

Cambridge University Press
978-1-107-17473-3 — Much Ado about Nothing
William Shakespeare, Introduction by Travis D. Williams, Edited by F. H. Mares
Frontmatter
[More Information](#)

THE NEW CAMBRIDGE SHAKESPEARE

GENERAL EDITOR

Brian Gibbons, *University of Münster*

ASSOCIATE GENERAL EDITOR

A. R. Braunmuller, *University of California, Los Angeles*

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.

MUCH ADO ABOUT NOTHING

Much Ado has always been popular on the stage. This edition pays especial attention to the history and range of theatrical interpretation, in which the most famous actors, from the time of Garrick to the present, have appeared as the sparring lovers Benedick and Beatrice. A full commentary includes annotation of the many sexual jokes in the play that have been obscured by the complexity of Elizabethan language.

In this new edition, Travis D. Williams reviews recent stage, television, film and critical interpretations of the play, considering treatment of the play's special interest in language, bodies and gender.

Cambridge University Press

978-1-107-17473-3 — Much Ado about Nothing

William Shakespeare, Introduction by Travis D. Williams, Edited by F. H. Mares

Frontmatter

[More Information](#)

THE NEW CAMBRIDGE SHAKESPEARE

- All's Well That Ends Well*, edited by Russell Fraser
Antony and Cleopatra, edited by David Bevington
As You Like It, edited by Michael Hattaway
The Comedy of Errors, edited by T. S. Dorsch
Coriolanus, edited by Lee Bliss
Cymbeline, edited by Martin Butler
Hamlet, edited by Philip Edwards
Julius Caesar, edited by Marvin Spevack
King Edward III, edited by Giorgio Melchiori
The First Part of King Henry IV, edited by Herbert Weil and Judith Weil
The Second Part of King Henry IV, edited by Giorgio Melchiori
King Henry V, edited by Andrew Gurr
The First Part of King Henry VI, edited by Michael Hattaway
The Second Part of King Henry VI, edited by Michael Hattaway
The Third Part of King Henry VI, edited by Michael Hattaway
King Henry VIII, edited by John Margeson
King John, edited by L. A. Beaurline
The Tragedy of King Lear, edited by Jay L. Halio
King Richard II, edited by Andrew Gurr
King Richard III, edited by Janis Lull
Love's Labour's Lost, edited by William C. Carroll
Macbeth, edited by A. R. Braunmuller
Measure for Measure, edited by Brian Gibbons
The Merchant of Venice, edited by M. M. Mahood
The Merry Wives of Windsor, edited by David Crane
A Midsummer Night's Dream, edited by R. A. Foakes
Much Ado About Nothing, edited by F. H. Mares
Othello, edited by Norman Sanders
Pericles, edited by Doreen DelVecchio and Antony Hammond
The Poems, edited by John Roe
Romeo and Juliet, edited by G. Blakemore Evans
The Sonnets, edited by G. Blakemore Evans
The Taming of the Shrew, edited by Ann Thompson
The Tempest, edited by David Lindley
Timon of Athens, edited by Karl Klein
Titus Andronicus, edited by Alan Hughes
Troilus and Cressida, edited by Anthony B. Dawson
Twelfth Night, edited by Elizabeth Story Donno
The Two Gentlemen of Verona, edited by Kurt Schlueter
The Two Noble Kinsmen, edited by Robert Kean Turner and Patricia Tatspaugh
The Winter's Tale, edited by Susan Snyder and Deborah T. Curren-Aquino

THE EARLY QUARTOS

- The First Quarto of Hamlet*, edited by Kathleen O. Irace
The First Quarto of King Henry V, edited by Andrew Gurr
The First Quarto of King Lear, edited by Jay L. Halio
The First Quarto of King Richard III, edited by Peter Davison
The First Quarto of Othello, edited by Scott McMillin
The First Quarto of Romeo and Juliet, edited by Lukas Erne
The Taming of a Shrew: The 1594 Quarto, edited by Stephen Roy Miller

Cambridge University Press
978-1-107-17473-3 — Much Ado about Nothing
William Shakespeare, Introduction by Travis D. Williams, Edited by F. H. Mares
Frontmatter
[More Information](#)

MUCH ADO ABOUT NOTHING

Third edition

With an introduction updated by

TRAVIS D. WILLIAMS

University of Rhode Island

Edited by

F. H. MARES



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-1-107-17473-3 — Much Ado about Nothing
William Shakespeare, Introduction by Travis D. Williams, Edited by F. H. Mares
Frontmatter
[More Information](#)

CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India
79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107174733

DOI: 10.1017/9781316796115

© Cambridge University Press 1988, 2003, 2018

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1988

Reprinted 1989, 1991 (twice), 1994, 1995, 1997, 2000, 2001

Updated edition 2003

9th printing 2011

11th printing 2013

Third edition 2018

Printed in the United Kingdom by TJ International Ltd. Padstow Cornwall

A catalogue record for this publication is available from the British Library.

