THE NEW CAMBRIDGE SHAKESPEARE

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From the publication of the first volumes in 1984 the General Editor of the New Cambridge Shakespeare was Philip Brockbank and the Associate General Editors were Brian Gibbons and Robin Hood. From 1990 to 1994 the General Editor was Brian Gibbons and the Associate General Editors were A. R. Braunmuller and Robin Hood.

AS YOU LIKE IT

Shakespeare's As You Like It can appear bright or sombre in performance: a feast of language and a delight for comic actors; or a risk-taking exploration of gender roles. An updated introduction provides an account of what makes this popular play both innocent and dangerous. There is a new section on recent critical, stage and film interpretations of the play, an updated reading list and a new appendix on a possible early court performance of As You Like It in 1599. Mapping the complexities of the play’s setting – a no-man’s-land related to both France and England – the edition also includes detailed commentary on its language and an analytical account of performance.
The New Cambridge Shakespeare

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The First Quarto of King Lear, edited by Jay L. Halio
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The First Quarto of Othello, edited by Scott McMillin
The First Quarto of Romeo and Juliet, edited by Lukas Erne
The Taming of a Shrew: The 1594 Quarto, edited by Stephen Roy Miller
AS YOU LIKE IT

Updated edition

Edited by

MICHAEL HATTAWAY

Professor of English, New York University in London
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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 verbosities 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 Chil-lington 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

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Title</th>
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<tr>
<td><em>Ado</em></td>
<td>Much Ado About Nothing</td>
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<td><em>Ant.</em></td>
<td>Antony and Cleopatra</td>
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<td><em>AWW</em></td>
<td>All’s Well That Ends Well</td>
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<td><em>AYLI</em></td>
<td>As You Like It</td>
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<td><em>Cor.</em></td>
<td>Coriolanus</td>
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<td><em>Cym.</em></td>
<td>Cymbeline</td>
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<td><em>Err.</em></td>
<td>The Comedy of Errors</td>
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<td><em>Ham.</em></td>
<td>Hamlet</td>
</tr>
<tr>
<td><em>1H4</em></td>
<td>The First Part of King Henry the Fourth</td>
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<tr>
<td><em>2H4</em></td>
<td>The Second Part of King Henry the Fourth</td>
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<tr>
<td><em>H5</em></td>
<td>King Henry the Fifth</td>
</tr>
<tr>
<td><em>1H6</em></td>
<td>The First Part of King Henry the Sixth</td>
</tr>
<tr>
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<td><em>3H6</em></td>
<td>The Third Part of King Henry the Sixth</td>
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<td><em>H8</em></td>
<td>King Henry the Eighth</td>
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<td><em>JC</em></td>
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<td><em>John</em></td>
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<td><em>LLL</em></td>
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<td><em>Lear</em></td>
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<td><em>Luc.</em></td>
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<td><em>MV</em></td>
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<td><em>PP</em></td>
<td>The Passionate Pilgrim</td>
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<td><em>R2</em></td>
<td>King Richard the Second</td>
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<td><em>R3</em></td>
<td>King Richard the Third</td>
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<tr>
<td><em>Rom.</em></td>
<td>Romeo and Juliet</td>
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<td><em>Shr.</em></td>
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<tr>
<td><em>Son.</em></td>
<td>The Sonnets</td>
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<td><em>STM</em></td>
<td>Sir Thomas More</td>
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### As You Like It

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<th>Work</th>
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<td>Temp.</td>
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<td>Tit.</td>
<td>Titus Andronicus</td>
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<td>Twelfth Night</td>
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<tr>
<td>TNK</td>
<td>The Two Noble Kinsmen</td>
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<tr>
<td>Tro.</td>
<td>Troilus and Cressida</td>
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<tr>
<td>Wiv.</td>
<td>The Merry Wives of Windsor</td>
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<tr>
<td>WT</td>
<td>The Winter’s Tale</td>
</tr>
</tbody>
</table>

