio, shortened and with a new preface by Brian Gibbons. Professor Halio, accepting that we have two versions of equal authority, the one derived from Shakespeare's rough drafts, the other from a manuscript used in the playhouses during the seventeenth century, chooses the Folio as the text for this edition. He explains the differences between the two versions and alerts the reader to the rival claims of the quarto by means of a sampling of parallel passages in the Textual Analysis and by an appendix which contains annotated passages unique to the quarto.

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The First Quarto of Romeo and Juliet, edited by Lukas Erne
The Taming of a Shrew: The 1594 Quarto, edited by Stephen Roy Miller

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THE TRAGEDY OF KING LEAR

Third Edition

Edited by

JAY L. HALIO

Emeritus Professor of English, University of Delaware

With a new introduction by

LOIS POTTER

Emeritus Professor of English, University of Delaware

Textual Introduction edited, with a new preface, by

BRIAN GIBBONS



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IN MEMORIAM
PHILIP BROCKBANK, 1922–1989

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PREFACE TO THE THIRD EDITION

This edition of *King Lear* retains the text established by Jay L. Halio, which is based on the version published in 1623 in the collection of Shakespeare's plays known as the First Folio. It also retains the magisterial textual introduction, slightly shortened by General Editor Brian Gibbons, in which Professor Halio shows the complexity of the arguments about the relationship of the Folio text to the one published in 1608. I have also retained Professor Halio's notes.

My contribution has been the writing of a new critical introduction. In doing this, I have been conscious of two enormous differences between my situation and that of my predecessor. First, my readers will have access, on the internet, to far more information than a single introduction can summarize. Second, much current academic study is 'presentist' – that is, more concerned with the reception of a work in the present than with how it might have looked to its original public.

I have tried to indicate how *King Lear* has been transformed over the centuries in accordance with changing expectations and desires. This has meant paying more attention than usual to adaptations of the play and to modern productions that have challenged what they took to be its attitude to family, gender, authority, and religion. This is not a definitive account of *King Lear*; it simply indicates the richness of creative and critical responses that it has inspired. Professor Halio's notes to the play offer a more consistent interpretation and thus provide an alternative to my approach. I hope that readers will arrive at their own interpretations of the play by choosing among the various alternatives presented here. There are as many *Lears* as there are productions and critical interpretations of the play. Some of these are 'wrong' in the sense that they approach the play from perspectives that can be shown not to have existed when it was first performed, and yet 'right' in that they speak to the needs of a modern reader or spectator. It is important to bear this distinction in mind.

Professor Halio, a former colleague at the University of Delaware, has been consistently generous in his response to my work. Brian Gibbons, the General Editor of this series, has been very helpful, as has Emily Hockley of Cambridge University Press. I have benefitted greatly from their suggestions. Thanks also to Leigh Mueller, my copy-editor, and to Margaret Berrill, for reading the proofs. For permission to use their photographs, I thank the British Library, the Folger Shakespeare Library, the Schomburg Center for Research in Black Culture at The New York Public Library, the Stratford Festival of Canada, Mark Douet, Jonathan Keenan, and Sara Krulwich. I am particularly grateful to Nancy Meckler for helping me get a photograph of her 2017 production for Shakespeare's Globe.

PREFACE TO THE FIRST EDITION

In the quarto and the Folio, *King Lear* presents two significantly different versions of Shakespeare's play, one closer to the composition as he originally conceived it (Q), the other closer to an actual staged production after revision (F). The two versions involve a host of variant readings in addition to unique passages, alternative speech assignments, missing stage directions, and other divergences, besides numerous printer's errors. Editors have hitherto thought that by conflating, or splicing, the two versions they could approach what they assumed to be the 'ideal' form of the play, apparently lost; but this belief violates theatrical tradition and otherwise has little to support it.

