



AS YOU LIKE IT
UPDATED EDITION

Edited by Michael Hattaway

AS YOU LIKE IT

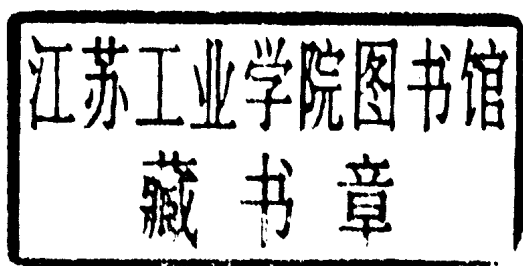
Updated edition

Edited by

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ILLUSTRATIONS

1	The jester Tom Skelton	page 3
2	'The Wheel of Life which is called Fortune', c. 1460	5
3	Hymen, 1580	6
4	Lucy Harrington Countess of Bedford attired for Jonson's <i>Hymenaei</i> (1606)	7
5	Nicolas Poussin, <i>Et in Arcadia Ego</i> , c. 1630	17
6	The Horn Dance: production by Mark Brickman, Crucible Theatre, Sheffield, 1991	28
7	Mrs Abington as Rosalind	58
8	Playbill for a revival at the Theatre Royal, Drury Lane, 1798	59
9	'What shall he have that killed the deer?': Stratford-upon-Avon, 1879	61
10	Ada Rehan as Rosalind	62
11	Colin Blakely (Touchstone), Rosalind Knight (Celia), Vanessa Redgrave (Rosalind): Stratford-upon-Avon, 1961	64
12	Eileen Atkins (Rosalind), David Suchet (Orlando): Stratford-upon-Avon, 1973	67
13	The final scene: Stratford-upon-Avon, 1977	69
14	Colin Douglas (Corin), Juliet Stevenson (Rosalind), Fiona Shaw (Celia): Stratford-upon-Avon, 1985	70
15	Patrick Toomey (Orlando), Adrian Lester (Rosalind): Cheek by Jowl, 1991–5	72
16	Anastasia Hille (Rosalind): Shakespeare's Globe, 1998	74
17	Alfred Molina (Touchstone), David Oyelowo (Orlando), Bryce Dallas Howard (Rosalind): Kenneth Branagh's screen version, 2007	80

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PREFACE TO THE UPDATED EDITION

The popularity of *As You Like It* over the last 260 years has generated a myriad of productions. There are not as many editors, but their accumulated industry means that each successor can make only a modest contribution 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 verbiages 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 in this second edition (see, especially, Appendix 1). This volume is supported by recent encyclopaedic works of reference: Stanley Wells and Gary Taylor, *William Shakespeare: A Textual Companion*, 1987, Kenneth S. Rothwell and Annabelle Henkin Melzer (eds.), *Shakespeare on Screen: An International Filmography and Videography*, 1990, and Bryan N. S. Gooch, David Thatcher, Odean Long (eds.), *A Shakespeare Music Catalogue*, 5 vols., 1991. James L. Harner's online *World Shakespeare Bibliography*, together with the *Oxford English Dictionary*, *Literature Online*, *Early English Books Online*, and the visual riches of *Designing Shakespeare*, produced under the aegis of the Arts and Humanities Data Service (UK), not only enable an editor to move more swiftly and with more assurance, and support scholars and students taking up the references that derive from them, but also will serve to expose the lacunae that any editor knows dot the surface of her or his 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 be directed to these great repositories. These add to the earlier works, George C. D. Odell's *Shakespeare from Betterton to Irving*, 2 vols., 1920, for example, upon which we all relied so much.

