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William Shakespeare, Michael Hattaway
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THE NEW CAMBRIDGE SHAKESPEARE

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AS YOU LIKE IT

Michael Hattaway's Introduction to this bestselling edition of *As You Like It* accounts for what makes this popular play both innocent and dangerous. This third edition includes a new section on recent critical interpretations, including sections on ecocriticism, peace studies, and myths of gender, on recent as well as past stage productions and films of the play, as well as fresh illustrations. An appendix on an early court performance in 1599, commentary on the play's language, the book trade, and the discursive cultures of its time, as well as an updated reading list are also included.

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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

AS YOU LIKE IT

Third Edition

MICHAEL HATTAWAY

Emeritus Professor of English Literature, University of Sheffield



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PREFACE TO THE THIRD EDITION

The popularity of *As You Like It* since the mid eighteenth century has generated a myriad of productions. There are not as many editors, but their accumulated industry means that each successor can make only modest contributions to what has been revealed and explained. It is therefore appropriate to begin with a tribute to my predecessors, especially H. H. Furness whose acute common sense shines through the verbirosities that convention dictated he transcribe in the notes to the first New Variorum edition (1890), to his successor, Richard Knowles, whose revised work in the same series (1977) is magnificently full, sagacious, and accurate, to Alan Brissenden, who generously offered encouragement just after his own Oxford edition had appeared (1993), and to Juliet Dusinberre whose Arden 3 edition (2006) prompted a deal of revision for my earlier updated edition (2009). The RSC Shakespeare edition, edited by Jonathan Bate and Eric Rasmussen (2010), includes interviews with directors, and Leah Marcus's Norton Critical Edition (2012) usefully reprints (mainly) modern scholarly essays.

This volume is supported by encyclopaedic works of reference: Stanley Wells and Gary Taylor, *William Shakespeare: A Textual Companion*, 1987, and Bryan N. S. Gooch, David Thatcher, and Odean Long (eds.), *A Shakespeare Music Catalogue*, 5 vols., 1991. Two online resources, *The World Shakespeare Bibliography* (Oxford University Press) and *The Oxford English Dictionary*, as well as *Literature Online*, and *Early English Books Online*, not only enable editors to move more swiftly and with more assurance but also serve to expose the lacunae that they know will dot the surface of their endeavours. Conversely, for much of what had to be imported into earlier editions – analogous word usages, dutiful accounts of run-of-the-mill productions, transcriptions of song settings not associated with the earliest performances – the curious reader can interrogate these electronic repositories. Writing an account of stage and screen productions for an edition like this has been transformed by the release of television and recorded versions of stage productions: see, for example, the DVDs published for Shakespeare's Globe in London and the Stratford Festival in Ontario, streamed performances from the Oregon Shakespeare Festival in Ashland, as well as the websites of the BBC Shakespeare Archive Resource and the British Universities Film and Video Council.¹

This edition originally appeared after the explosion of theory-led re-examination of the texts and culture of the early modern period. Since then contextual studies of this kind continue to re-reflect our readings of the play. Gender studies have been supported by work on social and political history, on contested meanings for 'nature', on

¹ <http://shakespeare.ch.bbc.co.uk> and <http://bufvc.ac.uk/shakespeare/>.

classical traditions, iconology, and playhouse practice. Texts have been related to features of the early modern book trade. Especially noteworthy have been ecocritical readings. For centuries Arden was a manifestation of the ‘greenwood’, a pastoral arcadia or a mythical space for escape and the recreation of ‘merry England’, a collective dream of revelry and social reciprocity. The songs of the play may evoke romantic innocence, but elsewhere there are reminders of the social displacement caused by the enclosure of common land and of the pain inflicted by hunting. Jaques’ sobbing deer is as central to the action as Touchstone’s compulsive folly. These days productions seldom incorporate leafy pictorial realism in their sets and directors and designers eschew specific localisations: the violence and injustice of court and country are inscribed on one another and offset the joy of love and the assurance of family bonds.

I started my work convinced I wanted to protect the innocence of the play, to remind users of the edition that comedy should be fun. I end with the sense that *As You Like It* is both a more interrogative and a more cautious play than I would have thought. It is interrogative in its revelations of gender fluidity, cautious in its invocation of a sanctified polis as the basis for civic order. The repetitions of the words ‘liberty’ and ‘merry’, in a play that maps the pursuit of well-being and contentment, are sure to make us think. However, I still think it is fun, full of exuberance and wit, and that any serious points are made with a light touch that is enjoyable yet sharp.