ISBN 978-1-107-17473-3 Hardback

ISBN 978-1-316-62673-3 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

THE NEW CAMBRIDGE SHAKESPEARE

The *New Cambridge Shakespeare* succeeds *The New Shakespeare* which began publication in 1921 under the general editorship of Sir Arthur Quiller-Couch and John Dover Wilson, and was completed in the 1960s, with the assistance of G. I. Duthie, Alice Walker, Peter Ure and J. C. Maxwell. *The New Shakespeare* itself followed upon *The Cambridge Shakespeare*, 1863–6, edited by W. G. Clark, J. Glover and W. A. Wright.

The New Shakespeare won high esteem both for its scholarship and for its design, but shifts of critical taste and insight, recent Shakespearean research, and a changing sense of what is important in our understanding of the plays, have made it necessary to re-edit and redesign, not merely to revise, the series.

The *New Cambridge Shakespeare* aims to be of value to a new generation of playgoers and readers who wish to enjoy fuller access to Shakespeare's poetic and dramatic art. While offering ample academic guidance, it reflects current critical interests and is more attentive than some earlier editions have been to the realisation of the plays on the stage, and to their social and cultural settings. The text of each play has been freshly edited, with textual data made available to those users who wish to know why and how one published text differs from another. Although modernised, the edition conserves forms that appear to be expressive and characteristically Shakespearean, and it does not attempt to disguise the fact that the plays were written in a language other than that of our own time.

Illustrations are usually integrated into the critical and historical discussion of the play and include some reconstructions of early performances by C. Walter Hodges. Some editors have also made use of the advice and experience of Maurice Daniels, for many years a member of the Royal Shakespeare Company.

Each volume is addressed to the needs and problems of a particular text, and each therefore differs in style and emphasis from others in the series.

PHILIP BROCKBANK
Founding General Editor

Cambridge University Press

978-1-107-17473-3 — Much Ado about Nothing

William Shakespeare , Introduction by Travis D. Williams , Edited by F. H. Mares

Frontmatter

[More Information](#)

CONTENTS

List of Illustrations	<i>page</i> viii
Preface to the First Edition	xi
List of Abbreviations and Conventions	xiii
Introduction	1
Sources	1
The Date of the Play	7
Stage History	9
The Criticism of the Play	30
A Note on the Text	42
Postscript, March 1987	47
Recent Performance and Critical Interpretations by Travis D. Williams	49
List of Characters	68
THE PLAY	71
Supplementary Notes	164
Textual Analysis	167
Appendixes	
1: The Time-scheme of <i>Much Ado About Nothing</i>	173
2: Lewis Carroll's Letter to Ellen Terry	176
3: Benedick's Song, 5.2.18–22	178
Reading List	181

ILLUSTRATIONS

1	An arbour in an Elizabethan garden, from the title page of Thomas Hill's <i>The Second Part of The Gardener's Labyrinth</i> (1577) (Bodleian Library)	page 8
2	A stage-property arbour from the title page of Thomas Kyd's <i>The Spanish Tragedy</i> , 1615 edition (Bodleian Library)	8
3	Alternative Elizabethan stagings for the arbour scene (2.3). Drawing by C. Walter Hodges	10
4	Claudio repudiates Hero in the church (4.1), from Rowe's edition, 1709 (Bodleian Library)	13
5	Ellen Terry as Beatrice, 1882 (courtesy of Mrs Mary Clarke, Echunga, South Australia)	14
6	Johnston Forbes-Robertson's painting of the church scene (4.1) in Irving's Lyceum production, 1882 (courtesy of the Hampden-Booth Theatre Library at the Players, New York)	17
7	Edward Gordon Craig's sketch for the church scene (4.1) for his 1903 production (courtesy of the Board of Trustees of the Victoria and Albert Museum)	19
8	Edward Gordon Craig's design for Leonato's garden, 1903 (courtesy of the Board of Trustees of the Victoria and Albert Museum)	20
9	John Gielgud as Benedick in the arbour (2.3), 1950. Photograph: Angus McBean (courtesy of the Governors of the Royal Shakespeare Theatre)	22
10	Judi Dench as Beatrice (3.4), 1976. Photograph: Nobby Clark and the Shakespeare Centre Library (courtesy of the Governors of the Royal Shakespeare Theatre)	24
11	Sinead Cusack and Derek Jacobi as Beatrice and Benedick (5.4), 1982. Photograph: Chris Davies (courtesy of the Governors of the Royal Shakespeare Theatre)	25
12	David Garrick as Benedick in the arbour scene (2.3), 1777 (Bodleian Library)	28
13	Suggested Elizabethan staging for the overhearing of Conrad and Borachio by the Watch. Drawing by C. Walter Hodges	34

