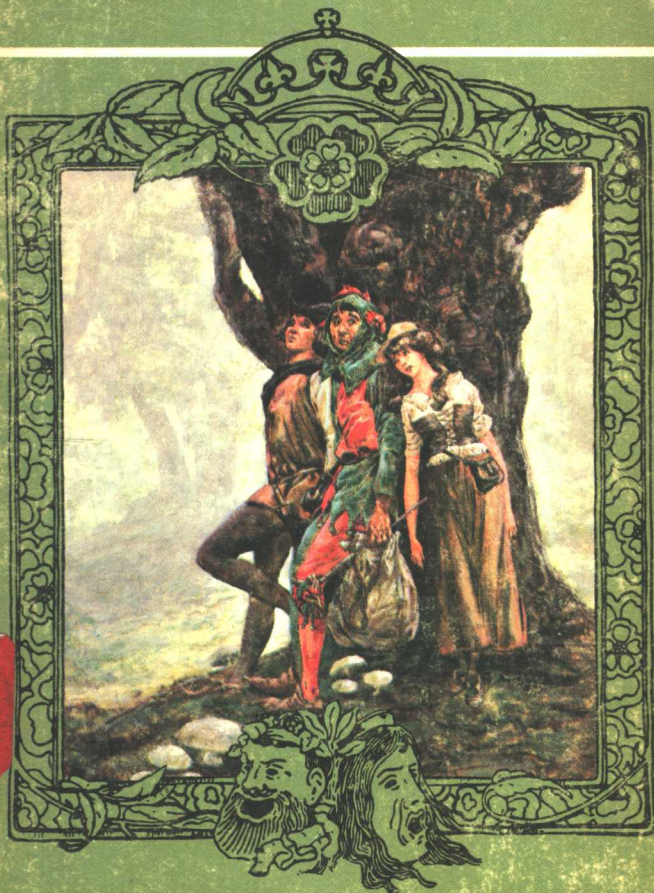


# William Shakespeare



## As you Like It



081

Dr. David G. Pitt , *Introduction* / Lucy M. Fitzpatrick, *Notes*

AIRMONT SHAKESPEARE CLASSICS SERIES

As You  
Like It

*By*

William  
Shakespeare



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## PREFACE

For the Airmont series of plays by William Shakespeare, we have chosen a text that we believe more nearly preserves the flavor of the old Shakespearean English than do those of more modernized versions.

In a popular-priced paperback edition, it is almost impossible to include a complete compilation of notes because of the limitations of the format. We suggest that the reader refer to the following excellent textbooks for additional material: The New Valiorum (Cambridge and Arden editions); the Globe edition edited by W. G. Clark and W. A. Wright (1866); the Oxford edition edited by W. J. Craig (1891); and the editions by G. L. Kittredge (1936). Also, the following books will be helpful to a better understanding of Shakespeare: Harley Granville-Barker, *Prefaces to Shakespeare, First Series* (London, 1933); Gerald Sanders, *A Shakespeare Primer* (New York and Toronto, 1945); J. Dover Wilson, *The Essential Shakespeare* (London, 1930; New York, 1932).

Dr. David G. Pitt received his B.A. degree from Mt. Allison University in New Brunswick, and his M.A. and Ph.D. degrees from the University of Toronto. Since 1949, he has been in the English Department of Memorial University of Newfoundland and Professor of English there since 1962. His publications include articles on literary and educational subjects, and editorial work on Shakespeare.

## GENERAL INTRODUCTION

### *William Shakespeare: His Life, Times, and Theatre*

#### **HIS LIFE**

The world's greatest poet and playwright, often called the greatest Englishman, was born in Stratford-on-Avon, Warwickshire, in the year 1564. The exact date of his birth is uncertain, but an entry in the *Stratford Parish Register* gives his baptismal date as April 26. Since children were usually baptized two or three days after birth, it is reasonable to assume that he was born on or about April 23—an appropriate day, being the feast of St. George, the patron saint of England.

His father, John Shakespeare, was a glover and dealer in wool and farm products, who had moved to Stratford from Snitterfield, four miles distant, some time before 1552. During his early years in Stratford his business prospered, enabling him to acquire substantial property, including several houses, and to take his place among the more considerable citizens of the town. In 1557 he married Mary, daughter of Robert Arden, a wealthy landowner of Wilmcote, not far from Stratford. Two daughters were born to them before William's birth—Joan, baptized in 1558, and Margaret, baptized in 1562—but both died in infancy. William was thus their third child, though the eldest of those who survived infancy. After him were born Gilbert (1566), another Joan (1569), Anne (1571), Richard (1574), and Edmund (1580).