Establishing the definitive text of such a fluid enterprise as a play is in its evolution from conception through performance under a variety of exigencies becomes impossible, unless one arbitrarily decides (as past scholars usually have done) that the last published version in the author's lifetime in which the author had a hand is 'definitive'. Questions about the soundness of this procedure aside, what if the author had no hand in the publication of the work? Shakespeare was dead before half of his plays were published, and it is uncertain what role, if any, he played in the publication of any of the others, including *King Lear* in 1608. Although he oversaw the printing of his long poems, *Venus and Adonis* and *The Rape of Lucrece*, dedicated to his patron Southampton, he apparently cared much less about the publication of his dramatic works, leaving to generations of scholars the fascinating problems of establishing an authentic, if not definitive, edition of his plays. An authentic, not definitive, edition of *King Lear* is the goal of this one. Founded on a fresh examination of the texts as well as on the best available scholarship and criticism regarding the text, the total historical context (including theatrical data), and the study of extant sources, this edition tries to provide a clear, up-to-date, readable, and reliable version based on the Folio text of Shakespeare's *King Lear*. Throughout, the emphasis is upon the play *as a play*, not just a literary document, though it is that too, of course, and the Commentary accordingly ignores neither aspect of the work.

Modern editors of Shakespeare owe enormous debts to the countless scholars, editors, critics, and theatre professionals who have preceded them. Wherever possible, I have tried to record specific debts in footnotes or Commentary, but more generalized and personal debts must be acknowledged here. Many friends and scholars have lent assistance by reviewing various parts of the typescript in preparation and making invaluable suggestions and often corrections of error or misunderstanding. Donald Foster, Trevor Howard-Hill, and Gary Taylor all read the Textual Analysis in its original form; it appears here much changed as a result of their suggestions and those of Philip Brockbank who, until his death, served as General Editor of the New Cambridge Shakespeare. Thomas Clayton, Richard Knowles, and George Walton Williams read the original *and* the revised versions of that analysis – a service well

beyond the call of collegiality and friendship. Indeed, Thomas Clayton read all of the Introduction, except the stage history, which Marvin Rosenberg read in an earlier form. Philip Brockbank also vetted the original version of the section on dates and sources, which (like the Textual Analysis) has been entirely reorganized and revised according to his recommendations. I am sure, had he lived, he would have made further recommendations concerning other sections of the Introduction, which then would have profited from his advice and counsel. Since his death, Brian Gibbons, who has succeeded him as General Editor, has been of great assistance, offering many suggestions and not a few corrections of detail. It was, in fact, his suggestion to follow the example of John Hazel Smith's edition of *Bussy D'Ambois*, and include a sampling of parallel passages from quarto and Folio to highlight the kinds of changes that occur between them. The Associate General Editors, Robin Hood and A. R. Braunmuller, have also been most helpful in making suggestions and corrections. Sarah Stanton has advised me on various aspects of format and procedure, and Paul Chipchase's copy-editing has been both thorough and acutely perceptive. To all of these dedicated professionals, I express my gratitude and exempt them from any errors or infelicities that remain. They are of my own making and my own responsibility.

Several scholars have generously permitted me to see their work in typescript or in proof. Among them are J. Leeds Barroll, Peter Blayney, Frank Brownlow, G. Blakemore Evans, F. D. Hoeniger, Arthur King, Alexander Leggatt, and Stanley Wells. Others have kindly sent me offprints or pre-prints of articles or have answered queries concerning some aspect of *King Lear*. These scholars have demonstrated once again that Shakespearean – indeed, all – scholarship at its best is always a collaborative venture.

I must also express gratitude to the following libraries and their staffs, who have been unfailingly co-operative and helpful: the University of Delaware Library, the Folger Shakespeare Library, the British Library, the Shakespeare Centre Library, and the Library of Congress. Several graduate students and secretarial staff have assisted in various aspects of research or preparation: Kate Rodowsky, Patience Philips, Susan Savini, Suzanne Potts, and Victoria Gray cheerfully carried out duties that must often have seemed at least tedious. To the Trustees of the University of Delaware, I owe thanks for awarding me a sabbatical leave in the autumn term of 1987 and for a research grant in the summer of 1988. Such assistance has greatly facilitated work on this edition.

