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978-1-108-47351-4 — *Romeo and Juliet*

William Shakespeare, Introduction by Hester Lees-Jeffries, Edited by G. Blakemore Evans
Frontmatter

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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.

ROMEO AND JULIET

For this updated critical edition of *Romeo and Juliet*, Hester Lees-Jeffries has written a completely new Introduction. It draws on recent research in theatre to set *Romeo and Juliet* in its mid-1590s context, making connections with other plays by Shakespeare and other literature of the period, as well as with the social and cultural contexts of the day, with discussions of London and Italy; dancing and duelling; marriage, gender and sexuality. It includes detailed discussion of the play in performance from the Restoration to the present day, with a particular focus on film (including global cinema), music and dance, and also explores other adaptations and afterlives, including young-adult fiction. The edition retains the commentary and Textual Analysis of the previous editor, G. Blakemore Evans; the Textual Analysis is prefaced with a short note contextualising its conclusions in the light of more recent research.

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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
The First Quarto of The Merry Wives of Windsor, edited by David Lindley

ROMEO AND JULIET

Third Edition

Edited by

G. BLAKEMORE EVANS

With a new Introduction by

HESTER LEES-JEFFRIES



CAMBRIDGE
UNIVERSITY PRESS

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PREFACE TO THE THIRD EDITION

It is a privilege to have written a completely new Introduction to this edition of *Romeo and Juliet*, first published in 1984, which retains the text, commentary and Textual Analysis prepared by G. Blakemore Evans (1912–2005), and I'm grateful for Brian Gibbons's suggestion that I do so. This is a play that I love. My Introduction is informed by nearly twenty years of teaching Shakespeare's plays to university students, and by the knowledge that *Romeo and Juliet* is one of the most popular plays taught in secondary schools. I have particularly tried to bring together material which might pique the interest of students and teachers, as well as seeing this as an opportunity to make accessible to them recent research into the early modern theatre. I have largely resisted unpicking the minutiae of sources, readily available in Blakemore Evans's Commentary (which is almost entirely unchanged), instead aiming to set the play more generally in the context of literary and theatrical culture in the mid-1590s, and in that of early modern London. While the theatre performance history here is enormously selective and almost entirely English, I have welcomed the opportunity to write a little about global cinema and non-English adaptations and appropriations. I have written a short introduction to Blakemore Evans's Textual Analysis, framing it with some of the developments in textual scholarship since the 1980s, and have supplied a new Reading List. I'm aware that my work supersedes and so obscures the additions that Thomas Moisan (1948–2006) made to the Introduction and Reading List in 2003, from which I learned a great deal.

Almost all my preparation and much of the writing were undertaken during the coronavirus pandemic of 2020–1, which severely restricted library access. I could not have done this work without the myriad contributions of Shakespeare Twitter – too many names to include here (or, mostly, in footnotes). Claire Bourne and Jason Scott-Warren shared their unpublished work on Milton's 1623 folio; José Ramón Díaz Fernández, his film bibliography; and Holger Schott Syme, insights into repertory and personnel. Kim F. Hall pointed me to the Martin Luther King eulogy (p. 37). Saskia Baylis found the anonymous 'review' in the Shaftesbury Theatre archive (p. 51). David Jays advised on dance; Mary Simuyandi helped me to compile the resources on p. 80. Heather Knight shared unpublished archaeological reports on the Theatre and the Curtain. Jenna Omeltschenko at the National Theatre sent me the 'education pack' prepared for the 2021 NT film (pp. 77–9), including the shooting script; it was a delight to have discussed the planned theatre production with Emily Burns before everything changed. In 2018, I wrote a daily blog about *Romeo and Juliet*, my first #SlowShakespeare; I hugely value and enjoy my ongoing engagement with teachers through that and my subsequent #SlowShakespeare blogs.

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Pascale Aebischer, Ned Allen, Sophie Duncan, Caroline Gonda, Peter Holland, Veronica Horwell, Peter Kirwan, Laurie Maguire, Esther Osorio Whewell, Julie Sanders and Emma Smith are some of the people who have particularly kept me going, as have my friends, colleagues and (especially) students in the Cambridge Faculty of English and at St Catharine's College. Helen Cooper heroically read a (much) longer version of the Introduction, and was kind, wise and encouraging. Emily Hockley and, latterly, George Laver and Bethany Johnson at Cambridge University Press have been practical, encouraging, and very, very patient; Leigh Mueller was a model copy-editor. My friends sustain me, especially Ally Barrett, Miranda Griffin, Jane Grogan, Nicole Moreham, Sophie Read and Angus Vine, as do my family in New Zealand. This work is for my beloved mother, Sarah, a brilliant teacher and reader, my most enduring theatre companion.

