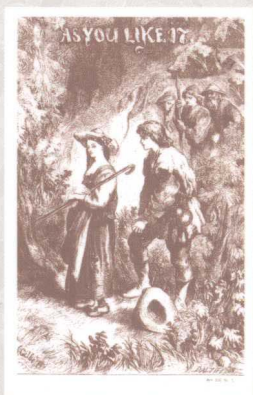


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THE ARDEN SHAKESPEARE



莎士比亚作品解读丛书

皆大欢喜

主编 [英] 朱丽叶·狄森伯莉 (Juliet Dusinberre)

As You Like It

 中国人民大学出版社

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THE ARDEN SHAKESPEARE

AS YOU LIKE
IT

Edited by
JULIET DUSINBERRE

THE ARDEN SHAKESPEARE

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The Editor

Juliet Dusinberre is the author of the pioneering work in feminist criticism, *Shakespeare and the Nature of Women* (1975, 2nd edition 1996, 3rd edition 2003), of *Virginia Woolf's Renaissance: Woman Reader or Common Reader?* (1997), and of *Alice to the Lighthouse: Children's Books and Radical Experiments in Art* (1987, 2nd edition 1999). She is a Fellow of Girton College, Cambridge, and was its first M.C. Bradbrook Fellow in English.

For Bill

GENERAL EDITORS' PREFACE

The Arden Shakespeare is now over one hundred years old. The earliest volume in the first series, Edward Dowden's *Hamlet*, was published in 1899. Since then the Arden Shakespeare has become internationally recognized and respected. It is now widely acknowledged as the pre-eminent Shakespeare series, valued by scholars, students, actors and 'the great variety of readers' alike for its readable and reliable texts, its full annotation and its richly informative introductions.

We have aimed in the third Arden edition to maintain the quality and general character of its predecessors, preserving the commitment to presenting the play as it has been shaped in history. While each individual volume will necessarily have its own emphasis in the light of the unique possibilities and problems posed by the play, the series as a whole, like the earlier Ardens, insists upon the highest standards of scholarship and upon attractive and accessible presentation.

Newly edited from the original quarto and folio editions, the texts are presented in fully modernized form, with a textual apparatus that records all substantial divergences from those early printings. The notes and introductions focus on the conditions and possibilities of meaning that editors, critics and performers (on stage and screen) have discovered in the play. While building upon the rich history of scholarly and theatrical activity that has long shaped our understanding of the texts of Shakespeare's plays, this third series of the Arden Shakespeare is made necessary and possible by a new generation's encounter with Shakespeare, engaging with the plays and their complex relation to the culture in which they were – and continue to be – produced.

THE TEXT

On each page of the play itself, readers will find a passage of text followed by commentary and, finally, textual notes. Act and scene divisions (seldom present in the early editions and often the product of eighteenth-century or later scholarship) have been retained for ease of reference, but have been given less prominence than in the previous series. Editorial indications of location of the action have been removed to the textual notes or commentary.

In the text itself, unfamiliar typographic conventions have been avoided in order to minimize obstacles to the reader. Elided forms in the early texts are spelt out in full in verse lines wherever they indicate a usual late twentieth-century pronunciation that requires no special indication and wherever they occur in prose (except when they indicate non-standard pronunciation). In verse speeches, marks of elision are retained where they are necessary guides to the scansion and pronunciation of the line. Final -ed in past tense and participial forms of verbs is always printed as -ed without accent, never as -'d, but wherever the required pronunciation diverges from modern usage a note in the commentary draws attention to the fact. Where the final -ed should be given syllabic value contrary to modern usage, e.g.

Doth Silvia know that I am banished?
(*TGV* 3.1.219)

the note will take the form

219 banished banishèd

Conventional lineation of divided verse lines shared by two or more speakers has been reconsidered and sometimes rearranged. Except for the familiar *Exit* and *Exeunt*, Latin forms in stage directions and speech prefixes have been translated into English and the original Latin forms recorded in the textual notes.

COMMENTARY AND TEXTUAL NOTES

Notes in the commentary, for which a major source will be the *Oxford English Dictionary*, offer glossarial and other explication of

verbal difficulties; they may also include discussion of points of theatrical interpretation and, in relevant cases, substantial extracts from Shakespeare's source material. Editors will not usually offer glossarial notes for words adequately defined in the latest edition of *The Concise Oxford Dictionary* or *Merriam-Webster's Collegiate Dictionary*, but in cases of doubt they will include notes. Attention, however, will be drawn to places where more than one likely interpretation can be proposed and to significant verbal and syntactic complexity. Notes preceded by * discuss editorial emendations or variant readings from the early edition(s) on which the text is based.