Very little is positively known (though much is conjectured) about Shakespeare's boyhood and education. We know that for some years after William's birth his father's rise in Stratford society and municipal affairs continued. Many local offices came to him in rapid succession: ale-taster, burgess (a kind of constable), assessor of fines, chamberlain (town treasurer), high bailiff (a kind of magistrate), alderman (town councilor), and chief alderman in 1571. As the son of

a man of such eminence in Stratford, Shakespeare undoubtedly attended the local Grammar School. This he was entitled to do free of charge, his father being a town councilor. No records of the school are extant, so that we do not know how good a pupil he was nor what subjects he studied. It is probable that he covered the usual Elizabethan curriculum: an "A B C book," the catechism in Latin and English, Latin grammar, the translation of Latin authors, and perhaps some Greek grammar and translation as well. But family circumstances appear to have curtailed his formal education before it was complete, for shortly before William reached his fourteenth birthday his father's rising fortunes abruptly passed their zenith.

Although we do not know all the facts, it is apparent that about the year 1578, having gone heavily into debt, John Shakespeare lost two large farms inherited by his wife from her father. Thereafter, he was involved in a series of lawsuits, and lost his post on the Stratford town council. Matters got steadily worse for him, until finally in 1586 he was declared a bankrupt. But by this time the future poet-dramatist was already a family man himself.

In 1582, in the midst of his father's legal and financial crises—and perhaps because of them—Shakespeare married Anne, daughter of Richard Hathaway (recently deceased) of the village of Shottery near Stratford. The *Episcopal Register* for the Diocese of Worcester contains their marriage record, dated November 28, 1582; he was then in his eighteenth year and his wife in her twenty-sixth. On May 26 of the following year the *Stratford Parish Register* recorded the baptism of their first child, Susanna; and on February 2, 1585, the baptism of a twin son and daughter named Hamnet and Judith.

These facts are all that are known of Shakespeare's early life. How he supported his family, whether he took up some trade or profession, how long he continued to live in Stratford, we do not know for certain. Tradition and conjecture have bestowed on him many interim occupations between his marriage and his appearance in London in the early fifties: printer, dyer, traveling-player, butcher, soldier, apothecary, thief—it reads like a children's augury-rhyme (when buttons or cherry-stones are read to learn one's fate). Perhaps only the last-named "pursuit" requires some explanation. According to several accounts, one of them appearing in

the first *Life* of Shakespeare by Nicholas Rowe (1709), Shakespeare fell into bad company some time after his marriage, and on several occasions stole deer from the park of Sir Thomas Lucy, a substantial gentleman of Charlecote, near Stratford. According to Rowe:

For this he was prosecuted by that gentleman, as he thought somewhat too severely; and in order to revenge that ill-usage, he made a ballad upon him . . . and was obliged to leave his business and family in Warwickshire, for some time, and shelter himself in London.

The story has been repeated in varying forms by most subsequent biographers, but its authenticity is doubted by many who repeat it.

Another much more attractive story, which, however, if true, does not necessarily deny the authenticity of Rowe's, is that Shakespeare during the so-called "lost years" was a schoolmaster. This, indeed, appears to be somewhat better substantiated. John Aubrey, seventeenth-century biographer and antiquary, in his *Brief Lives* (1681) declares that he had learned from a theatrical manager, whose father had known Shakespeare, that the dramatist "had been in his younger years a schoolmaster in the country." This may, then, account, in part at least, for the years between his marriage and his arrival in London about the year 1591. It is interesting to note that in two of his early plays Shakespeare includes a schoolmaster among his characters: Holofernes of *Love's Labour's Lost* and Pinch of *The Comedy of Errors*. But let us hope that neither is intended to be Shakespeare's portrait of himself!

However he may have occupied himself in the interim, we know that by 1592 he was already a budding actor and playwright in London. In that year Robert Greene in his autobiographical pamphlet *A Groatsworth of Wit*, referring to the young actors and menders of old plays who were, it seemed to him, gaining undeserved glory from the labours of their betters (both by acting their plays and by rewriting them), wrote as follows:

Yes, trust them not: for there is an upstart Crow, beautified with our feathers, that with his Tygers heart wrapt in a Players hyde, supposes he is as well able to bombast out blanke verse as the best of you: and being an absolute

*Johannes factotum*, is in his owne conceit the onely Shake-scene in a countrey.