J. L. H.

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*. Other editions of Shakespeare are abbreviated under the editor's surname (Theobald, Duthie) unless they are the work of more than one editor. In such cases, an abbreviated series title is used (Cam.). When more than one edition by the same editor is cited, later editions are discriminated with a raised figure (Rowe²). All quotations from Shakespeare, except those from *King Lear*, use the text and lineation of *The Riverside Shakespeare*, under the general editorship of G. Blakemore Evans.

1. 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 Night's 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>Shr.</i>	<i>The Taming of the Shrew</i>
<i>STM</i>	<i>Sir Thomas More</i>

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List of Abbreviations and Conventions

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

2. Other Works Cited and General References

Abbott	E. A. Abbott, <i>A Shakespearian Grammar</i> , 1894
<i>Bell's Shakespeare</i>	[Francis Gentleman], note to <i>King Lear</i> in <i>Bell's Edition of Shakespeare's Plays, as they are now performed at the Theatres Royal in London</i> , 9 vols., 1774, II
Berlin	Normand Berlin, <i>The Secret Cause: A Discussion of Tragedy</i> , 1981
Bevington	<i>King Lear</i> , ed. David Bevington, 1988 (Bantam)
Blayney	Peter W. M. Blayney, <i>The Texts of 'King Lear' and Their Origins</i> , 2 vols., I (1982)
Booth	Stephen Booth, 'King Lear', <i>Macbeth</i> , <i>Indefinition, and Tragedy</i> , 1983
Boswell	<i>Third Variorum Edition of Works of William Shakespeare</i> , ed. Edmond Malone, 21 vols., 1821
Bradley	A. C. Bradley, <i>Shakespearean Tragedy</i> , 2nd edn, 1905
Bratton	<i>King Lear</i> , ed. J. S. Bratton, 1987 (Plays in Performance)
Brockbank	Philip Brockbank, 'Upon Such Sacrifices', The British Academy Shakespeare Lecture, 1976
Bullough	<i>Narrative and Dramatic Sources of Shakespeare</i> , ed. Geoffrey Bullough, 8 vols., 1957–75, VII (1973)
Cam.	<i>The Works of William Shakespeare</i> , ed. W. G. Clark, J. Glover, and W. A. Wright, 1863–6 (Cambridge Shakespeare)
Capell	<i>Mr William Shakespeare his Comedies, Histories, and Tragedies</i> , ed. Edward Capell, 10 vols., 1767–8, IX
Cavell	Stanley Cavell, <i>Must We Mean What We Say?</i> , 1969
Cercignani	Fausto Cercignani, <i>Shakespeare's Works and Elizabethan Pronunciation</i> , 1981
Chambers	E. K. Chambers, <i>William Shakespeare: A Study of Facts and Problems</i> , 2 vols., 1930
Clayton	Thomas Clayton, 'Is this the promis'd end?: revision in the role of the king', in <i>Division</i> , pp. 121–41
Colie	Rosalie Colie, 'The energies of endurance: biblical echo in <i>King Lear</i> ', in <i>Some Facets</i> , pp. 117–44
Collier	<i>The Complete Works of William Shakespeare</i> , ed. J. P. Collier, 6 vols., 1858
Colman	E. A. M. Colman, <i>The Dramatic Use of Bawdy in Shakespeare</i> , 1974
conj.	conjecture
corr.	corrected
Cotgrave	Randall Cotgrave, <i>A Dictionarie of the French and English Tongues</i> , 1611

