A NORTON CRITICAL EDITION

William Shakespeare
AS YOU LIKE IT

AUTHORITATIVE TEXT
SOURCES AND CONTEXTS
CRITICISM

Edited by
LEAH S. MARCUS
VANDERBILT UNIVERSITY
# Contents

List of Illustrations vii  
Préface ix  

**The Text of As You Like It**  
A Note on the Text 87  

**Sources and Contexts**  
Thomas Lodge • *Rosalynde* 95  
Richard Pace • [The Benefit of a Liberal Education] 196  
Keith Thomas • [Boundaries between Animal and Human] 197  
Michel de Montaigne • [Humans versus Animals] 201  
Sir Thomas More • [How Sheep Devour the English] 202  
William C. Carroll • Enclosure, Vagrancy, and Sedition in the Tudor-Stuart Period 203  
Thomas Bastard • [Proto-ecological Epigrams] 209  
George Gascoygne • The Woeful Words of the Hart to the Hunter 210  
William Prynne • [The Dangers of Theatrical Cross-Dressing] 214  
Erica Fudge • Dressing Up as a Human 217  
Joseph W. Meeker • The Comic Mode 220  
Walter Benjamin • Gloves 234  

**Criticism**  
William Hazlitt • *As You Like It* 237  
Mrs. Anna Jameson • Rosalind 240  
Edward Dowden • [As You Like It as Escape] 243  
Anne Barton • *As You Like It*: Shakespeare’s ‘Sense of an Ending’ 246  
Rosalie Colie • Perspectives on Pastoral 254  
Linda Woodbridge • Country Matters: *As You Like It* and the Pastoral-Bashing Impulse 269  
Clara Claiborne Park • As We Like It: How a Girl Can Be Smart and Still Popular 277
Louis Adrian Montrose • “The Place of a Brother” in *As You Like It* 281
Richard Wilson • “Like the Old Robin Hood”: *As You Like It* and the Enclosure Riots 314
Jean E. Howard • Crossdressing, the Theatre, and Gender Struggle in Early Modern England 337
Marjorie Garber • Rosalind the Yeshiva Boy 355
James Shapiro • [The Play in 1599] 361
Juliet Dusinberre • Pancakes and a Date for *As You Like It* 370
Laurie Shannon • [Friendship in *As You Like It*] 377
Valerie Traub • [The Homoerotics of *As You Like It*] 380
Cynthia Marshall • Constructions of Negation in *As You Like It* 387
Jeffrey Masten • Ganymede’s Hand in *As You Like It* 395
Robert N. Watson • [Likenesses: Jaques and the Deer] 404
Gabriel Egan • Food and Biological Nature [in] *As You Like It* 409
Michael Jamieson • *As You Like It*: Performance and Reception 423
Robert Smallwood • [Royal Shakespeare Company Stagings of the Final Scene] 440

Selected Bibliography 463
Illustrations

George Gascoyne, “The Woeful Words of the Hart to the Hunter” 210
Inigo Jones, Sketch for a Bird-Man 220
Rosalind 241
Nicholas Poussin, “Et in Arcadia ego,” first version 251
Nicholas Poussin, “Et in Arcadia ego,” second version 252
Thomas Morley, “It Was a Lover and His Lass” 369
A possible court epilogue to As You Like It 372
Excerpt from First Folio text of As You Like It 397
The final scene in Glen Byam Shaw’s first Stratford production 443
The final dance in Glen Byam Shaw’s second Stratford production 445
The entry of Vanessa Redgrave as Rosalind 447
Hymen descends in a rainbow 450
The paired lovers sing “Wedding is great Juno’s crown” 453
A female Hymen in a modern pantsuit 456