Librarians at the University of Sheffield, the Warburg and Shakespeare Institutes, the Shakespeare Centre (particularly Sylvia Morris), the British and London Libraries, and especially the Folger Shakespeare Library, were always helpful, and to my former colleagues at Sheffield I was grateful for generous sabbatical leaves that hastened the completion of this work. Later a Distinguished Research Fellowship at New York University in London supported subsequent work. The late Professor Don McKenzie kindled my interest in textual studies when I was his student. Later I learned much from my own students at the Universities of Kent and Sheffield who worked with me on productions of the play. Dr Malcolm Jones shared with me his research into early modern sexuality, the late Rex Gibson offered memories of productions we had both seen. Professor Al Braummuller sent me useful information. Conversations with Professors Patrick Collinson, John L. Murphy, Richard Wilson, Carol Chillington Rutter, and Dr Pamela Mason reminded me of how much I didn’t know or needed to refocus. Professors Richard Knowles and Steven F. May sharpened my discussion of the play’s date and occasion for the second edition. The late Michel Bitot kindly invited me to try out some of my work in Tours, and Professor Sophie Chiari, an assiduous and imaginative explorer of this text, invited me to speak in Lyon. Paul Chipcase and Margaret Berrill copy-edited the text with attention and diligence, and Brian Gibbons, my general editor, Sarah Stanton and her successor at Cambridge University Press, Emily Hockley, were totally supportive. My wife Judi has been the axis of my turning world.

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 (Latham, Dyce) unless they are the work of more than one editor. In such cases, an abbreviated series name is used (Cam., Johnson Var.). When more than one edition by the same editor is cited, later editions are discriminated with a raised figure (Collier²). All quotations from Shakespeare use the lineation of *The Riverside Shakespeare*, under the textual editorship of G. Blakemore Evans.

i. Shakespeare's works

<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>Luc.</i>	<i>The Rape of Lucrece</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>PP</i>	<i>The Passionate Pilgrim</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>Son.</i>	<i>The Sonnets</i>

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<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> , 1878 edn (references are to numbered paragraphs)
<i>AEB</i>	<i>Analytical and Enumerative Bibliography</i>
<i>Aeneid</i>	Virgil, <i>Aeneid</i> , ed. H. R. Fairclough, <i>Virgil</i> , Loeb Classical Library, 2 vols., 1986 edn
Andrews	<i>As You Like It</i> , ed. John F. Andrews, The Everyman Shakespeare, 1997
Arber	E. Arber, <i>A Transcript of the Registers of the Company of Stationers of London 1554–1640</i> , 5 vols., 1875–94
Armstrong	Edward A. Armstrong, <i>Shakespeare's Imagination</i> , 1963 edn
Baldwin	T. W. Baldwin, <i>Shakespeare's 'Small Latine and Lesse Greeke'</i> , 2 vols., 1944
Bell	<i>Shakespeare's Plays</i> , ed. J. Bell, 9 vols., 1774
Bentley	G. E. Bentley, <i>The Jacobean and Caroline Stage</i> , 7 vols., 1941–68
Brand	<i>Brand's Popular Antiquities of Great Britain</i> , ed. Henry Ellis and William Carew Hazlitt, 2 vols., 1905
Brewer	E. C. Brewer, <i>The Dictionary of Phrase and Fable</i> , n.d.
Brissenden	<i>As You Like It</i> , ed. Alan Brissenden, The Oxford Shakespeare, 1993
Bullough	Geoffrey Bullough, <i>Narrative and Dramatic Sources of Shakespeare</i> , 8 vols., 1957–75 (unless otherwise specified, page references are to vol. 11)
Cam.	<i>Works</i> , ed. William Aldis Wright, 9 vols., 1891–3 (Cambridge Shakespeare)
Capell	<i>Mr William Shakespeare his Comedies, Histories, and Tragedies</i> , ed. Edward Capell, 10 vols., 1767–8
Cercignani	F. Cercignani, <i>Shakespeare's Works and Elizabethan Pronunciation</i> , 1981
Chambers	E. K. Chambers, <i>The Elizabethan Stage</i> , 4 vols., 1923
Chambers, <i>Shakespeare</i>	E. K. Chambers, <i>William Shakespeare: A Study of Facts and Problems</i> , 2 vols., 1930
Collier	<i>Works</i> , ed. John P. Collier, 8 vols., 1842–4
Collier ²	<i>Plays</i> , ed. John P. Collier, 1853
conj.	conjecture
Cowden Clarke	<i>Plays</i> , ed. Charles and Mary Cowden Clarke, 3 vols., 1864–8
Curtius	Ernst Robert Curtius, <i>European Literature and the Latin Middle Ages</i> , trans. Willard R. Trask, 1953