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Danby	John F. Danby, <i>Shakespeare's Doctrine of Nature</i> , 1948, reprinted 1961
Davenport	A. Davenport, 'Notes on <i>King Lear</i> ', <i>N&Q</i> , n.s., 98 (1953), 20–2
Dent	R. W. Dent, <i>Shakespeare's Proverbial Language: An Index</i> , 1981
<i>Division</i>	Gary Taylor and Michael Warren (eds.), <i>The Division of the Kingdoms: Shakespeare's Two Versions of 'King Lear'</i> , 1983
Doran	Madeleine Doran, <i>The Text of 'King Lear'</i> , 1931, reprinted 1967
Duthie	<i>King Lear: A Critical Edition</i> , ed. George Ian Duthie, 1949
Dyce	<i>The Works of William Shakespeare</i> , ed. Alexander Dyce, 6 vols., 1857
<i>ELR</i>	<i>English Literary Renaissance</i>
Elton	William Elton, ' <i>King Lear</i> ' and the Gods, 1966
F	<i>Mr William Shakespeares Comedies, Histories, and Tragedies</i> , 1623 (First Folio)
F2	<i>Mr William Shakespeares Comedies, Histories, and Tragedies</i> , 1632 (Second Folio)
F3	<i>Mr William Shakespeares Comedies, Histories, and Tragedies</i> , 1663–4 (Third Folio)
F4	<i>Mr William Shakespeares Comedies, Histories, and Tragedies</i> , 1685 (Fourth Folio)
<i>FQ</i>	Edmond Spenser, <i>The Faerie Queene</i> , 1596
Furness	<i>King Lear</i> , ed. Horace Howard Furness, 1880 (New Variorum)
Globe	<i>The Globe Shakespeare</i> , ed. W. G. Clark and W. A. Wright, 1864
Goldring	Beth Goldring, 'Cor.'s rescue of Kent', in <i>Division</i> , pp. 143–51
Granville-Barker	Harley Granville-Barker, <i>Prefaces to Shakespeare</i> , 2 vols., 1946, 1
Greg, <i>Editorial Problem</i>	W. W. Greg, <i>The Editorial Problem in Shakespeare</i> , 1942, 2nd edn, 1951
Greg, <i>SFF</i>	W. W. Greg, <i>The Shakespeare First Folio</i> , 1955
Greg, <i>Variants</i>	W. W. Greg, <i>The Variants in the First Quarto of 'King Lear'</i> , 1940
Halio	<i>King Lear</i> , ed. Jay L. Halio, 1973 (Fountainwell)
Hanmer	<i>The Works of Shakespear</i> , ed. Thomas Hanmer, 1743–4
Harbage	<i>King Lear</i> , ed. Alfred Harbage, 1958 (Penguin)
Harsnett	Samuel Harsnett, <i>A Declaration of Egregious Popish Impostures</i> , 1603
Heilman	Robert Heilman, <i>This Great Stage: Image and Structure in 'King Lear'</i> , 1948, reprinted 1963
Hinman	Charlton K. Hinman, <i>The Printing and Proofreading of the First Folio of Shakespeare</i> , 2 vols., 1963
Hoeniger	F. D. Hoeniger, <i>Medicine and Shakespeare in the English Renaissance</i> , 1992
Holland	Norman N. Holland, <i>The Shakespearean Imagination</i> , 1964
Hunter	<i>King Lear</i> , ed. G. K. Hunter, 1972 (New Penguin)
Jackson	MacDonald P. Jackson, 'Fluctuating variation: author, annotator, or actor', in <i>Division</i> , pp. 313–49
Jennens	<i>King Lear</i> , ed. Charles Jennens, 1770
Johnson	<i>The Plays of William Shakespeare</i> , ed. Samuel Johnson, 8 vols., 1765, vi
Joseph	Sister Miriam Joseph, <i>Shakespeare's Use of the Arts of Language</i> , 1947
Kerrigan	John Kerrigan, 'Revision, adaptation, and the Fool in <i>King Lear</i> ', in <i>Division</i> , pp. 195–245

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List of Abbreviations and Conventions