Headnotes to acts or scenes discuss, where appropriate, questions of scene location, Shakespeare's handling of his source materials, and major difficulties of staging. The list of roles (so headed to emphasize the play's status as a text for performance) is also considered in commentary notes. These may include comment on plausible patterns of casting with the resources of an Elizabethan or Jacobean acting company, and also on any variation in the description of roles in their speech prefixes in the early editions.

The textual notes are designed to let readers know when the edited text diverges from the early edition(s) on which it is based. Wherever this happens the note will record the rejected reading of the early edition(s), in original spelling, and the source of the reading adopted in this edition. Other forms from the early edition(s) recorded in these notes will include some spellings of particular interest or significance and original forms of translated stage directions. Where two early editions are involved, for instance with *Othello*, the notes will also record all important differences between them. The textual notes take a form that has been in use since the nineteenth century. This comprises, first: line reference, reading adopted in the text and closing square bracket; then: abbreviated reference, in italic, to the earliest edition to adopt the accepted reading, italic semicolon and noteworthy alternative reading(s), each with abbreviated italic reference to its source.

Conventions used in these textual notes include the following. The solidus / is used, in notes quoting verse or discussing verse

lining, to indicate line endings. Distinctive spellings of the basic text (Q or F) follow the square bracket without indication of source and are enclosed in italic brackets. Names enclosed in italic brackets indicate originators of conjectural emendations when these did not originate in an edition of the text, or when the named edition records a conjecture not accepted into its text. Stage directions (SDs) are referred to by the number of the line within or immediately after which they are placed. Line numbers with a decimal point relate to entry SDs and to SDs more than one line long, with the number after the point indicating the line within the SD: e.g. 78.4 refers to the fourth line of the SD following line 78. Lines of SDs at the start of a scene are numbered 0.1, 0.2, etc. Where only a line number and SD precede the square bracket, e.g. 128 SD], the note relates to the whole of a SD within or immediately following the line. Speech prefixes (SPs) follow similar conventions, 203 SP] referring to the speaker's name for line 203. Where a SP reference takes the form e.g. 38+ SP, it relates to all subsequent speeches assigned to that speaker in the scene in question.

Where, as with *King Henry V*, one of the early editions is a so-called 'bad quarto' (that is, a text either heavily adapted, or reconstructed from memory, or both), the divergences from the present edition are too great to be recorded in full in the notes. In these cases the editions will include a reduced photographic facsimile of the 'bad quarto' in an appendix.

INTRODUCTION

Both the introduction and the commentary are designed to present the plays as texts for performance, and make appropriate reference to stage, film and television versions, as well as introducing the reader to the range of critical approaches to the plays. They discuss the history of the reception of the texts within the theatre and scholarship and beyond, investigating the interdependence of the literary text and the surrounding 'cultural text' both at the time of the original production of Shakespeare's works and during their long and rich afterlife.

P R E F A C E

Early in the 1890s a schoolboy was given as a school prize a magnificent presentation copy of *As You Like It*, with an introduction by Edward Dowden and illustrations by Emile Bayard. It was bound in white vellum (embossed with gold and lined with green silk) and inscribed with his name, Charles Cecil. With what joy and hope he received it, and what it rewarded, no one now knows, for he was killed in July 1916 at the battle of the Somme, and rests for ever in the Ardennes.

In 1884 Frederick Bridge, organist and passionate lover of Shakespeare, christened his daughter Rosalind. He liked the name even if Jaques didn't. Our Rosalind, with her infectious cackle, certainly would never let anyone sing their song without a burden, and played her breeches part *allegro con brio*. Our family were old foresters.

I would like to thank the general editors, David Scott Kastan and Richard Proudfoot, for an immense amount of meticulous hard work on behalf of this edition; and Ann Thompson for asking me to undertake it, and for many years of support.

No edition of *As You Like It* can exist without aid from Richard Knowles's magnificent New Variorum edition (1977). I acknowledge with gratitude the work of many other modern editors, especially Agnes Latham (Arden, 1975), Alan Brissenden (Oxford, 1993), Michael Hattaway (New Cambridge, 2000) and Cynthia Marshall (Cambridge, 2004). The pioneering eighteenth-century editions, of which Edward Capell's is the most illuminating, have been a vital source of information.

David Bevington advised throughout, and generously read and commented on an early draft of the Introduction, as did my erstwhile colleague James Simpson, whose help has been

Preface

indispensable; warm thanks also for detailed comments from John and Margaret Parry, Elizabeth Newlands and Veronica Cutler. Steven May read and generously encouraged my work on the date of the play, as did Gail Kern Paster, Barbara Mowat, William Sherman, James C. Bulman and Robert Miola. The input of Tom Lockwood, an invaluable research assistant (2001–2), has been vital to the whole project. If I have now got queer theory straight, it is entirely due to Anne Fernihough. The responsibility for any remaining errors is of course my own.