2. Other works cited and general references

- **Abbott** E. A. Abbott, *A Shakespearian Grammar*, 1878 edn (references are to numbered paragraphs)
- **AEB** *Analytical and Enumerative Bibliography*
- **Armstrong** Edward A. Armstrong, *Shakespeare’s Imagination*, 1963 edn
- **Baldwin** T. W. Baldwin, *Shakspere’s ‘Small Latine and Lesse Greeke’*, 2 vols., 1944
- **Bell** Shakespeare’s Plays, ed. J. Bell, 9 vols., 1774
- **Bentley** G. E. Bentley, *The Jacobean and Caroline Stage*, 7 vols., 1911–68
- **Brand** *Brand’s Popular Antiquities of Great Britain*, ed. Henry Ellis and William Carew Hazlitt, 2 vols., 1905
- **Brissenden** *As You Like It*, ed. Alan Brissenden, *The Oxford Shakespeare*, 1993
- **Bullough** Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare*, 8 vols., 1957–75 (unless otherwise specified, page references are to vol. 1)
- **Cam.** *Works*, ed. William Aldis Wright, 9 vols., 1891–3 (Cambridge Shakespeare)
- **Capell** Mr William Shakespeare his Comedies, Histories, and Tragedies, ed. Edward Capell, 10 vols., 1767–8
- **Cercignani** F. Cercignani, *Shakespeare’s Works and Elizabethan Pronunciation*, 1981
- **Chambers** E. K. Chambers, *The Elizabethan Stage*, 4 vols., 1923
List of abbreviations and conventions

Collier

Collier, ed. John P. Collier, 8 vols., 1842–4

Collier²

Plays, ed. John P. Collier, 1853

conj.

conjecture

Cowden Clarke

Plays, ed. Charles and Mary Cowden Clarke, 3 vols., 1864–8

Curtius

Ernst Robert Curtius, European Literature and the Latin Middle Ages, trans. Willard R. Trask, 1953

Dent

R. W. Dent, Shakespeare’s Proverbial Language: An Index, 1981 (references are to numbered proverbs)

DNB

Dictionary of National Biography

Drayton

Michael Drayton, Works, ed. J. W. Hebel et al., 5 vols., 1961

Dusinberre

As You Like It, ed. Juliet Dusinberre, The Arden Shakespeare, 2006

Dyce


Dyce²


Dyce³


Eds.

Various editors

ELH

English Literary History

ELN

English Language Notes

ELR

English Literary Renaissance

ES

English Studies

F

Mr William Shakespares Comedies, Histories, and Tragedies, 1623 (Corrected sheets of First Folio)

F²

Mr William Shakespares Comedies, Histories, and Tragedies, 1623 (Uncorrected sheets of First Folio)

F³

Mr William Shakespares Comedies, Histories, and Tragedies, 1632 (Second Folio)

F⁴

Mr William Shakespares Comedies, Histories, and Tragedies, 1664 (Third Folio)

F⁵

Mr William Shakespares Comedies, Histories, and Tragedies, 1685 (Fourth Folio)

Farmer

Richard Farmer, in Johnson Var. (see below)

FQ


Furness

As You Like It, ed. H. H. Furness, New Variorum, vol. viii, 1890

Gilman

As You Like It, ed. Albert Gilman, Signet Shakespeare, 1963

Globe


Greene


Halliwell

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Hanmer The Works of Shakspear, ed. Thomas Hanmer, 6 vols., 1743–4


Hattaway Michael Hattaway, Elizabethan Popular Theatre, 1982

Heath B[enjamin] H[each], The Revival of Shakespeare’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


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


Keightley The Plays of Shakespeare, ed. Thomas Keightley, 6 vols., 1864

Knowles As You Like It, ed. Richard Knowles, New Variorum Shakespeare, 1977

Kokeritz Helge Kokeritz, Shakespeare’s Pronunciation, 1953


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


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Marshall
As You Like It, ed. Cynthia Marshall, Shakespeare in Production, 2004

Mason
John Monck Mason, Comments on . . . Shakespeare’s Plays, 1785

Metamorphoses

MLN
Modern Language Notes

MLQ
Modern Language Quarterly

Morley
The First Book of Airs . . . to Sing and Play to the Lute, 1600

Nashe

Noble
Richmond Noble, Shakespeare’s Biblical Knowledge, 1935

NQ
Notes and Queries obs.