PREFACE TO THE FIRST EDITION

Anyone who undertakes to edit *Romeo and Juliet* today owes a heavy debt to the whole editorial tradition, both textual and critical, especially to the work of Theobald, Capell, W. A. Wright, Dowden, Kittredge, Dover Wilson, G. I. Duthie, Richard Hosley and George W. Williams. I have tried as fully as possible to acknowledge this debt. But I must add a particular word of thanks to Professor Brian Gibbons, an Associate General Editor of this series, whose own Arden edition of *Romeo and Juliet* appeared in 1980, shortly after my work was under way, and to Professor Philip Brockbank, the General Editor. Their example and careful criticism, as well as their patience, though sorely tried, have been a source of great comfort and support.

I am, of course, deeply indebted to other friends and colleagues – to Dr Marie Edel, Professors John Klause, Richard Marius, Charles Shattuck and John H. Smith, all of whom read substantial parts of the manuscript and offered much helpful criticism, and to Professors Henry Hatfield, Albert Lord, Harry Levin, Marvin Spevack, Donald Stone and John Tobin, each of whom assisted me with information when I most needed it. My special thanks must also go to Miss Anne Macaulay, my secretary, and to my former student, Dr Kevin Cope, who checked the text and textual collations.

The Houghton Library and the Harvard Theatre Collection have been unfailingly helpful and have generously granted me permission to draw on some of their riches for most of the photographic illustrations. I am particularly grateful to Dr Jeanne Newlin, Curator of the Theatre Collection, and Miss Sandra LaFleur for their aid in assembling these illustrations. I also wish to thank Miss Sarah Stanton, Mr Michael Black, and, especially, Mr Paul Chipchase of the Cambridge University Press for their continual good offices in wrestling with a large and intractable manuscript and reducing it to something resembling form and substance. Some welcome financial aid was granted to me by the Harvard Graduate Society and the Hyder E. Rollins Memorial Fund.

Finally, as always, my deepest debt, and most lasting, is to my wife, whose support and companionship continue to be a ‘bounty as boundless as the sea’.

G.B.E.

Harvard University

ABBREVIATIONS AND CONVENTIONS

1. Shakespeare's Plays

All quotations from Shakespeare's plays in the Introduction are from the New Cambridge Shakespeare; quotations and line references to plays other than *Romeo and Juliet* in the commentary are to G. Blakemore Evans (ed.), *The Riverside Shakespeare*, 1974.

<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>LLL</i>	<i>Love's Labour's Lost</i>
<i>Lear</i>	<i>King Lear</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>
<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>

