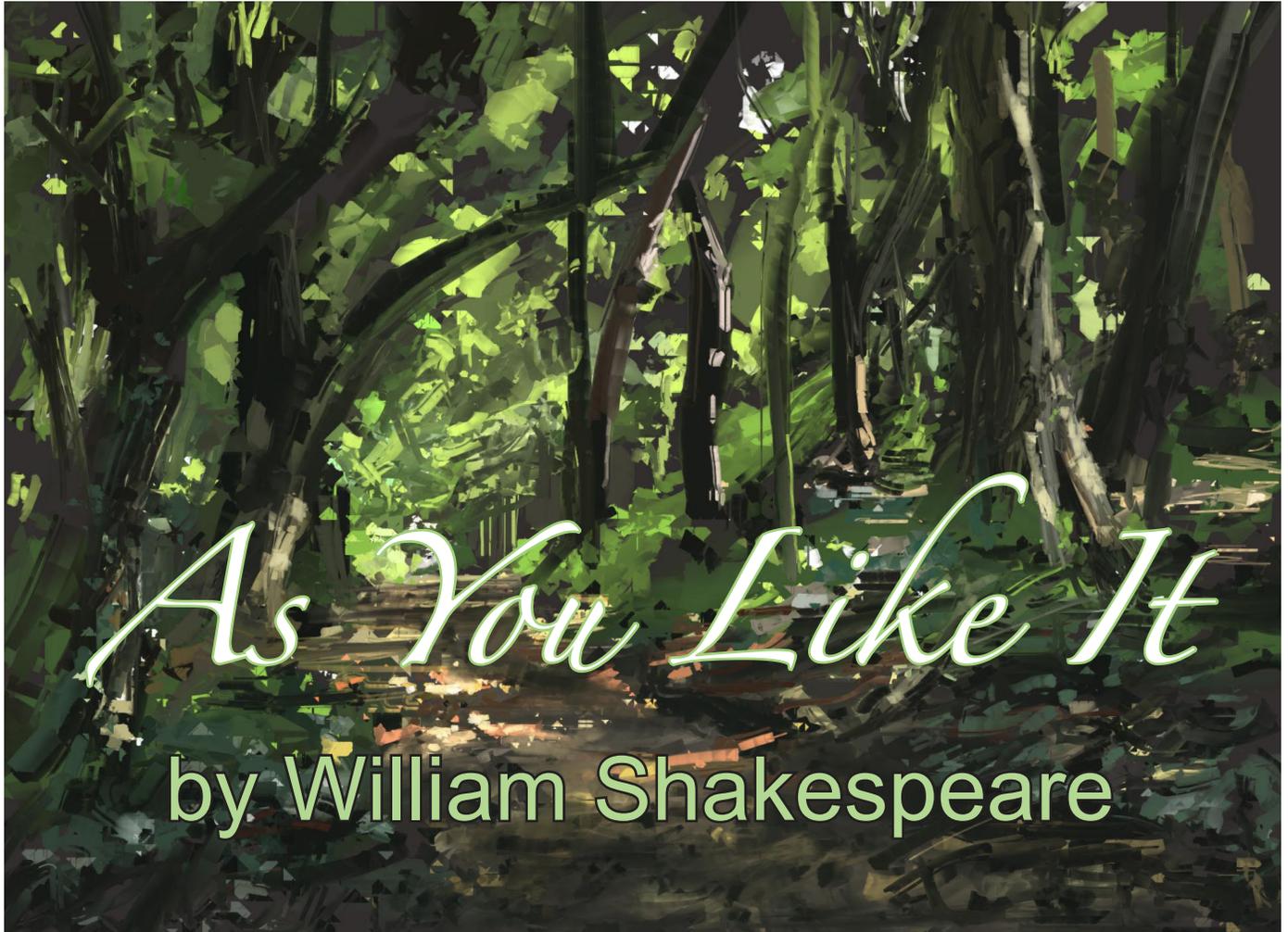


ASF's 2014-15 Schools' Tour of



Director
Greta Lambert

Set Design
Heidi Ensslin

Costume Design
Elizabeth Novak

Lighting Design
Tom Rodman

Contact ASF @: www.asf.net
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As You Like It

by William Shakespeare

CHARACTERS

at the Duke's court:

Duke Frederick, *usurper of his older brother*

Le Beau, *a courtier*

Oliver } *sons of Sir*

Orlando } *Roland de Boys*

Adam, *servant loyal to Orlando*

Charles, *the Duke's wrestler*

Touchstone, *the court fool*

Rosalind, *daughter of the banished duke*

Celia, *her cousin, daughter of Frederick*

in the Forest of Arden:

Duke Senior, *the banished duke*

Jaques, *lord exiled with Duke Senior*

Silvius, *a young shepherd*

Phebe, *the shepherdess Silvius loves*

Audrey, *a goatherdess*

Other lords at court and in the forest

Characters not in the touring version of the play

Jacques, *middle son of Sir Roland de Boys*

Dennis, *Oliver's servant*

Amiens, *exiled lord in forest*

Corin, *an older shepherd*

William, *a country lad in love with Audrey*

Sir Oliver Martext, *a country vicar*

Setting: *The ASF touring production will have a 1930s' look with a hint of Celtic—homespun and natural with a "Robin Hood" flair.*

Welcome to *As You Like It!*

Intolerant authority figures, young runaways, a forest, love, exuberance—and sheep! All the ingredients of a great romantic comedy, as Shakespeare well knew when he wrote *As You Like It* near the end of the 1590s. In it, Shakespeare combines many of his favorite comic devices and a trendy pastoral convention to meditate on the nature of love, his favorite comic subject. Young lovers abound; relationships get tangled, not least because a girl disguises herself as a boy; and a threatening political situation dissolves at the edge of the forest. Whereas Shakespeare famously explores a night in an enchanted "green world" in *A Midsummer Night's Dream*, *As You Like It* offers a daylight visit to the woods, one that begins more nearly in midwinter than midsummer, but which inevitably moves toward spring—and the birds and the bees.