This edition appeared after the explosion of theory-led re-examination of the texts and culture of the early modern period. Whether in my Introduction I paid too little or too much attention to the studies of gender, insurrection, and social praxis generally, I have to leave my readers to decide. I started my work convinced I wanted to protect the innocence of the play, to remind the users of the edition that comedy should be fun. I end with the sense that *As You Like It* is both a more dangerous and a more cautious play than I would have thought. It is dangerous in its exposure of gender instability, cautious in its invocation of a sanctified polis as the basis for civic order. 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 have been always helpful, and to my former colleagues at Sheffield I was grateful for generous sabbatical leaves that hastened the completion of this work. An award from the Auber Bequest, Royal Society of Edinburgh, supported my stay in Washington DC while *I worked on this edition, updating its introduction and supplying a survey of recent criticism and productions, as well as a new appendix (Appendix 1)*. The late Professor Don McKenzie kindled my interest in textual studies when I was a student. Later I learned much from my 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, and Professor Carol Chillington Rutter rendered trenchant but positive criticism of early drafts of the Introduction. Juliet Dusinberre's Arden 3 edition (2006) provocatively challenged my earlier account of the play's genesis – and for that I am truly grateful. Professors Al Braunmuller, Madalina Nicolaescu, and Andrew Gurr generously sent me helpful information. Conversations with Professors Patrick Collinson, John L. Murphy, Richard Wilson, and Dr Pamela Mason reminded me of how much I didn't know. Professors Richard Knowles and Steven F. May sharpened my discussion of the play's date and occasion in this second edition, and Dr Peter Roberts shared his incisive knowledge of patrons and playing companies. M. Michel Bitot kindly invited me to try out some of my work in Tours; Paul Chipchase, Margaret Berrill, and Chris Jackson copy-edited the text with the attention and diligence I have come to expect and welcome, and Brian Gibbons, my general editor, and Sarah Stanton were wonderfully supportive of my work. My wife Judi has given me inestimable encouragement during the preparation of this book.

Arborfield, Berkshire

M. H.

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.

1. 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>
<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, <i>The Everyman Shakespeare</i> , 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>Shakspeare'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, <i>The Oxford Shakespeare</i> , 1993
Bullough	Geoffrey Bullough, <i>Narrative and Dramatic Sources of Shakespeare</i> , 8 vols., 1957–75 (unless otherwise specified, page references are to vol. II)
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 Shakespear's Comedies, Histories, and Tragedies</i> , 1632 (Second Folio)
F3	<i>Mr William Shakespear's 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, New Variorum, vol. viii, 1890
Gilman	<i>As You Like It</i> , ed. Albert Gilman, Signet Shakespeare, 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
Halliwel	<i>The Complete Works of Shakespeare</i> , ed. James O. Halliwell, 16 vols., 1853–65

- Hanmer *The Works of Shakespear*, ed. Thomas Hanmer, 6 vols., 1743–4
- Harbage *The Complete Works of William Shakespeare*, ed. Alfred Harbage, 1969
- Hattaway Michael Hattaway, *Elizabethan Popular Theatre*, 1982
- Heath B[enjamin] H[earth], *The Revisal of Shakespear's Text* [1765]
- Henslowe R. A. Foakes and R. T. Rickert (eds.), *Henslowe's Diary*, 1961
- Hilton John Hilton, *Catch that Catch Can*, 1652
- HLQ* *The Huntington Library Quarterly*
- Hogan C. B. Hogan, *Shakespeare in the Theatre, 1701–1800*, 2 vols., 1952–7
- Hudson *The Complete Works of William Shakespeare*, ed. Henry N. Hudson, 11 vols., 1851–6
- Hudson² *The Complete Works of William Shakespeare*, ed. Henry N. Hudson, 20 vols., 1880–1
- Hulme Hilda M. Hulme, *Explorations in Shakespeare's Language*, 1962
- JEGP* *Journal of English and Germanic Philology*
- Johnson *The Plays of William Shakespeare*, ed. Samuel Johnson, 8 vols., 1765
- 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. and 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	<i>As You Like It</i> , ed. Cynthia Marshall, Shakespeare in Production, 2004
Mason	John Monck Mason, <i>Comments on . . . Shakespeare's Plays</i> , 1785
<i>Metamorphoses</i>	Ovid, <i>Metamorphoses</i> , trans. Arthur Golding (1567), ed. J. F. Nims, 1965
<i>MLN</i>	<i>Modern Language Notes</i>
<i>MLQ</i>	<i>Modern Language Quarterly</i>
Morley	<i>The First Book of Aires . . . to Sing and Play to the Lute</i> , 1600
Nashe	Thomas Nashe, <i>Works</i> , ed. R. B. McKerrow, 5 vols., 1904–10, revised by F. P. Wilson, 1958
Noble	Richmond Noble, <i>Shakespeare's Biblical Knowledge</i> , 1935
<i>NQ</i>	<i>Notes and Queries</i>
obs.	obsolete
Odell	George C. D. Odell, <i>Shakespeare from Betterton to Irving</i> , 2 vols., 1920
<i>OED</i>	<i>The Oxford English Dictionary</i> , 1987 edn
Oxford	<i>William Shakespeare: The Complete Works</i> , ed. Stanley Wells and Gary Taylor, 1986
Panofsky	Erwin Panofsky, <i>Studies in Iconology</i> , 1939
Partridge	Eric Partridge, <i>Shakespeare's Bawdy</i> , 1968 edn
<i>PBSA</i>	<i>Papers of the Bibliographical Society of America</i>
<i>PMLA</i>	<i>Publications of the Modern Language Association of America</i>
Pope	<i>The Works of Shakespear</i> , ed. Alexander Pope, 6 vols., 1723–5
<i>PQ</i>	<i>Philological Quarterly</i>
Rann	<i>Dramatic Works</i> , ed. Joseph Rann, 6 vols., 1786–94
Reed	<i>The Plays of William Shakspeare</i> , [ed. Isaac Reed], 21 vols., 1803
<i>Ren. Drama</i>	<i>Renaissance Drama</i>
<i>RES</i>	<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
<i>RORD</i>	<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
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.).