Wiv. *The Merry Wives of Windsor*
WT *The Winter's Tale*

2. Editions

Alexander	<i>Works</i> , ed. Peter Alexander, 1951
Bevington	<i>Works</i> , ed. David Bevington, 1980
Boswell	<i>Works</i> , ed. James Boswell, 1821
Bryant	<i>Romeo and Juliet</i> (Signet), ed. J. A. Bryant, 1964
Cam.	<i>Works</i> (Cambridge), ed. W. G. Clark, John Glover and W. A. Wright, 1863–6
Cam. ²	<i>Works</i> (Cambridge), ed. W. A. Wright, 1891–3
Capell	<i>Works</i> , ed. Edward Capell, [1768]
Collier	<i>Works</i> , ed. John P. Collier, 1842–4
Collier ²	<i>Works</i> , 2nd edn, 1853
Cowden Clarke	<i>Works</i> , ed. Charles and Mary Cowden Clarke, 1864–8
Craig	<i>Works</i> (Oxford), ed. W. J. Craig, 1891
Crofts	<i>Romeo and Juliet</i> (Warwick), ed. J. E. Crofts, 1936
Daniel	<i>Romeo and Juliet</i> , ed. P. A. Daniel, 1875
Deighton	<i>Romeo and Juliet</i> , ed. K. Deighton, 1893
Delius	<i>Werke</i> , ed. Nicolaus Delius, 1854–60
Dowden	<i>Romeo and Juliet</i> (Arden), ed. E. Dowden, 1900
Durham	<i>Romeo and Juliet</i> (Yale), ed. W. H. Durham, 1917
Dyce	<i>Works</i> , ed. Alexander Dyce, 1857
Dyce ²	<i>Works</i> , 2nd edn, 1864–7
Erne	<i>The First Quarto of Romeo and Juliet</i> (Cambridge), ed. Lukas Erne, 2007
F	First Folio, <i>Works</i> , 1623
F2	Second Folio, <i>Works</i> , 1632
F3	Third Folio, <i>Works</i> , 1664
F4	Fourth Folio, <i>Works</i> , 1685
Furness	<i>Romeo and Juliet</i> (Variorum), ed. H. H. Furness, 1871
Gibbons	<i>Romeo and Juliet</i> (Arden), ed. Brian Gibbons, 1980
Globe	<i>Works</i> , ed. W. G. Clark and W. A. Wright, 1864
Hankins	<i>Romeo and Juliet</i> (Pelican), ed. J. E. Hankins, 1960
Hanmer	<i>Works</i> , ed. Thomas Hanmer, 1743–4
Hazlitt	<i>Works</i> , ed. William Hazlitt, 1852
Hoppe	<i>Romeo and Juliet</i> , ed. H. R. Hoppe, 1947
Hosley	<i>Romeo and Juliet</i> (New Yale), ed. Richard Hosley, 1954
Houghton	<i>Romeo and Juliet</i> (New Clarendon), ed. R. E. C. Houghton, 1947
Hudson	<i>Works</i> , ed. Henry Hudson, 1851–6
Johnson	<i>Works</i> , ed. Samuel Johnson, 1765
Keightley	<i>Works</i> , ed. Thomas Keightley, 1864
Kittredge	<i>Romeo and Juliet</i> , ed. G. L. Kittredge, 1940
Knight	<i>Works</i> , ed. Charles Knight, 1838–43
Levenson	<i>Romeo and Juliet</i> (Oxford), ed. Jill L. Levenson, 2000
Loehlin	<i>Romeo and Juliet</i> (Shakespeare in Production), ed. James N. Loehlin, 2002
Malone	<i>Works</i> , ed. Edmond Malone, 1790

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McMullan	<i>Romeo and Juliet</i> (Norton Critical Editions), ed. Gordon McMullan, 2017
Mommsen	<i>Romeo und Julia</i> , ed. Tycho Mommsen, 1859
Munro	<i>Works</i> (London), ed. John Munro, 1958
NS	<i>Romeo and Juliet</i> (New Shakespeare), ed. J. Dover Wilson and G. I. Duthie, 1955
Neilson	<i>Works</i> , ed. W. A. Neilson, 1906
Pope	<i>Works</i> , ed. Alexander Pope, 1723–5
Pope ²	<i>Works</i> , 2nd edn, 1728
Q1	First quarto, <i>Romeo and Juliet</i> , 1597
Q2	Second quarto, <i>Romeo and Juliet</i> , 1599
Q3	Third quarto, <i>Romeo and Juliet</i> , 1609
Q4	Fourth quarto, <i>Romeo and Juliet</i> , n.d. [c. 1622]
Q5	Fifth quarto, <i>Romeo and Juliet</i> , 1637
Rann	<i>Works</i> , ed. Joseph Rann, 1768–[94]
Ridley	<i>Romeo and Juliet</i> (New Temple), ed. M. R. Ridley, 1935
Riverside	<i>The Riverside Shakespeare</i> , textual ed. G. Blakemore Evans, 1974
Rolfe	<i>Romeo and Juliet</i> , ed. W. J. Rolfe, 1879
Rowe	<i>Works</i> , ed. Nicholas Rowe, 1709
Rowe ²	<i>Works</i> , 2nd edn, 1709
Rowe ³	<i>Works</i> , 3rd edn, 1714
Singer	<i>Works</i> , ed. S. W. Singer, 1826
Singer ²	<i>Works</i> , 2nd edn, 1855–6
Sisson	<i>Works</i> , ed. C. J. Sisson, 1954
Spencer	<i>Romeo and Juliet</i> (New Penguin), ed. T. J. B. Spencer, 1967
Spevack	<i>Romeo and Juliet</i> (Blackfriars), ed. Marvin Spevack, 1970
Staunton	<i>Works</i> , ed. Howard Staunton, 1858–60
Steevens	<i>Works</i> , ed. George Steevens, 1773 (with Johnson), 1778, 1793
Theobald	<i>Works</i> , ed. Lewis Theobald, 1733
Theobald ²	<i>Works</i> , 2nd edn, 1740
Ulrici	<i>Romeo and Juliet</i> , ed. H. Ulrici, 1853
Warburton	<i>Works</i> , ed. William Warburton, 1747
Weis	<i>Romeo and Juliet</i> (Arden Third Series), ed. René Weis, 2012
White	<i>Works</i> , ed. Richard Grant White, 1857–66
Williams	<i>Romeo and Juliet</i> , ed. G. W. Williams, 1964

