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Note on texts

All quotations from Shakespeare's poems and plays come from *The Riverside Shakespeare*, ed. G. Blakemore Evans, et al. (Boston: Houghton, 1997), unless otherwise indicated.

Quotations from Spenser's poetry come from *The Poetical Works of Edmund Spenser*, ed. J. C. Smith and Ernest De Sélincourt (Oxford: Clarendon, 1909–10).

Quotations from Marlowe's plays come from *Christopher Marlowe: The Complete Plays*, ed. Mark Thornton Burnett, Everyman Library (London: Dent; and Rutland, VT: Tuttle, 1999), while quotations from Marlowe's verse come from *Christopher Marlowe: The Complete Poems and Translations*, ed. Stephen Orgel (Harmondsworth: Penguin, 1971), unless otherwise noted.

Quotations from Ovid come from *Ovid in Six Volumes*, Loeb Classical Library, trans. Grant Showerman, 2nd edn., rev. G. P. Goold, 6 vols. (Cambridge, MA: Harvard University Press; London: Heinemann, 1977–89), with the exception of the *Amores*, where I use Marlowe's translation (*Ovid's Elegies*), unless otherwise noted. The numbering of the *Amores* elegies in the Loeb volume differs from that in Marlowe's translation, because the Loeb prints 3.5 on Ovid's dream vision, which Marlowe does not translate, since it did not appear in the edition he was using. Thus those poems in *Ovid's Elegies* after 3.4 differ in numbering from the Loeb volume. Similarly, the line numbering in the Orgel edition of *Ovid's Elegies*, which begins with the four-line prologue to the work, differs from that in the Loeb, which begins with 1.1.

Unless otherwise noted, quotations and translations from other classical authors – including Virgil – come from the Loeb Classical Library. Major exceptions include Homer's *Iliad* and *Odyssey*, which come from the translations of Richmond Lattimore; Plato's dialogues, from the edition of Edith Hamilton and Huntington Cairns; Aristotle's works, from the edition of Richard McKeon; Lucan, from the translation of Jane Wilson Joyce (except

Book 1, which comes from Marlowe's translation); and the Bible, from the facsimile of the Geneva edition of 1560 published by the University of Wisconsin Press.

Throughout, I modernize the archaic i–j and u–v of Renaissance texts, as well as other obsolete typographical conventions such as the italicizing of names and places.

For citation, I rely on the “works cited” format from *The MLA Style Manual* (1985); this format relies on a system of abbreviation in the text and the notes, and thus it includes full citations only in the list of works cited at the end. The Cambridge University Press has brought certain features of the text into conformity with house style.

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