CONTENTS

List of illustrations	<i>page</i> vi
Preface to the updated edition	vii
List of abbreviations and conventions	ix
Introduction	i
Journeys	i
Plays within the play	ii
Theatrical genres	12
Pastoral	18
Counter-pastoral	20
The condition of the country	22
Politics	26
‘Between you and the women the play may please’	33
Gender	35
Nuptials	44
Sources	46
Date and occasion	49
Stage history	54
Recent critical and stage interpretations	76
Note on the text	82
List of characters	86
THE PLAY	89
Textual analysis	215
Appendixes:	221
1: An early court performance?	221
2: Extracts from Shakespeare’s principal source, Lodge’s <i>Rosalind</i>	227
3: The songs	239
Reading list	240

INTRODUCTION

Journeys

As You Like It, like most of Shakespeare's comedies, presents a world apart: a 'forest' to which the principal characters are exiled from court or country estate. The action begins in an orchard and moves to the forest or, as it is sometimes designated in the text, a 'desert'. It ends with the main characters – with the exception of Jaques, who claims to be heading for a monastic life – returning to court. Almost all of the action takes place within that shadow-land elsewhere, which, given that it is peopled with characters out of pastoral, may not satisfy romantic expectations of wilderness, and in which customary patterns of characterisation and plausibility do not obtain. In this world at the fringe of civilisation there is courtliness, hospitality, and cure, whereas in what we might have expected to be the serenity of Oliver's country estate we witness violence and seeming injustice. For the characters who have escaped from the court, the forest is a place imaginatively familiar and also a metonym for values, particularly those allied with Nature; for those that live there, it has material associations with property and with work.¹ But, somehow, in that slightly anarchic – and very literary – realm of fancy, love blooms: not only, and as we should expect, between heroine and hero as atonement for persecution, but also between familiars (Orlando and Adam), between strangers (Oliver and Celia), between the scornful Phoebe and the poetical Silvius (eventually), and between the cynical Touchstone and the trusting Audrey (probably).² In some ways *As You Like It* demands to be apprehended as something 'light, and bright, and sparkling',³ a play to breed both delight and laughter. Its romantic assertions are displaced by a fool, enhanced by song, dance, and spectacle, and laced by the subversive irony and eloquence of Rosalind, who alternately revels in and then repudiates the games of love. For Orlando the forest is a place in which he serves an apprenticeship in honour and explores the impulses and idiocies of love-prate.

This good play of courtship, therefore, may need no prologue. However, as Ben Jonson remarked, comedy can be no laughing matter (see below, p. 44): the play interrogates matters of gender, rank, and the social order, and we might even – given the ways in which it brings some characters near death, eschews punishment in its resolution, is written in a mixture of styles, and is resolved in part by a

¹ For the history of 'soft' and 'hard' versions of primitivism see Erwin Panofsky, 'Et in Arcadia Ego: Poussin and the elegiac tradition', in *Meaning in the Visual Arts*, 1970, pp. 340–67; for the contrasts between city and country in Renaissance romance see Walter R. Davis, 'Masking in Arden: the histrionics of Lodge's *Rosalynde*', *SEL* 5 (1965), 151–63; for an analysis of recent design choices for courts and Arden at Stratford-upon-Avon, see Smallwood, pp. 19–71.