"Shakescene" is clearly Shakespeare. The phrase "upstart Crow" probably refers to his country origins and his lack of university education. "Beautified with our feathers" probably means that he uses the older playwrights' words for his own aggrandisement either in plays in which he acts or in those he writes himself. "Tygers heart wrapt in a Players hyde" is a parody of a line in *III Henry VI*, one of the earliest plays ascribed to Shakespeare. And the Latin phrase *Johannes factotum*, meaning Jack-of-all-trades, suggests that he was at this time engaged in all sorts of theatrical jobs: actor, poet, playwright, and perhaps manager as well.

Greene died shortly after making this scurrilous attack on the young upstart from Stratford, and so escaped the resentment of those he had insulted. But Henry Chettle, himself a minor dramatist, who had prepared Greene's manuscript for the printer, in his *Kind-Harts Dreame* (1592), apologized to Shakespeare for his share in the offence.

I am as sory as if the originall fault had beene my fault, because my selfe have seene his demeanor no lesse civill, than he excelent in the qualitie he professes: Besides, divers of worship have reported his uprightnesse of dealing, which argues honesty, and his facetious grace in writing, that approves his Art.

Thus, in a very indirect manner and because of an attack upon him by an irascible dying man, we learn that Shakespeare at this time was in fact held in high regard by "divers of worship," that is, by many of high birth, as an upright, honest young man of pleasant manners and manifest skill as an actor, poet, and playwright.

Although Shakespeare by 1593 had written, or written parts of, some five or six plays (*I, II, and III Henry VI, Richard III, The Comedy of Errors*, and perhaps *Titus Andronicus*), it was as a non-dramatic poet that he first appeared in print. *Venus and Adonis* and *The Rape of Lucrece*, long narrative poems, both bearing Shakespeare's name, were published in 1593 and 1594 respectively. But thereafter for the next twenty years he wrote almost nothing but drama. In his early period, 1591 to 1596, in addition to the plays named above he wrote *Love's Labour's Lost, The Taming of the Shrew, Two Gentlemen of*



*Verona, Romeo and Juliet, A Midsummer Night's Dream, Richard II, and King John.* Then followed his great middle period, 1596 to 1600, during which he wrote both comedies and history-plays: *The Merchant of Venice, I and II Henry IV, The Merry Wives of Windsor, Much Ado about Nothing, Henry V, Julius Caesar, As You Like It, and Twelfth Night.* The period of his great tragedies and the so-called "dark comedies" followed (1600-1608): *Hamlet, Troilus and Cressida, All's Well that Ends Well, Measure for Measure, Othello, King Lear, Macbeth, Antony and Cleopatra, Timon of Athens, and Coriolanus.* The last phase of his career as dramatist, 1608 to 1613, sometimes called "the period of the romances," produced *Pericles, Prince of Tyre, Cymbeline, The Winter's Tale, The Tempest,* parts of *Henry VIII,* and perhaps parts of *The Two Noble Kinsmen.* Many other plays were ascribed to him, but it is doubtful that he had a hand in any but those we have named. Long before his death in 1616 his name held such magic for the public that merely to print it on the title page of any play assured its popular acclaim. The "upstart Crow" had come a long way since 1592.

He had come a long way too from the economic straits that may well have driven him to London many years before. We know, for example, from the records of tax assessments that by 1596 Shakespeare was already fairly well-to-do. This is further borne out by his purchasing in the following year a substantial house known as New Place and an acre of land in Stratford for £60, a sizable sum in those days. In 1602 he made a further purchase of 107 acres at Stratford for £320, and a cottage and more land behind his estate at New Place. But his life during this time was not quite unclouded. His only son, Hamnet, died in 1596 at the age of eleven years, his father in 1601, and his mother in 1608. All three were buried in Stratford. More happily he saw, in 1607, the marriage of his daughter Susanna to Dr. John Hall, an eminent physician of Stratford, and, in the following year, the baptism of his granddaughter, Elizabeth Hall.

Shakespeare's retirement to Stratford appears to have been gradual, but by 1613, if not earlier, he seems to have settled there, though he still went up to London occasionally. Of the last months of his life we know little. We do know that in February, 1616, his second daughter, Judith, married Thomas Quiney. We know that on March 25, apparently already ill,

Shakespeare revised and signed his will, among other bequests leaving to his wife his "second best bed with the furniture." A month later he was dead, dying on his fifty-second birthday, April 23, 1616. He was buried in the chancel of Holy Trinity Church, Stratford, on April 26.