King	Arthur King, <i>Materials for the Study of 'King Lear'</i> (in preparation)
<i>King Lear</i>	<i>The History of King Lear</i> (1605) (Malone Society Reprints), 1907
Kittredge	<i>King Lear</i> , ed. George Lyman Kittredge, 1940
Knight	<i>The Pictorial Shakespeare</i> , ed. Charles Knight, 6 vols., 1839
Kökeritz	Helge Kökeritz, <i>Shakespeare's Pronunciation</i> , 1953
Mack	Maynard Mack, ' <i>King Lear</i> in Our Time', 1965
McLeod	Randall McLeod, ' <i>Gon.</i> No more, the text is foolish', in <i>Division</i> , pp. 153–93
Malone	<i>The Plays and Poems of William Shakespeare</i> , ed. Edmond Malone, 10 vols., 1790, viii
Massai	Sonia Massai, 'Nahum Tate's revision of Shakespeare's <i>King Lear</i> ', <i>SEL</i> 40 (2000), 435–50.
Meagher	John C. Meagher, 'Vanity, Lear's feather, and the pathology of editorial annotation', in Clifford Leech and J. M. R. Margeson (eds.), <i>Shakespeare 1971</i> , Toronto, 1972, pp. 244–59
<i>MLR</i>	<i>Modern Language Review</i>
Montaigne	<i>The Essayes of Michael Lord of Montaigne</i> , trans. John Florio, 6 vols., 1897 (Temple Classics)
<i>MP</i>	<i>Modern Philology</i>
Muir	<i>King Lear</i> , ed. Kenneth Muir, 1963 (Arden)
<i>N&Q</i>	<i>Notes and Queries</i>
Noble	Richmond Noble, <i>Shakespeare's Biblical Knowledge</i> , 1935
NS	<i>King Lear</i> , ed. George Ian Duthie and John Dover Wilson, 1960, 1968 (New Shakespeare)
<i>OED</i>	<i>Oxford English Dictionary</i>
Onions	C. T. Onions, <i>A Shakespeare Glossary</i> , enlarged and revised, Robert D. Eagleson, 1986
Oxford	<i>William Shakespeare: The Complete Works</i> , gen. eds. Stanley Wells and Gary Taylor, 1986
Partridge	Eric Partridge, <i>Shakespeare's Bawdy</i> , 3rd edn, 1969
<i>PBSA</i>	<i>Papers of the Bibliographical Society of America</i>
Peat	Derek Peat, 'And that's true too: <i>King Lear</i> and the tension of uncertainty', <i>S.Sur.</i> , 33 (1980), 43–53
Perrett	Wilfrid Perrett, <i>The King Lear Story from Geoffrey of Monmouth to Shakespeare</i> , Berlin, 1904
Pope	<i>The Works of Shakespear</i> , ed. Alexander Pope, 1723–5
Q	<i>M. William Shake-speare: HIS True Chronicle Historie of the life and death of King Lear and his three Daughters</i> , 1608 (first quarto)
Q2	<i>M. William Shake-speare, HIS True Chronicle Historie of the life and death of King Lear, and his three Daughters</i> [1619] (second quarto)
Qq	quartos
Reibetanz	John Reibetanz, <i>The Lear World</i> , Toronto, 1977
<i>RES</i>	<i>Review of English Studies</i>
Riverside	<i>The Riverside Shakespeare</i> , gen. ed. G. Blakemore Evans, 1974
Rosenberg	Marvin Rosenberg, <i>The Masks of 'King Lear'</i> , 1972
Rowe	<i>The Works of Mr William Shakespeare</i> , ed. Nicholas Rowe, 6 vols., 1709, v