3. Other Works, Periodicals, General References

Abbott	E. A. Abbott, <i>A Shakespearian Grammar</i> , 1869 (references are to numbered paragraphs)
Allen	see Furness
<i>AN&Q</i>	<i>American Notes and Queries</i>
Bailey	Samuel Bailey, see Cam. ²
<i>BCP</i>	<i>The Book of Common Prayer: The Texts of 1549, 1559, and 1662</i> , ed. Brian Cummings, 2013
<i>BDC</i>	<i>British Drama 1533–1642: A Catalogue</i> , ed. Martin Wiggins in association with Catherine Richardson, 9 vols., 2011–
Becket	Andrew Becket, see Cam. ²

Brooke	Arthur Brooke, <i>The Tragical Historye of Romeus and Juliet</i> (1562)
Bulloch	John Bulloch, <i>Studies on the Text of Shakespeare</i> , 1878
Bullough	Geoffrey Bullough, <i>Narrative and Dramatic Sources of Shakespeare</i> , 1, 1957
Burton	Robert Burton, <i>The Anatomy of Melancholy</i> , ed. A. R. Shilleto, 3 vols., 1896
Capell	Edward Capell, <i>Notes and Various Readings to Shakespeare</i> , 11, 1780
Carr	see Cam. ²
Chambers	E. K. Chambers, <i>The Elizabethan Stage</i> , 4 vols., 1923
Chapman	George Chapman, <i>Comedies</i> , ed. Allan Holaday <i>et al.</i> , 1970; <i>Tragedies</i> , ed. T. M. Parrott, 1910
Chaucer	Geoffrey Chaucer, <i>Works</i> , ed. F. N. Robinson, 2nd edn, 1957
Collier MS.	in Perkins's Second Folio (1632), Huntington Library
conj.	conjecture
Cotgrave	Randle Cotgrave, <i>A Dictionarie of the French and English Tongues</i> (1611)
Crow	John Crow, 'Editing and emending', <i>Essays and Studies</i> , 1955
Daniel	Samuel Daniel, <i>Poems and 'A Defence of Ryme'</i> , ed. A. C. Sprague, 1930
Daniel, P. A.	P. A. Daniel, <i>Notes and Conjectural Emendations . . . in Shakespeare's Plays</i> , 1870
Davies	<i>The Poems of Sir John Davies</i> , ed. Robert Krueger and Ruby Nemsler, 1975
Dekker	Thomas Dekker, <i>Dramatic Works</i> , ed. Fredson Bowers, 4 vols., 1953–61
Donne	<i>The Complete Poems of John Donne</i> , ed. Robin Robbins, 2010
Drayton	Michael Drayton, <i>Works</i> , ed. J. W. Hebel, 5 vols., 1931–41
Douai MS.	MS. of <i>Romeo and Juliet</i> (1694) in Douai Public Library
Duthie	see NS
ELN	<i>English Language Notes</i>
Farmer	Richard Farmer, see Cam. ²
Fleay	F. G. Fleay, see Cam. ²
Franz	Wilhelm Franz, <i>Die Sprache Shakespeares</i> , 1939 (4th edn of <i>Shakespeare-grammatik</i>)
G	Geneva translation of the Bible (1560)
Gascoigne	George Gascoigne, <i>The Posies</i> (1575), ed. J. W. Cunliffe, 1907
Golding	Arthur Golding, <i>The .xv. Bookes of P. Ovidius Naso, entytuled Metamorphosis</i> (1567), ed. W. H. D. Rouse, 1904
Greene	Robert Greene, <i>Works</i> , ed. A. B. Grosart, 15 vols., 1881–6
Greg	W. W. Greg, <i>Principles of Emendation in Shakespeare</i> (British Academy Lecture), 1928
GS	<i>Great Shakespeareans</i> , ed. Peter Holland and Adrian Poole, 18 vols., 2010–15
Hazlitt	W. C. Hazlitt, see Cam. ²
Heath	Benjamin Heath, <i>Revisal of Shakespeare's Text</i> , 1765
Hoppe	H. R. Hoppe, <i>The Bad Quarto of 'Romeo and Juliet'</i> , 1948
Jackson	Zachary Jackson, see Cam. ²
JEGP	<i>Journal of English and Germanic Philology</i>
Jonson	Ben Jonson, <i>Works</i> , ed. C. H. Herford and Percy Simpson, 11 vols., 1925–52