### HIS TIMES

Shakespeare lived during the English Renaissance, that age of transition that links the Mediaeval and the Modern world. Inheriting the rich traditions of the Middle Ages in art, learning, religion, and politics, rediscovering the great legacies of classical culture, the men of the Renaissance went on to new and magnificent achievements in every phase of human endeavour. No other period in history saw such varied and prolific development and expansion. And the reign of Elizabeth I (1558-1603), Shakespeare's age, was the High Renaissance in England.

Development and expansion—these are the watchwords of the age, and they apply to every aspect of life, thought, and activity. The universe grew in immensity as men gradually abandoned the old Ptolemaic view of a finite, earth-centered universe, accepting the enormous intellectual challenge of the illimitable cosmos of Copernicus's theory and Galileo's telescope. The earth enlarged, too, as more of its surface was discovered and charted by explorers following the lead of Columbus, Cabot, Magellan, and Vespucci. England itself expanded as explorers and colonizers, such as Frobisher, Davis, Gilbert, Raleigh, Grenville, Drake, and others, carried the English flag into many distant lands and seas; as English trade and commerce expanded with the opening of new markets and new sources of supply; as English sea power grew to protect the trading routes and fend off rivals, particularly Spain, the defeat of whose Invincible Armada in 1588 greatly advanced English national pride at home, and power and prestige abroad.

The world of ideas changed and expanded, too. The rediscovery and reinterpretation of the classics, with their broad and humane view of life, gave a new direction and impetus to secular education. During the Middle Ages theology had dominated education, but now the language, literature, and philosophy of the ancient world, the practical arts of gram-

mar, logic, and rhetoric, and training in morals, manners, and gymnastics assumed the major roles in both school and university—in other words, an education that fitted one for life in the world here and now replaced one that looked rather to the life hereafter. Not that the spiritual culture of man was neglected. Indeed, it took on a new significance, for as life in this world acquired new meaning and value, religion assumed new functions, and new vitality to perform them, as the bond between the Creator and a new kind of creation.

It was, of course, the old creation—man and nature—but it was undergoing great changes. Some of these we have already seen, but the greatest was in man's conception of himself and his place in nature. The Mediaeval view of man was generally not an exalted one. It saw him as more or less depraved, fallen from Grace as a result of Adam's sin; and the things of this world, which was also "fallen," as of little value in terms of his salvation. Natural life was thought of mainly as a preparation for man's entry into Eternity. But Renaissance thought soon began to rehabilitate man, nature, and the things of this life. Without denying man's need for Grace and the value of the means of salvation provided by the Church, men came gradually to accept the idea that there were "goods," values, "innocent delights" to be had in the world here and now, and that God had given them for man to enjoy. Man himself was seen no longer as wholly vile and depraved, incapable even of desiring goodness, but rather as Shakespeare saw him in *Hamlet*:

What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals!

And this is the conception of man that permeates Elizabethan thought and literature. It does not mean that man is incorruptible, immune to moral weakness and folly. Shakespeare has his villains, cowards, and fools. But man is none of these by nature; they are distortions of the true form of man. Nature framed him for greatness, endowed him with vast capacities for knowledge, achievement, and delight, and with aspirations that may take him to the stars. "O brave new world, That has such people in 't!"

The chief object of man's aspiring mind is now the natural

world, whose "wondrous architecture," says Marlowe's *Tamburlaine*, our souls strive ceaselessly to comprehend, "Still climbing after knowledge infinite." Hamlet, too, speaks of "this goodly frame, the earth . . . this brave o'erhanging firmament, this majestical roof fretted with golden fire." No longer the ruins of a fallen paradise and the devil's, nature is seen as man's to possess, her beauty and wonder to be sought after and enjoyed, her energies to be controlled and used—as Bacon expressed it, "for the glory of the Creator and the relief of man's estate."

It was, indeed, a very stirring time to be alive in. New vistas were breaking upon the human mind and imagination everywhere. It was a time like spring, when promise, opportunity, challenge and growth appeared where none had been dreamed of before. Perhaps this is why there is so much poetry of springtime in the age of Shakespeare.