- | | | |
|----|---|----|
| 14 | Suggested Elizabethan staging of the scene at Leonato's tomb (5.3) and the entry of the masked ladies (5.4). Drawing by C. Walter Hodges | 41 |
| 15 | Harriet Walter as Beatrice in Gregory Doran's Royal Shakespeare Company production in Stratford, 2002. (Photograph: Malcolm Davies Collection © Shakespeare Birthplace Trust) | 52 |
| 16 | James Ronan as Benedick and Robert Elkin as Bertram (i.e., Beatrice) in Gordon Barr's Bard in the Botanics production in Glasgow, 2013. (Photograph: Gordon Barr, Bard in the Botanics) | 56 |

Cambridge University Press

978-1-107-17473-3 — Much Ado about Nothing

William Shakespeare , Introduction by Travis D. Williams , Edited by F. H. Mares

Frontmatter

[More Information](#)

PREFACE TO THE FIRST EDITION

The best an editor of Shakespeare can hope for is to emulate the wren that flew a little higher from the back of the eagle – only in this case there are a number of eagles. I have made considerable use of my predecessors. Of particular value have been Quiller-Couch and Dover Wilson's *New Shakespeare* (1923), R. A. Foakes's Penguin edition (1968) and A. R. Humphreys's *Arden* (1981). A. G. Newcomer's edition (*Stanford Studies in English*, 1929), which brings together similar uses of language or imagery from other plays of Shakespeare, was often enlightening.

My work was almost complete when I retired from the University of Adelaide at the end of 1985. I am grateful to the University for its support, especially for various periods of leave which allowed me to meet other scholars and visit great libraries in America and Europe. These include the Huntington and Folger Libraries, and the British Library. Other institutions are mentioned in my *Note on the Text* and in other places. In the spring of 1981 I had a Fellowship at the Institute for Advanced Studies in the Humanities in Edinburgh. There one day I had a clear illustration of Benedick's simile 'like a man at a mark, with a whole army shooting at me' (2.1.186–7). I saw the Royal Company of Archers at practice in the Meadows, and they had a man at the mark, who would run in with a little flag, to show where the arrows fell in relation to the target: Her Majesty's body-guard in Scotland were preparing for a Royal visit. In 1983 I spent a semester as an exchange professor at the University of Trondheim in Norway, where my generous colleagues asked me to do so little teaching that my research flourished. To all these institutions, and to the librarians who serve in them, I am most grateful. My greatest obligation is to the staff at the Barr-Smith Library of the University of Adelaide.

I have many debts to many colleagues, but would thank specifically Alan Brissenden and Marea Mitcheli in Adelaide and Sigmund Ro in Trondheim, who have all read various parts of my work in progress, and commented on it to my advantage. The secretaries of the Adelaide English Department have been most helpful; Joan Alvaro has produced elegant copy on the word-processor from my corrected and re-corrected drafts with unfailing patience and skill. My colleague and companion Robin Eaden has given me much help, especially in research and in matters of style – and my gratitude to her is for much more than that.

From the start Philip Brockbank, the General Editor, and later Brian Gibbons have given valuable advice and – along with Cambridge University Press – been patient with my slow progress. Sarah Stanton of the Press has been very helpful in obtaining illustrations, and checking the quality of photographs which, from this side of the

Cambridge University Press
978-1-107-17473-3 — Much Ado about Nothing
William Shakespeare, Introduction by Travis D. Williams, Edited by F. H. Mares
Frontmatter
[More Information](#)

Preface to the First Edition

xii

world, I could not examine for myself. The meticulous reading of my typescript by Paul Chipchase has saved me from many errors and solecisms and spared my readers many confusions and ambiguities. The shortcomings which remain, in spite of all this help, I must acknowledge mine.

F.H.M.