Dent	R. W. Dent, <i>Shakespeare's Proverbial Language: An Index</i> , 1981 (references are to numbered proverbs)
<i>DNB</i>	<i>Dictionary of National Biography</i>
Drayton	Michael Drayton, <i>Works</i> , ed. J. W. Hebel <i>et al.</i> , 5 vols., 1961
Dusinberre	<i>As You Like It</i> , ed. Juliet Dusinberre, <i>The Arden Shakespeare</i> , 2006
Dyce	<i>The Works of William Shakespeare</i> , ed. Alexander Dyce, 6 vols., 1857
Dyce ²	<i>The Works of William Shakespeare</i> , ed. Alexander Dyce, 9 vols., 1864–7
Dyce ³	<i>The Works of William Shakespeare</i> , ed. Alexander Dyce, 9 vols., 1875–6
Eds.	Various editors
<i>ELH</i>	<i>English Literary History</i>
<i>ELN</i>	<i>English Language Notes</i>
<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 (Corrected sheets of First Folio)
F ^u	<i>Mr William Shakespeares Comedies, Histories, and Tragedies</i> , 1623 (Uncorrected sheets of 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)
F4	<i>Mr William Shakespeares Comedies, Histories, and Tragedies</i> , 1685 (Fourth Folio)
Farmer	Richard Farmer, in Johnson Var. (see below)
<i>FQ</i>	Edmund Spenser, <i>The Faerie Queene</i> , ed. A. C. Hamilton, 1977
Furness	<i>As You Like It</i> , ed. H. H. Furness, <i>New Variorum</i> , vol. VIII, 1890
Gilman	<i>As You Like It</i> , ed. Albert Gilman, <i>Signet Shakespeare</i> , 1963
Globe	<i>The Globe Edition, The Works of William Shakespeare</i> , ed. W. G. Clark and W. A. Wright, 1864
Greene	Robert Greene, <i>Works</i> , ed. A. B. Grosart, 15 vols., 1881–3
Halliwell	<i>The Complete Works of Shakespeare</i> , ed. James O. Halliwell, 16 vols., 1853–65
Hanmer	<i>The Works of Shakspear</i> , ed. Thomas Hanmer, 6 vols., 1743–4
Harbage	<i>The Complete Works of William Shakespeare</i> , ed. Alfred Harbage, 1969
Hattaway	Michael Hattaway, <i>Elizabethan Popular Theatre</i> , 1982
Heath	B[enjamin] H[eath], <i>The Revisal of Shakespear's Text</i> [1765]
Henslowe	R. A. Foakes and R. T. Rickert (eds.), <i>Henslowe's Diary</i> , 1961
Hilton	John Hilton, <i>Catch that Catch Can</i> , 1652
<i>HLQ</i>	<i>The Huntington Library Quarterly</i>
Hogan	C. B. Hogan, <i>Shakespeare in the Theatre, 1701–1800</i> , 2 vols., 1952–7
Hudson	<i>The Complete Works of William Shakespeare</i> , ed. Henry N. Hudson, 11 vols., 1851–6
Hudson ²	<i>The Complete Works of William Shakespeare</i> , ed. Henry N. Hudson, 20 vols., 1880–1
Hulme	Hilda M. Hulme, <i>Explorations in Shakespeare's Language</i> , 1962
<i>JEGP</i>	<i>Journal of English and Germanic Philology</i>
Johnson	<i>The Plays of William Shakespeare</i> , ed. Samuel Johnson, 8 vols., 1765