## HIS THEATRE

There were many theatres, or playhouses, in Shakespeare's London. The first was built in 1576 by James Burbage and was called the *Theatre*. It was built like an arena, with a movable platform at one end, and had no seats in the pit, but had benches in the galleries that surrounded it. It was built of wood, and cost about £200. Other famous playhouses of Shakespeare's time, for the most part similarly constructed, included the Curtain, the Bull, the Rose, the Swan, the Fortune, and, most famous of them all, the Globe. It was built in 1599 by the sons of James Burbage, and it was here that most of Shakespeare's plays were performed. Since more is known about the Globe than most of the others, I shall use it as the basis of the brief account that follows of the Elizabethan playhouse.

As its name suggests the Globe was a circular structure (the second Globe, built in 1614 after the first burned down, was octagonal), and was open to the sky, somewhat like a modern football or baseball stadium, though much smaller. It had three tiers of galleries surrounding the central "yard" or pit, and a narrow roof over the top gallery. But most interesting from our viewpoint was the stage—or rather *stages*—which was very different from that of most modern theatres. These have the familiar "picture-frame" stage: a raised platform at

one end of the auditorium, framed by curtains and footlights, and viewed only from the front like a picture. Shakespeare's stage was very different.

The main stage, or *apron* as it was called, jutted well out into the pit, and did not extend all the way across from side to side. There was an area on either side for patrons to sit or stand in, so that actors performing on the apron could be viewed from three sides instead of one. In addition there was an inner stage, a narrow rectangular recess let into the wall behind the main stage. When not in use it could be closed by a curtain drawn across in front; when open it could be used for interior scenes, arbor scenes, tomb and anteroom scenes and the like. On either side of this inner stage were doors through which the main stage was entered. Besides the inner and outer stages there were no fewer than four other areas where the action of the play, or parts of it, might be performed. Immediately above the inner stage, and corresponding to it in size and shape, was another room with its front exposed. This was the upper stage, and was used for upstairs scenes, or for storage when not otherwise in use. In front of this was a narrow railed gallery, which could be used for balcony scenes, or ones requiring the walls of a castle or the ramparts of a fortress. On either side of it and on the same level was a window-stage, so-called because it consisted of a small balcony enclosed by windows that opened on hinges. This permitted actors to stand inside and speak from the open windows to others on the main stage below. In all it was a very versatile multiple stage and gave the dramatist and producer much more freedom in staging than most modern theatres afford. It is interesting to note that some of the new theatres today have revived certain of the features of the Elizabethan stage.

Very little in the way of scenery and backdrops was used. The dramatist's words and the imagination of the audience supplied the lack of scenery. No special lighting effects were possible since plays were performed in the daylight that streamed in through the unroofed top of the three-tiered enclosure that was the playhouse. Usually a few standard stage props were on hand: trestles and boards to form a table, benches and chairs, flagons, an altar, artificial trees, weapons, a man's severed head, and a few other items. Costumes were usually elaborate and gorgeous, though no attempt was made

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to reproduce the dress of the time and place portrayed in the play.

Play production in Shakespeare's time was clearly very different from that of ours, but we need have no doubts about the audience's response to what they saw and heard on stage. They came, they saw, and the dramatist conquered, for they kept coming back for more and more. And despite the opposition that the theatre encountered from Puritans and others, who thought it the instrument of Satan, the theatre in Shakespeare's time flourished as one of the supreme glories of a glorious age.

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## INTRODUCTION TO *As You Like It*

### FROM NOVEL TO PLAY

*As You Like It* was probably written in 1599 or 1600, but the source that Shakespeare drew on for its story had been before the public for a decade. In 1590, Thomas Lodge, a minor English poet, playwright, and novelist, had published a novel, a pastoral romance called *Rosalynde* (its full title is much longer than this). Being a pastoral romance meant that it contained such ingredients, popular with readers of the time, as a story of love and danger with a happy ending and having little relation to real life (making it a romance), a rural setting and atmosphere, and shepherds who live happily in primitive surroundings (making it a pastoral). Though Shakespeare had not used such materials before, reading Lodge's book he saw its possibilities for dramatic recreation. But a play is a very different thing from a novel, and Shakespeare had to make some changes. Perhaps no better introduction to the play, its distinctive qualities, its characters, and meaning, can be given than a study, even of a general kind, of what Shakespeare did with Lodge's novel.

The changes he has made are of two basic kinds: those dictated by the exigencies of changing a story meant to be read into one meant to be acted on stage, of giving it the proper speed of movement, the necessary climaxes and tensions, the effective grouping of characters, and so on; and those dictated by a different attitude from Lodge's toward pastoral romance, its typical characters, and its implicit view of life.

