

Abstract:

Using the NVS to Trace Early Modern Dramatists in 18th-Century Editions of Shakespeare

In the Preface to his edition *The Works of Shakespeare* (1734), Lewis Theobald claims to have “purposely read” “above 800 old English plays,” excluding of those by Shakespeare, Jonson, Beaumont and Fletcher, in order “to ascertain the obsolete and uncommon Phrases in” Shakespeare.¹ Theobald’s claim drew suspicion and derision from his contemporaries. The first objection was that there simply were not eight hundred “old English plays” to read. Another was that Theobald himself did not have access to a large quantity of old plays. The last (and most damning) objection mounted was – aside from the particular number of plays – even if Theobald *had* read widely across old English plays, his Shakespeare edition showed little evidence of such reading. These three critiques raise several issues, 1) about the perceived state of the early modern dramatic corpus in the 18th century; 2) about eighteenth-century readers’ access to early English playtexts; and 3) about how Theobald displayed his supposedly extensive reading in his editions. This short paper briefly touches on the first two issues, and then uses the *New Variorum Shakespeare* online to focus on the last issue, by searching its notes for mentions of plays by dramatists other than Shakespeare, Jonson, and Fletcher by Theobald and other eighteenth-century editors of Shakespeare.

¹ Lewis Theobald, “Preface,” *The Works of Shakespeare* vol. 1 (London, 1734), lxviii.

Mark Farnsworth

Proximate Horizons: Using the Digital NVS to Help Undergraduates “Find Out Everything Significant”

Richard Knowles states that the New Variorum Shakespeare enables researchers to “find out everything significant . . . about a work.” As textual scholars, we appreciate the richness that comes from delving into textual variants and critical responses. As teachers, we sometimes struggle with how to help undergraduates appreciate perspectives that can only be found by going beyond the assigned, edited text. Intentional incorporation of the NVS into our classrooms can help bridge the gap between how students engage with texts and how we want them to engage. My paper will explore the pedagogical rationale for using the NVS in classroom settings and outline specific applications that instructors can implement. Ultimately, I propose that undergraduates who approach the NVS with proper guidance can come to see its expansive nature as a playground for discovery rather than an impenetrable wilderness to be avoided.

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Abstract
“Shakespearean Speech Prefixes:
Revisiting the Rosaline-Katherine Tangle in *Love’s Labour’s Lost*”

A set of cruxes emerges in both early texts (1598 quarto and 1623 Folio) of Shakespeare’s *Love’s Labour’s Lost* regarding the speech prefixes of the Ladies in the court of the French Princess: Rosaline, Katherine, and Maria. The resulting confusion climaxes in the finale when the ladies enter wearing masks to confuse the lords regarding their identities. The confusion begins at the ladies’ first appearance (act 2, scene 1), and is tied particularly to the imprecise and varied speech prefixes among what some scholars have called the “Rosaline-Katherine tangle.” Debates regarding the crux have not satisfied scholars or editors, and many differences remain in adjudicating the tangle. I want to suggest that in addressing this specific textual problem, editors may retain additional unstable speech prefixes including that of the French princess’s messenger Boyet. Moreover, through the resources of the online New Variorum Shakespeare, readers can encounter several variations on the tangle all at once and hence maintain the instability and confusions that, if not what Shakespeare intended, is patently what was printed.

The Lamord/Lamound Crux in *Hamlet*

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ABSTRACT

This paper uses the figure of Lamord in *Hamlet* 4.4 to examine editorial approaches to the play in historically important editions of the eighteenth and nineteenth centuries. The question is whether Q2's Lamord or the Folio's Lamound (modified later to "Lamond" or "Lamont") is the correct reading. While J. Dover Wilson's *Manuscript of Shakespeare's Hamlet* (1934) and his coeval edition of the play for the Cambridge *New Shakespeare* have largely settled the matter for modern editors, a look back at important early editions (Steevens & Johnson, Malone, Reed, White, and Furness, among others) reveals how the complex textual history of *Hamlet*, and the question of whether to assign authority to the Second Quarto or Folio versions of the play, resulted in variable texts that proliferated in popular and fine-press editions of Shakespeare's works across the late nineteenth and early twentieth centuries. The preference of one name over the other was shaped by questions over textual transmission and early modern printing, editorial principles and precedents, and occasionally literary judgments. This paper will include an incomplete but representative chronological census of Lamords, Lamounds, and Lamonds printed between Nicholas Rowe's 1709 *Works* and Wilson's *New Shakespeare*.

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“details which types alone can render clear”: Helen Kate Furness and the *Concordance to Shakespeare's Poems*

Between 1871 and 1913, an astounding sixteen editions of the *New Variorum to Shakespeare* (NVS) were completed by (or under the direction of) Horace Howard Furness. In that time, Furness also expanded the appreciation of Shakespeare in America; promoted the study of the humanities at the University of Pennsylvania, where he served on the board of trustees and founded the university library; and mentored other Shakespeare scholars—including Emily Jordan Folger, who completed her master's thesis with Furness as her advisor. Furness's NVS continues an open-access digital project that enables students and scholars to identify and trace variants across Shakespeare's corpus, informing their interpretation and furthering the transmission of the Shakespearean text. And yet, while Furness' contribution to Shakespearean studies is well document, less attention has been paid to the work of his wife, Kate Furness, née Rogers. In this essay, I will revisit the early years of the NVS, with particular attention to Kate's scholarly work—particularly the *Concordance to Shakespeare's Poems*. Attending to Kate's scholarly legacy enriches our understanding of the Shakespearean text in America, emphasizing both its political and textual history.