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- Johnson² *The Plays of William Shakespeare*, ed. Samuel Johnson, 10 vols., 1766
- Johnson Var. *The Plays of William Shakespeare*, ed. Samuel Johnson and George Steevens, 10 vols., 1773
- Jones Malcolm Jones, 'Sex and sexuality in late medieval and early modern art', in *Privatisierung der Triebe? Sexualität in der Frühen Neuzeit*, ed. Daniela Erlach, Markus Reisenleitner, and Karl Vocelka, 1994, 1, 187–267
- Jonson *The Works of Ben Jonson*, ed. C. H. Herford and P. E. M. Simpson, 11 vols., 1925–52
- Keightley *The Plays of Shakespeare*, ed. Thomas Keightley, 6 vols., 1864
- Knowles *As You Like It*, ed. Richard Knowles, New Variorum Shakespeare, 1977
- Kökeritz Helge Kökeritz, *Shakespeare's Pronunciation*, 1953
- Laroque François Laroque, *Shakespeare's Festive World*, trans. Janet Lloyd, 1991
- Latham *As You Like It*, ed. Agnes Latham, Arden Shakespeare, 1975
- Lettsom See Walker
- Long John H. Long, *Shakespeare's Use of Music*, 1955
- Mahood M. M. Mahood, *Shakespeare's Wordplay*, 1957
- Malone *The Plays and Poems of William Shakespeare*, ed. Edmond Malone, 10 vols., 1790
- Malone² *The Plays and Poems of William Shakespeare*, ed. Edmond Malone, 16 vols., 1794
- Marshall *As You Like It*, ed. Cynthia Marshall, Shakespeare in Production, 2004
- Mason John Monck Mason, *Comments on... Shakespeare's Plays*, 1785
- Metamorphoses* Ovid, *Metamorphoses*, trans. Arthur Golding (1567), ed. J. F. Nims, 1965
- MLN* *Modern Language Notes*
- MLQ* *Modern Language Quarterly*
- Morley *The First Book of Airs... to Sing and Play to the Lute*, 1600
- Nashe Thomas Nashe, *Works*, ed. R. B. McKerrow, 5 vols., 1904–10, revised by F. P. Wilson, 1958
- Noble Richmond Noble, *Shakespeare's Biblical Knowledge*, 1935
- NQ* *Notes and Queries*
- obs. obsolete
- Odell George C. D. Odell, *Shakespeare from Betterton to Irving*, 2 vols., 1920
- OED* *The Oxford English Dictionary*, 1987 edn
- Oxford *William Shakespeare: The Complete Works*, ed. Stanley Wells and Gary Taylor, 1986
- Panofsky Erwin Panofsky, *Studies in Iconology*, 1939
- Partridge Eric Partridge, *Shakespeare's Bawdy*, 1968 edn
- PBSA* *Papers of the Bibliographical Society of America*
- PMLA* *Publications of the Modern Language Association of America*
- Pope *The Works of Shakespear*, ed. Alexander Pope, 6 vols., 1723–5
- PQ* *Philological Quarterly*
- Rann *Dramatic Works*, ed. Joseph Rann, 6 vols., 1786–94
- Reed *The Plays of William Shakspeare*, [ed. Isaac Reed], 21 vols., 1803