In the first place, Shakespeare has had to tighten up the plot and speed up the pace. This he has done in a number of ways: by reducing the time of the action from Lodge's months to slightly more than a week; by omitting a number of minor episodes, such as the death of Orlando's father, a tournament before the wrestling match, and the abduction of Celia by robbers; and by omitting long and wordy speeches and "meditations" by the chief characters. By making these changes, he has been able both to accelerate greatly the movement of the

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story, which in Lodge is slow and ambling, and to focus attention sharply upon the primary incidents and characters without the distraction of matters that do not further the plot.

In the second place, he has changed the whole feeling of the story. In Lodge it has the air of pure romance and fairy tale, unreal, remote, and devoid of any genuine human emotions, its characters little more than talking puppets. In Shakespeare, though the world of Arden is still far from the world of everyday life, the sense prevails that we are witnessing real people, who experience real passions, in a world that may really exist. In particular, Shakespeare has avoided the artificial "lofty" style that Lodge used, especially in the mouths of his characters. Lodge was following the current so-called *euphuistic* vogue in prose style. Shakespeare, instead, has made his characters speak the ordinary language of his time, imaginatively recreated, of course, as poetry where needed, but often couched in the ordinary idioms of colloquial prose. Shakespeare has, however, retained some of the elements of fairy tale and romance, but this he has done for a different reason from Lodge's, as we shall see.

In the third place, Shakespeare has added some new characters, chief of whom are the following: Jaques, the melancholy courtier-turned-philosopher; Touchstone, "the roynish clown," who also turns philosopher in the forest; Audrey, the unlovely country wench with whom Touchstone falls in love; William, a "country fellow," and Audrey's ertswile suitor; and Corin, a shepherd, but no gilded one from Lodge's pages. These are entirely Shakespeare's own inventions, and they add to his story new dimensions of realism and humor. Indeed, they provide new sources of imaginative energy that help to spark the dramatic potentialities of the other characters in the play. It is very true that Shakespeare in his recreation of Lodge's characters has given them greater depth and distinctiveness of personality than Lodge had done, but they are still close to the familiar types of traditional romance and fairy tale. This latter statement is truer of his male than of his female characters. Orlando (called Rosader in Lodge) is still the handsome, valiant hero, who slays the giant, overcomes the obstacles in his way, and wins the hand of the fair heroine; Duke Frederick and Oliver (Torismond and Saladyne in Lodge) are the ever-present wicked tyrants who oppress their long-suffering and noble-minded victims, but whose evil is in the end overcome by good; Charles, the wrestler (in Lodge a



nameless Norman champion who "looked like Hercules"), is the typical giant or ogre of fairy tale; and old Adam (surnamed Spencer and an Englishman in Lodge) is the traditional "old and trusty" family retainer, who loyally stands by the hero in his time of need. They are all familiar enough types, though Shakespeare has given them new dimensions in his play. Rosalind and Celia (Rosalynde and Alinda in Lodge) are also "fair ladies of romance," but the changes he has wrought in portraying them are much more fundamental and of greater consequence to the play, as we shall see. The addition of the new characters to the traditional cast provides, however, not only an element of contrast and hence of variety, which is the spice of drama as of life, but also, as it were, the cathode to Lodge's anode, the contact of which with one another produces some marvelous dramatic results. Nor is this their whole function, as we shall presently observe.

In all of this, his primary purpose was, of course, to give those members of his audience who liked such things a delightful romantic comedy. And so the play is replete with all the familiar fairy-tale ingredients: valiant hero and charming heroine, heartless villains and innocent victims, love at first sight; beauty in danger, disguise that leads to mistaken identity, sundered lovers at last reunited, evil at length overcome by goodness, happy endings to unhappy beginnings, and all woven together to make a plot that moves with ease, wandering briefly from time to time into delightful byways, building up to crises that resolve into laughter, the whole being set either amid the romantic scenes of courtly life or the greenwood trees of an Arcadian forest. All this the play provides for those who like it (and who does not?), and if they like it and wish to see here nothing more, this is all they need to see.

#### SOMETHING MORE THAN "MERE ROMANCE"

*As You Like It* does, however, have something more than this, which you may take or leave—as you like it. For the changes already mentioned, which Shakespeare made in transmuting a novel into a play, are accompanied by, indeed help to create, a further change of even greater significance. This is a general shift in emphasis and point of view: from a complete acceptance of the world of romance and its values to a more objective and detached appreciation of both its charms and its absurdities; a shift, we may say, from a committed