

Secondary Sources – *As You Like It*

Mario DiGangi

- Barnaby, Andrew. "The Political Conscience of *As You Like It*." *SEL: Studies in English Literature, 1500-1900* 36 (1996): 373-95. Barnaby argues that *As You Like It* engages contemporaneous political questions over land-use rights, the enclosure of common lands, poverty, and vagrancy.
- Crawford, Julie. "The Place of a Cousin in *As You Like It*," *Shakespeare Quarterly* 69 (2018): 101-27. Examining the importance of the kinship relationship between Rosalind and Celia, Crawford argues that "same-sex vows between women" might be enabled instead of cancelled by marriage.
- Diamond, Catherine. "Four Women in the Woods: An Ecofeminist Look at the Forest as Home." *Comparative Drama* 51 (2017): 71-100. Using an ecofeminist framework, Diamond argues that Rosalind, having used the equalizing atmosphere of the forest to educate Orlando, "leaves it as unaffected as she found it."
- Fitter, Chris J. "Reading Orlando Historically: Vagrancy, Forest, and Vestry Values in Shakespeare's *As You Like It*." *Medieval and Renaissance Drama in England* 23 (2010): 114-41. Defining *As You Like It* as a "protest play," Fitter uses Orlando to explore the play's depiction of social ills such as vagrancy.
- Martin, Randall. *Shakespeare and Ecology*. Oxford: Oxford University Press, 2015. In a chapter on "bio-relations" in *As You Like It*, Martin shows how the play engages with sixteenth-century debates over the use of land.
- Nardizzi, Vin. "Shakespeare's Queer Pastoral Ecology: Alienation around Arden." *ISLE: Interdisciplinary Studies in Literature and Environment* 23 (2016): 564-82. Nardizzi draws on pastoral traditions to argue that Aliena (the disguised Celia) manages to establish a "queer pastoral" household with Rosalind in the forest.
- Zajac, Paul Joseph. "The Politics of Contentment: Passions, Pastoral, and Community in Shakespeare's *As You Like It*." *Studies in Philology* 113 (2016): 306-36. Focusing on the forest of Arden scenes, Zajac argues that *As You Like It* explores "the relationship between individual, interpersonal, and political contentment."