Adelaide

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 (Newcomer, Knight) unless they are the work of more than one editor. In such cases, an abbreviated series name is used (NS, Riverside). 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 *Much Ado About Nothing*, use the text and lineation of *The Riverside Shakespeare*, 1974, 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>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>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>

List of Abbreviations and Conventions

xiv

<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>
<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> , 1869 (references are to numbered paragraphs)
Arber	E. Arber (ed.), <i>A Transcript of the Registers of the Company of Stationers</i> , 5 vols., 1875–94
Bang	W. Bang (ed.), <i>Materialien zur Kunde des älteren englischen Dramas</i> , 44 vols., Louvain, 1902–14
BL	British Library
Boas	F. S. Boas (ed.), <i>Much Ado About Nothing</i> , 1916
Brissenden	A. T. Brissenden, <i>Shakespeare and the Dance</i> , 1981
Bullough	Geoffrey Bullough (ed.), <i>Narrative and Dramatic Sources of Shakespeare</i> , 8 vols., 1957–75 (for <i>Much Ado</i> , vol. II, 1958)
Campbell	T. Campbell (ed.), <i>The Dramatic Works of Shakespeare</i> , 1838
Capell	Edward Capell (ed.), <i>Mr William Shakespeare his Comedies, Histories, and Tragedies</i> , 10 vols., 1767–8
<i>COED</i>	<i>Concise Oxford English Dictionary</i> , 1982 edn
Collier	J. Payne Collier (ed.), <i>The Works of William Shakespeare</i> , 8 vols., 1842–4
Collier ²	J. Payne Collier (ed.), <i>The Works of William Shakespeare</i> , 6 vols., 1858
conj.	conjecture
corr.	corrected forme in q
Cotgrave	Randall Cotgrave, <i>A Dictionarie of the French and English Tongues</i> , 1611
<i>CQ</i>	<i>Critical Quarterly</i>
Dyce	Alexander Dyce (ed.), <i>The Works of William Shakespeare</i> , 6 vols., 1857
<i>ELR</i>	<i>English Literary Renaissance</i>
<i>ES</i>	<i>English Studies</i>
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> , 1664 (Third Folio)
Foakes	R. A. Foakes (ed.), <i>Much Ado About Nothing</i> , 1968
<i>FQ</i>	Edmund Spenser, <i>The Faerie Queene</i> , ed. J. C. Smith, 2 vols., 1909
Furness	H. H. Furness (ed.), <i>Much Ado About Nothing</i> , 1899 (Variorum)

- Garrick ‘*Much Ado About Nothing*’ . . . as it is acted at the Theatres-Royal in Drury Lane and Covent Garden, 1777 (Garrick’s acting text, published after his retirement in 1776)
- Greg, *EP* W. W. Greg, *The Editorial Problem in Shakespeare*, 1951
 Greg, *FF* W. W. Greg, *The Shakespeare First Folio*, 1955
- Halliwell James O. Halliwell (ed.), *The Complete Works of Shakespeare*, 1850
- Hanmer Thomas Hanmer (ed.), *The Works of Shakespear*, 6 vols., 1743–4
- Hinman, *PPFS* Charlton Hinman, *The Printing and Proof-Reading of the First Folio of Shakespeare*, 2 vols., 1963
- Hinman, *Q* Charlton Hinman (ed.), *Much Ado About Nothing*, Shakespeare Quarto Facsimiles, no. 15, 1971
- Honigmann E. A. J. Honigmann, *The Stability of Shakespeare’s Text*, 1965
- H&S C. H. Herford and P. and E. Simpson (eds.), *The Works of Ben Jonson*, 11 vols., 1925–52
- Hulme Hilda Hulme, *Explorations in Shakespeare’s Language*, 1977 (first edn, 1962)
- Humphreys A. R. Humphreys (ed.), *Much Ado About Nothing*, 1981 (Arden Shakespeare)
- Irving ‘*Much Ado About Nothing*’ . . . As Arranged for the Stage by Henry Irving, 1882
- Johnson Samuel Johnson (ed.), *The Plays of William Shakespeare*, 8 vols., 1765
- Knight C. Knight (ed.), *The Pictorial Edition of the Works of Shakspeare*, 8 vols., 1838–43
- Kökeritz Helge Kökeritz, *Shakespeare’s Pronunciation*, 1953
- Lewalski Barbara Lewalski (ed.), *Much Ado About Nothing*, 1969
- Long J. H. Long, *Shakespeare’s Use of Music*, 1955
- Malone Edmond Malone (ed.), *The Plays and Poems of William Shakespeare*, 10 vols., 1790
- Manifold J. S. Manifold, *Music in English Drama: From Shakespeare to Purcell*, 1965
- Mason J. M. Mason, *Comments on the Last Edition of Shakespeare’s Plays*, 1785
- MLN* *Modern Language Notes*
- MLQ* *Modern Language Quarterly*
- MLR* *Modern Language Review*
- MLS* *Modern Language Studies*
- Nashe, *Works* Thomas Nashe, *Works*, ed. R. B. McKerrow, 5 vols., 1905–10, revised by F. P. Wilson, 1958
- Newcomer A. G. Newcomer (ed.), *Much Ado About Nothing*, 1929
- N&Q* *Notes and Queries*
- NS Sir Arthur Quiller-Couch and John Dover Wilson (eds.), *Much Ado About Nothing*, 1923 (New Shakespeare)
- OED* *Oxford English Dictionary*
- Oxberry W. Oxberry, Comedian (ed.), *The New English Drama, with Prefatory Remarks*, 20 vols., 1818–23
- PMLA* *Publications of the Modern Language Association of America*
- Pope Alexander Pope (ed.), *The Works of Shakespear*, 6 vols., 1723–5
- Prouty C. T. Prouty, *The Sources of ‘Much Ado About Nothing’*, 1950
- Q *Much Ado About Nothing*, V.S. for Andrew Wise and William Aspley, 1600 (quarto)
- REL* *Review of English Literature*