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Rowe ²	<i>The Works of Mr William Shakespeare</i> , ed. Nicholas Rowe, 2nd edn, 8 vols., 1714
Rubenstein	Frankie Rubenstein, <i>A Dictionary of Shakespeare's Sexual Puns and Their Significance</i> , 1984
Salingar	Leo Salingar, <i>Dramatic Form in Shakespeare and the Jacobean</i> , 1986
SB	<i>Studies in Bibliography</i>
Schmidt	Alexander Schmidt, <i>A Shakespeare-Lexicon</i> , 3rd edn, Breslau, 1901
Schmidt 1879	<i>King Lear</i> , ed. Alexander Schmidt, Berlin, 1879
SD	stage direction
SFNL	<i>Shakespeare on Film Newsletter</i>
SH	speech heading
Shaheen	Naseeb Shaheen, <i>Biblical References in Shakespeare's Tragedies</i> , 1987
Sisson	C. J. Sisson, <i>New Readings in Shakespeare</i> , 2 vols., 1956, II
<i>Some Facets</i>	Rosalie L. Colie and F. T. Flahiff (eds.), <i>Some Facets of 'King Lear': Essays in Prismatic Criticism</i> , 1974
SP	<i>Studies in Philology</i>
Spurgeon	Caroline Spurgeon, <i>Shakespeare's Imagery and What It Tells Us</i> , 1935
SQ	<i>Shakespeare Quarterly</i>
S.St.	<i>Shakespeare Studies</i>
S.Sur.	<i>Shakespeare Survey</i>
Stampfer	Judah Stampfer, 'The catharsis of <i>King Lear</i> ', <i>S.Sur.</i> 13 (1960), 1–10
Staunton	<i>The Plays of Shakespeare</i> , ed. H. Staunton, 1858–60
Steevens	<i>The Plays of William Shakespeare</i> , ed. Samuel Johnson and George Steevens, 15 vols., 1793, XIV
Stone	P. W. K. Stone, <i>The Textual History of 'King Lear'</i> , 1980
subst.	substantively
Taylor, 'Censorship'	Gary Taylor, 'Monopolies, show trials, disaster, and invasion: <i>King Lear</i> and censorship', in <i>Division</i> , pp. 75–119
Taylor, 'Date and authorship'	Gary Taylor, ' <i>King Lear</i> : the date and authorship of the Folio version', in <i>Division</i> , pp. 351–468
Taylor, 'New source'	Gary Taylor, 'A new source and an old date for <i>King Lear</i> ', <i>RES</i> 132 (1982), 396–413
Taylor, 'War'	Gary Taylor, 'The war in <i>King Lear</i> ', <i>S.Sur.</i> 33 (1980), 27–34
<i>Textual Companion</i>	Stanley Wells and Gary Taylor, with John Jowett and William Montgomery, <i>William Shakespeare: A Textual Companion</i> , 1987
Theobald	<i>The Works of Shakespeare</i> , ed. Lewis Theobald, 7 vols., 1733, V
uncorr.	uncorrected
Urkowitz	Steven Urkowitz, <i>Shakespeare's Revision of 'King Lear'</i> , 1980
Urkowitz, 'Editorial tradition'	Steven Urkowitz, 'The base shall to th'legitimate: the growth of an editorial tradition', in <i>Division</i> , pp. 23–43
Warburton	<i>The Works of Shakespeare</i> , ed. William Warburton, 8 vols., 1747, VI
Warren, 'Albany and Edgar'	Michael Warren, 'Quarto and Folio <i>King Lear</i> and the interpretation of Albany and Edgar', in David Bevington and Jay L. Halio (eds.), <i>Shakespeare: Pattern of Excelling Nature</i> , 1978, pp. 95–107
Warren, 'Diminution'	Michael Warren, 'The diminution of Kent', in <i>Division</i> , pp. 59–73

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| Warren, R. | Roger Warren, 'The Folio omission of the mock trial: motives and consequences', in <i>Division</i> , pp. 45–57 |
| Werstine | Paul Werstine, 'Folio editors, Folio compositors, and the Folio text of <i>King Lear</i> ', in <i>Division</i> , pp. 247–312 |
| Wiles | David Wiles, <i>Shakespeare's Clomn</i> , 1987 |
| Wittreich | Joseph Wittreich, <i>'Image of that Horror': History, Prophecy, and Apocalypse in 'King Lear'</i> , 1984 |

Biblical quotations are taken from the Geneva Bible, 1560

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