Odell
George C. D. Odell, Shakespeare from Betterton to Irving, 2 vols., 1920

OED
The Oxford English Dictionary, 1987 edn

Oxford

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

Reed
The Plays of William Shakespear, [ed. Isaac Reed], 21 vols., 1803

Ren. Drama
Renaissance Drama

RES
Review of English Studies

Ridley

Ritson
[J. Ritson], Cursory Criticisms on the edition of Shakespeare published by Edmond Malone, 1792

Riverside
The Riverside Shakespeare, ed. G. Blakemore Evans, 1974

RORD
Research Opportunities in Renaissance Drama

Rosalind
Thomas Lodge, Rosalind, ed. Donald Beecher, 1907

Rowe
The Works of Mr William Shakespear, ed. Nicholas Rowe, 6 vols., 1709

Rowe²
The Works of Mr William Shakespear, ed. Nicholas Rowe, 2nd edn, 6 vols., 1709

Rowe³
The Works of Mr William Shakespear, ed. Nicholas Rowe, 3rd edn, 8 vols., 1714
As You Like It

RQ Renaissance Quarterly
RSC Royal Shakespeare Company
Rubinstein Frankie Rubinstein, A Dictionary of Shakespeare’s Sexual Puns and Their Significance, 1984
Sargent As You Like It, ed. Ralph M. Sargent, Pelican Shakespeare, 1959
SB Studies in Bibliography
Schmidt Alexander Schmidt, Shakespeare-Lexicon, 1886 edn
sd stage direction
SEL Studies in English Literature
sh speech heading
Shaheen Naseeb Shaheen, Biblical References in Shakespeare’s Comedies, 1993
Shattuck Charles H. Shattuck, The Shakespeare Promptbooks, 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 The Dramatic Works of William Shakespeare, ed. Samuel Weller Singer, 10 vols., 1826
Singer² The Dramatic Works of William Shakespeare, ed. Samuel Weller Singer, 10 vols., 1856
Sisson Works, ed. Charles Sisson, 1954
Smallwood R. L. Smallwood, As You Like It, Shakespeare at Stratford, 2003
SQ Shakespeare Quarterly
S.St. Shakespeare Studies
S.St. Shakespeare Survey
Steevens The Plays of William Shakespeare, ed. Samuel Johnson and George Steevens, 10 vols., 1773
Steevens² The Plays of William Shakespeare, ed. George Steevens, 10 vols., 1778
Steevens³ The Plays of William Shakespeare, ed. George Steevens and Isaac Reed, 10 vols., 1785
subst. substantively
Sugden E. H. Sugden, A Topographical Dictionary to the Works of Shakespeare and his Fellow Dramatists, 1925
sv sub verbum (Latin for ‘under the word’, used in dictionary citations)
Theobald The Works of Shakespeare, ed. Lewis Theobald, 7 vols., 1733
List of abbreviations and conventions

Theobald\textsuperscript{2} \textit{The Works of Shakespeare}, ed. Lewis Theobald, 8 vols., 1740

Theobald\textsuperscript{3} \textit{The Works of Shakespeare}, ed. Lewis Theobald, 8 vols., 1752


Tilley M. P. Tilley, \textit{A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries}, 1950 (references are to numbered proverbs)

Tilley through line numbering


White\textsuperscript{2} \textit{Works}, ed. Richard Grant White, 12 vols., 1857–66

White\textsuperscript{3} \textit{Mr William Shakespeare's Comedies, Tragedies and Poems}, ed. Richard Grant White, 3 vols., 1883

Whiter Walter Whiter, \textit{A Specimen of a Commentary on Shakespeare}, 1794


Wilson \textit{As You Like It}, ed. Arthur Quiller-Couch and John Dover Wilson, New Shakespeare, 1926

Williams Gordon Williams, \textit{A Glossary of Shakespeare's Sexual Language}, 1997

Yale \textit{The Yale Shakespeare}, ed. Helge Køkeritz and Charles T. Prouty, 1974

Unless otherwise specified, biblical quotations are given in the Geneva version, 1560 (see 1.1.29 n.).