² See Fiona Shaw in Carol Rutter *et al.*, *Clamorous Voices: Shakespeare's Women Today*, 1988, pp. 97–8.

³ A phrase Jane Austen applied to *Pride and Prejudice* in a letter to her sister of 4 February 1813.

god – want to consider aspects of it as pertaining not just to comedy but to tragic-comedy, a genre newly fashionable in the 1590s.¹ Some modern directors have chosen to mark these departures from the pursuit of happiness by using sombre stage settings or by demonstrating that the play's humour depends upon its men and women having to play many parts that attend upon hierarchies of rank and gender.

'Forest' in Elizabethan times was a legal term as well as being a topographical description or a site licensed for the sports of love: the word designated a domain preserved for the noble sport of hunting.² Moreover, such forests were not necessarily expanses of woodland but could include pasture, as well as sparsely inhabited tilled and untilled terrain – England in Shakespeare's time was, in fact, not much more forested than it is now.³ In literature, however, woods and forests were ubiquitous, figuring not just as settings for romantic sentiment, for endurance, and to house glamorous bandits like Robin Hood, but also as sites where contradictions of the primitive converged. Forests challenged economic and cultural expansion and also kindled nostalgia for civilisation's origins in a lost golden world.⁴ The 'forest' in *As You Like It* turns out to contain tracts that are both 'desert' and given over to husbandry: one meaning for the play's riddling title may have to do with the imagining of topography and landscape – or even of 'reality'. For some in the play, the forest enables the exploration of escapist fantasies and alternative gender roles within a world of 'if' (see 5.4.84–8); for others, it is a place for the enduring of social inequalities and the briers of the 'working-day world' (1.3.9).

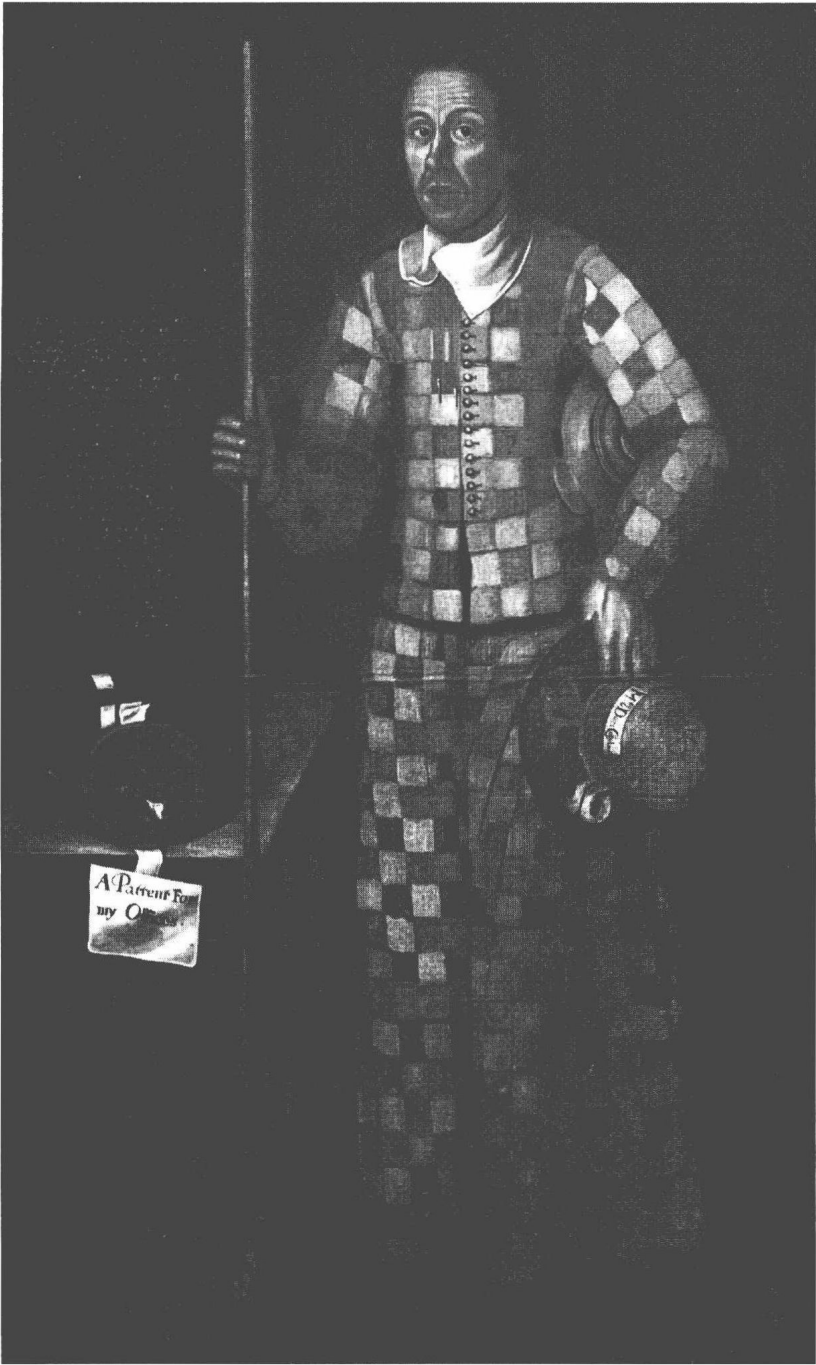
The mixed economies of this poetic terrain make the text's images of nature immediately complex: the 'natural' has much more to do contesting patterns of culture in Elizabethan England than with geographic difference or with the