List of Abbreviations and Conventions

xvi

<i>RES</i>	<i>Review of English Studies</i>
Ridley	M. R. Ridley (ed.), <i>Much Ado About Nothing</i> , 1935 (New Temple Shakespeare)
Ritson	J. Ritson, <i>Remarks Critical and Illustrative</i> , 1783
Riverside	G. Blakemore Evans (textual ed.), <i>The Riverside Shakespeare</i> , 1974
Rowe	Nicholas Rowe (ed.), <i>The Works of Mr William Shakespear</i> , 6 vols., 1709
Rowe ²	Nicholas Rowe (ed.), <i>The Works of Mr William Shakespear</i> , 2nd edn, 1714
RSC	Royal Shakespeare Company
<i>SB</i>	<i>Studies in Bibliography</i>
SD	stage direction
<i>SEL</i>	<i>Studies in English Literature</i>
Seng	P. J. Seng, <i>The Vocal Songs in the Plays of Shakespeare: A Critical History</i> , 1967
<i>Seymour</i>	E. H. Seymour, <i>Remarks, Critical, Conjectural and Explanatory</i> , 1805
SH	speech heading
<i>SJ</i>	<i>Shakespeare Jahrbuch</i>
<i>SP</i>	<i>Studies in Philology</i>
<i>SQ</i>	<i>Shakespeare Quarterly</i>
<i>S. Sur.</i>	<i>Shakespeare Survey</i>
Staunton	H. Staunton (ed.), <i>The Plays of Shakespeare</i> , 4 vols., 1858–60
Steevens	Samuel Johnson and George Steevens (eds.), <i>The Plays of William Shakespeare</i> , 10 vols., 1773
Steevens ²	Samuel Johnson and George Steevens (eds.), <i>The Plays of William Shakespeare</i> , 15 vols., 4th edn, 1793
subst.	substantively
Theobald	Lewis Theobald (ed.), <i>The Works of Shakespeare</i> , 7 vols., 1733
Thirlby	Styan Thirlby contributed notes to Theobald's editions of Shakespeare
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)
Trenery	G. Trenery (ed.), <i>Much Ado About Nothing</i> , 1924 (Arden Shakespeare)
uncorr.	uncorrected forme in Q
Walker	W. S. Walker, <i>A Critical Examination of the Text of Shakespeare</i> , 1860
Warburton	William Warburton (ed.), <i>The Works of Shakespeare</i> , 1747
Wells, <i>Foul Papers</i>	'Editorial treatment of foul-paper texts: <i>Much Ado About Nothing</i> as a test case', <i>RES</i> n.s. 31, 121 (1980), 1–16
Wells, <i>Spelling</i>	Stanley Wells and Gary Taylor, <i>Modernizing Shakespeare's Spelling, with Three Studies in the Text of 'Henry V'</i> , 1979
Wright	W. Aldis Wright (ed.), <i>The Works of William Shakespeare</i> , 1894

Biblical references, including the Apocrypha, are taken from the Bishops' Bible, 1572.