<i>Ren. Drama</i>	<i>Renaissance Drama</i>
RES	<i>Review of English Studies</i>
Ridley	<i>Works. The New Temple Shakespeare</i> , ed. M. R. Ridley, 40 vols., 1934
Ritson	[J. Ritson], <i>Cursory Criticisms on the edition of Shakespeare published by Edmond Malone</i> , 1792
Riverside	<i>The Riverside Shakespeare</i> , ed. G. Blakemore Evans, 1974
RORD	<i>Research Opportunities in Renaissance Drama</i>
<i>Rosalind</i>	Thomas Lodge, <i>Rosalind</i> , ed. Donald Beecher, 1997
Rowe	<i>The Works of Mr William Shakespear</i> , ed. Nicholas Rowe, 6 vols., 1709
Rowe ²	<i>The Works of Mr William Shakespear</i> , ed. Nicholas Rowe, 2nd edn, 6 vols., 1709
Rowe ³	<i>The Works of Mr William Shakespear</i> , ed. Nicholas Rowe, 3rd edn, 8 vols., 1714
RQ	<i>Renaissance Quarterly</i>
RSC	Royal Shakespeare Company
Rubinstein	Frankie Rubinstein, <i>A Dictionary of Shakespeare's Sexual Puns and Their Significance</i> , 1984
Sargent	<i>As You Like It</i> , ed. Ralph M. Sargent, Pelican Shakespeare, 1959
SB	<i>Studies in Bibliography</i>
Schmidt	Alexander Schmidt, <i>Shakespeare-Lexicon</i> , 1886 edn
SD	stage direction
SEL	<i>Studies in English Literature</i>
Seng	Peter J. Seng, <i>The Vocal Songs in the Plays of Shakespeare: A Critical History</i> , 1967
SH	speech heading
Shaheen	Naseeb Shaheen, <i>Biblical References in Shakespeare's Comedies</i> , 1993
<i>Shakespeare's England</i>	<i>Shakespeare's England: An Account of the Life and Manners of His Age</i> , ed. Sidney Lee and C. T. Onions, 2 vols., 1916
Shattuck	Charles H. Shattuck, <i>The Shakespeare Promptbooks</i> , 1965
sig.	signature(s) (printer's indications of the ordering of pages in early modern books, used here where page numbers do not exist, or occasionally for bibliographical reasons)
Singer	<i>The Dramatic Works of William Shakespeare</i> , ed. Samuel Weller Singer, 10 vols., 1826
Singer ²	<i>The Dramatic Works of William Shakespeare</i> , ed. Samuel Weller Singer, 10 vols., 1856
Sisson	<i>Works</i> , ed. Charles Sisson, 1954
Sisson, <i>New Readings</i>	C. J. Sisson, <i>New Readings in Shakespeare</i> , 2 vols., 1956
Smallwood	R. L. Smallwood, <i>As You Like It</i> , Shakespeare at Stratford, 2003
SQ	<i>Shakespeare Quarterly</i>
S.St.	<i>Shakespeare Studies</i>
S.Sur.	<i>Shakespeare Survey</i>
Steevens	<i>The Plays of William Shakespeare</i> , ed. Samuel Johnson and George Steevens, 10 vols., 1773
Steevens ²	<i>The Plays of William Shakespeare</i> , ed. George Steevens, 10 vols., 1778
Steevens ³	<i>The Plays of William Shakespeare</i> , ed. George Steevens and Isaac Reed, 10 vols., 1785

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subst.	substantively
Sugden	E. H. Sugden, <i>A Topographical Dictionary to the Works of Shakespeare and his Fellow Dramatists</i> , 1925
sv	<i>sub verbum</i> (Latin for ‘under the word’, used in dictionary citations)
Theobald	<i>The Works of Shakespeare</i> , ed. Lewis Theobald, 7 vols., 1733
Theobald ²	<i>The Works of Shakespeare</i> , ed. Lewis Theobald, 8 vols., 1740
Theobald ³	<i>The Works of Shakespeare</i> , ed. Lewis Theobald, 8 vols., 1752
Thomas	K. V. Thomas, <i>Religion and the Decline of Magic</i> , 1971
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)
TLN	through line numbering
Walker	William S. Walker, <i>Critical Examination of the Text of Shakespear</i> , ed. W. N. Lettsom, 3 vols., 1860
Warburton	<i>The Works of Shakespear</i> , ed. William Warburton, 8 vols., 1747
Wells and Taylor, <i>Textual Companion</i>	Stanley Wells and Gary Taylor, <i>William Shakespeare: A Textual Companion</i> , 1987
White	<i>Works</i> , ed. Richard Grant White, 12 vols., 1857–66
White ²	<i>Mr William Shakespeare’s Comedies, Tragedies and Poems</i> , ed. Richard Grant White, 3 vols., 1883
Whiter	Walter Whiter, <i>A Specimen of a Commentary on Shakespeare</i> , 1794
Wiles	David Wiles, <i>Shakespeare’s Clown: Actor and Text in the Elizabethan Playhouse</i> , 1987
Wilson	<i>As You Like It</i> , ed. Arthur Quiller-Couch and John Dover Wilson, New Shakespeare, 1926
Williams	Gordon Williams, <i>A Glossary of Shakespeare’s Sexual Language</i> , 1997
Yale	<i>The Yale Shakespeare</i> , ed. Helge Kökeritz and Charles T. Prouty, 1974
Unless otherwise specified, biblical quotations are given in the Geneva version, 1560 (see 1.1.29 n.).	