¹ 'A tragi-comedy is not so called in respect of mirth and killing, but in respect it wants deaths, which is enough to make it no tragedy, yet brings some near it, which is enough to make it no comedy . . . so that a god is as lawful in this as in a tragedy, and mean people as in a comedy' (John Fletcher, Epistle to *The Faithful Shepherdess* (1608?), Fredson Bowers (ed.), *The Dramatic Works in the Beaumont and Fletcher Canon*, 1976, III, 497). Fletcher, like Jonson, was much influenced by Guarini's *Il Pastor Fido* (1590) and *Compendium of Tragicomic Poetry* (1590 and 1593). Part of the latter is reprinted in Michael J. Sidnell (ed.), *Sources of Dramatic Theory*, 1991. Guarini also uses pastoral in his play and writes about it in the *Compendium*. For the effect on Jonson, Fletcher, and the later Shakespeare, see Arthur C. Kirsch, *Jacobean Dramatic Perspectives*, 1972; see also Lee Bliss, 'Pastiche, burlesque, tragi-comedy', in A. R. Braunmuller and Michael Hattaway (eds.), *The Cambridge Companion to English Renaissance Drama*, 2003, pp. 228–53.

² 'A forest is certain territory of woody grounds and fruitful pastures, privileged for wild beasts and fowls of forest, chase, and warren, to rest and abide in, in the safe protection of the king, for his princely delight and pleasure' (John Manwood, *A Treatise . . . of the Laws of the Forest* (1598 edn), f. 1); there is a commentary upon this work in Richard Marienstras, *Le Proche et le lointain*, 1981, and in Robert Pogue Harrison, *Forests: The Shadow of Civilization*, 1992, pp. 70–5. A. Stuart Daley notes that twelve out of the sixteen 'forest' scenes in the play take place on a farm ('Where are the woods in *As You Like It*?', *SQ* 34 (1983), 172–80).

³ So Michael Drayton writing of Warwickshire: '. . . of our forests' kind the quality to tell, / We equally partake with woodland as with plain / Alike with hill and dale; and every day maintain / The sundry kinds of beasts upon our copious wastes / That men for profit breed, as well as those of chase' (*Polyolbion*, XIII, 34–8, in Drayton, IV, 276); compare Oliver Rackham, *Trees and Woodlands in the British Landscape*, 1996, pp. 76–86.

⁴ See John Hale, 'The taming of Nature', *The Civilization of Europe in the Renaissance*, 1994, pp. 509–83; compare *Aeneid*, VIII, 415–29; *Metamorphoses*, I, 103–28; Harrison, *Forests*, *passim*.



1 The jester Tom Skelton: see Eric Ives, 'Tom Skelton: a seventeenth-century jester', *S.Sur.* 13 (1960), 90–105; for Touchstone's costume, see Wiles, pp. 186–7