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Kellner	Leon Kellner, <i>Restoring Shakespeare</i> , 1925
Kermode	Frank Kermode, <i>see</i> Riverside
Kinnear	B. G. Kinnear, <i>Cruces Shakespearianae</i> , 1883
KJ	King James translation of the Bible (1611)
Kyd	Thomas Kyd, <i>Works</i> , ed. F. S. Boas, 1901
Lettsom	W. N. Lettsom, <i>see</i> Cam. ²
Lyly	John Lyly, <i>Works</i> , ed. R. W. Bond, 3 vols., 1902
Mahood	M. M. Mahood, <i>Shakespeare's Wordplay</i> , 1957
Marlowe	Christopher Marlowe, <i>Works</i> , ed. Fredson Bowers, 2 vols., 1973
Mason	J. Monk Mason, <i>Comments on . . . Shakespeare's Plays</i> , rev. edn, 1807
Mitford	John Mitford, <i>see</i> Cam. ²
MLN	<i>Modern Language Notes</i>
MLR	<i>Modern Language Review</i>
Montemayor	Jorge de Montemayor, <i>Diana</i> , trans. Bartholomew Yong (1598), ed. J. M. Kennedy, 1968
MP	<i>Modern Philology</i>
MSR	Malone Society Reprints
Muir	Kenneth Muir, <i>The Sources of Shakespeare's Plays</i> , rev. edn, 1977
Nares	Robert Nares, <i>A Glossary . . . of Words</i> , ed. J. O. Halliwell and Thomas Wright, 2 vols., 1882
Nashe	Thomas Nashe, <i>Works</i> , ed. R. B. McKerrow, 5 vols., 1904–10, rev. F. P. Wilson, 1958
N&Q	<i>Notes and Queries</i>
ODNB	<i>Oxford Dictionary of National Biography</i>
OED	<i>Oxford English Dictionary</i>
Otway	Thomas Otway, <i>Caius Marius</i> (1680), in <i>Works</i> , ed. J. C. Gosh, 2 vols., 1932
Painter	William Painter, 'Rhomeo and Julietta', ed. P. A. Daniel, 1875
Partridge	Eric Partridge, <i>Shakespeare's Bawdy</i> , rev. edn, 1968
PBSA	<i>Papers of the Bibliographical Society of America</i>
PMLA	<i>Publications of the Modern Language Association of America</i>
PQ	<i>Philological Quarterly</i>
RES	<i>Review of English Studies</i>
Ritson	Joseph Ritson, <i>Remarks, Critical and Illustrative . . . on the Last Edition of Shakespeare</i> , 1778
SB	<i>Studies in Bibliography</i>
Schmidt	Alexander Schmidt, <i>Shakespeare-Lexicon</i> , rev. Gregor Sarrazin, 2 vols., 1902
SD	stage direction
Seymour	E. H. Seymour, <i>Remarks . . . upon the Plays of Shakespeare</i> , 11, 1805
SH	speech heading
Shirley	James Shirley, <i>Works</i> , ed. Alexander Dyce, 6 vols., 1833
Sidney	Philip Sidney, <i>Poems</i> , ed. W. A. Ringler, 1962
Singer MSS.	S. W. Singer, <i>see</i> Cam. ²
Sisson, <i>New Readings</i>	C. J. Sisson, <i>New Readings in Shakespeare</i> , 11, 1956
Smith	C. G. Smith, <i>Shakespeare's Proverb Lore</i> , 1963
SP	<i>Studies in Philology</i>
Spenser	Edmund Spenser, <i>Works</i> (Variorum), ed. Edwin Greenlaw <i>et al.</i> , 8 vols. 1932–49

<i>SQ</i>	<i>Shakespeare Quarterly</i>
<i>S.St.</i>	<i>Shakespeare Studies</i>
<i>S.Sur.</i>	<i>Shakespeare Survey</i>
subst.	substantively
Tilley	M. P. Tilley, <i>A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries</i> , 1950 (references are to numbered proverbs)
Tyrwhitt	Thomas Tyrwhitt, <i>Observations and Conjectures upon Some Passages of Shakespeare</i> , 1766
Upton	John Upton, <i>Critical Observations on Shakespeare</i> , 1746
Vickers	<i>William Shakespeare: The Critical Heritage</i> , ed. Brian Vickers, 6 vols., 1974–81
Walker	Alice Walker, <i>see</i> NS
Walker, <i>Critical Examination</i>	W. S. Walker, <i>Critical Examination of the Text of Shakespeare</i> , III, 1860
Webster	John Webster, <i>Works</i> , ed. F. L. Lucas, 4 vols., 1928
Wilson	Dover Wilson, <i>see</i> NS