A research fellowship at the Folger Shakespeare Library in 1999 was a godsend; special thanks in addition to those already mentioned, to Georgianna Ziegler, Laetitia Yendle and Peter Blayney. I would like to thank Akiko Kusunoki and Hiroko Sato for a research fellowship (also in 1999) at the Centre for Women's Studies at the Tokyo Christian Woman's University.

Warmest acknowledgements for help over many years to the long-suffering, expert and amiable staff of Cambridge University Library, especially of the Rare Books, Manuscript and Anderson rooms; to Frances Gandy and the staff of Girton College library; and to Girton College for ongoing support and generosity with sabbatical leaves. Thanks are due also to Janet Birkett at the Theatre Museum, Covent Garden; the Shakespeare Centre Library, Stratford-upon-Avon; the staff of the Manuscripts room at the British Library; the Public Record Office at Kew, London; and Dom. Philip Jebb, the archivist at Downside School. Quotations from *The Hulton Papers*, BL Additional MS 74286, and from BL Additional MS 48126 are by permission of the British Library.

I owe a special debt of gratitude to Pierre-Jacques Lamblin, Director of the Bibliothèque municipale, Douai, for his careful reading of Appendix 4, for permission to print material from Bm de Douai, MS 787 Anglais, Douai (1694–5), and for his enthusiastic support of the whole project; also to Jacqueline Delporte and the staff of the Bibliothèque municipale who made

Preface

my visit in 1999 so enjoyable. Michèle Willems of the University of Rouen kindly criticized Appendix 4.

Unpublished work was generously made available to me by Anne Barton, Tiffany Stern and David Kathman, who also commented helpfully on Appendix 2. Dennis Kay sent me before his death all his valuable lecture notes on *As You Like It*.

Many thanks to the numerous readers, editors and copy-editors who have worked on articles and essays on the play. Valuable advice on particular matters was given by Katherine Duncan-Jones, Wes Williams, Bernard Capp, Heather Dubrow, Ian and Sue Barlow, Luisella Simpson, Deana Rankin, Joanne Archibald, Jenny Mulrenan and many others.

Grateful thanks to the Arden Shakespeare for financial help; to Jessica Hodge, for unfailing support; to Margaret Bartley, its director; to Jane Armstrong, for keeping her head when all about her were in danger of losing theirs, and for tireless hard work; to Philippa Gallagher, her predecessor Giulia Vicenzi, Fiona Freel, Jocelyn Stockley and all the other members of the working team. Thanks also to Nicola Bennett. Hannah Hyam has been a marvellous co-mate in the Forest of Arden, exemplary in her good humour, efficiency and critical acumen; patient as Griselda but much more fun. Every aspect of this edition bears witness to the transforming touch of her superb copy-editing.

Edward and Beth and Martin Dusinberre offered specific comments on many aspects of the writing as well as hauling me out of some sloughs of despond. To my own William, whom I met in the Forest of Arden forty years ago, I owe both personally and professionally more than can ever be acknowledged.

Juliet Dusinberre
Girton College, Cambridge

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INTRODUCTION

A BRIEF VIEW OF THE PLAY

As You Like It, with its cross-dressed heroine, gender games and explorations of sexual ambivalence, its Forest of Arden and melancholy Jaques, speaks directly to the twenty-first century. Although the play is rooted in Elizabethan culture – literary, social, political, aesthetic – Shakespeare has placed a prophetic finger on the pulse of the future. Amongst the myths of classical pastoral and of the biblical Garden of Eden are a group of displaced persons fleeing family disruption and political corruption. In raising profound questions about the nature of liberty, renewal and regeneration posed by the new environment of the Forest, Shakespeare has created a comedy of extraordinary flexibility and depth.

This edition sets *As You Like It* within its theatrical, cultural, social and historical contexts. The play's cross-dressed heroine, Rosalind, its language, its perfect exploiting of a theatrical medium, its connections with the Court and with theatrical controversy, and its philosophical and imaginative scope, all contribute to a phenomenal richness.

Probably written at the end of 1598, perhaps first performed early in 1599, and first printed in the First Folio in 1623, *As You Like It* marks the culmination of the golden decade of Shakespeare's plays in the 1590s. Even though moments in the earlier comedies anticipate the play, its novelty is still startling. It demonstrates a confluence of high and low culture, combining within one harmonious whole many different traditions. The folklore of Robin Hood and his merry men is married to the classical