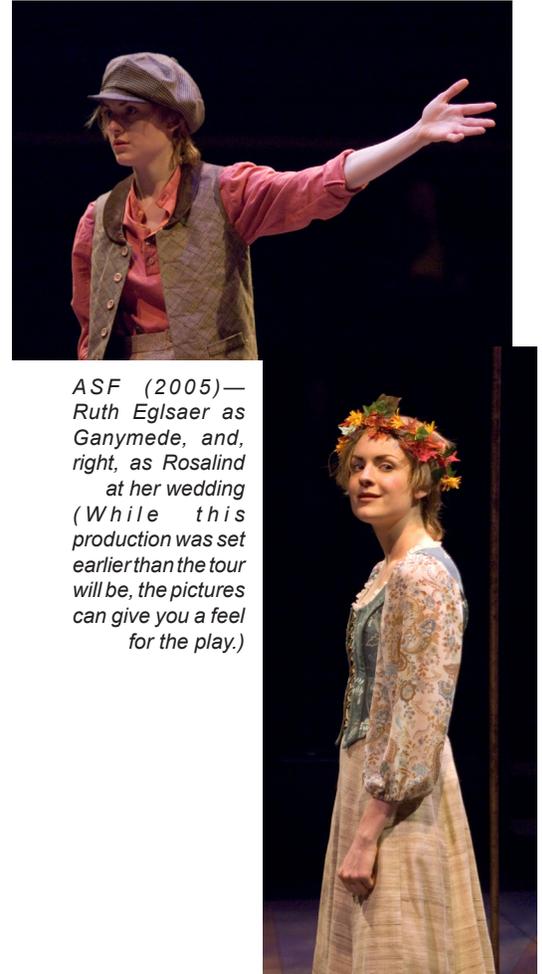
The lovers in *As You Like It* grow from infatuation to mature love with a side glance at chemistry and commitment. Four couples approach the altar at the conclusion, and getting them there is the crux of the play. Kickstarting this romantic action is a tale of political usurpation at court, a tale of brothers and rivalry focused on two families, one involving the dukes and one the de Boys brothers, Oliver and Orlando. Flavored with Touchstone's wise foolery, Jaques's cynical jibes, and Corin's practical insights, *As You Like It* shows Shakespeare's mature approach to romantic comedy with zippy prose, heartfelt verse, and a bevy of songs.

And *Welcome* to Our Tour

Our love of Shakespeare runs deep at ASF, and we are happy to share it with schools across Alabama and neighboring states, because there is just nothing like the experience of live Shakespeare comedy—finding out that the Bard is entertaining and funny and knows us very well.

Touring with shorter scripts and a smaller company was a regular part of English theatre in Shakespeare's time. In that spirit, this adaptation of Shakespeare's sprightly comedy trims *As You Like It* to just over an hour so it will nearly fit in a class period while keeping the great characters, the verse, and the compelling arc of action. Directed by ASF's Greta Lambert,

Ganymede and Rosalind



ASF (2005)—Ruth Eglsaer as Ganymede, and, right, as Rosalind at her wedding (While this production was set earlier than the tour will be, the pictures can give you a feel for the play.)

herself a renowned Shakespeare actress, the touring show features eight actors chosen from New York auditions who are joining the ASF company for the 2014-15 season. These eight will perform all the roles in *As You Like It*, doubling or tripling their casting just as Shakespeare's own company did. They also serve as their own crew and staff—bringing you a complete theatre with set, costumes, props, and actors in a van and a trailer.

In addition, we offer you and your students a series of workshops following the play, so your students can work with the actors on theatre skills and Shakespeare's language. We're on the road and hope to head your way!



As You Like It

by William Shakespeare

Four Sets of Lovers

- two sets of aristocrats:
Orlando/Rosalind and Oliver/Celia
- one set of country folk:
Silvius/Phebe, who falls for Ganymede (Rosalind in disguise)
- one court/country pair:
Touchstone/Audrey

Where Is Arden?

Shakespeare based the plot of *As You Like It* on a prose romance, *Rosalynde*, written in 1586-87 by Thomas Lodge. Its story takes place in France in the great **Forest of Ardennes**. True to his source, then, Shakespeare's play is full of French-named characters—Jaques, Le Beau, the de Boys family (*bois* means *woods*), and Amiens.

Yet just north of Shakespeare's home in Stratford-upon-Avon lay remnants of England's own once vast **Forest of Arden**, akin to the more northerly Sherwood Forest, home of Robin Hood and his merry men, where the medieval version of the Orlando story took place.

By the late sixteenth century, however, deforestation had shrunk the Forest of Arden to patches of forest amid more developed land, now fields and pastures. Consequently, the combination of forest and pasture is a timely aspect of Shakespeare's play. Amid the French setting in his source, Shakespeare also places Audrey and a number of other rural folk, all new additions to the story and all unmistakably English.

The Story of *As You Like It*

Crisis at Court

The ducal court is recovering from a recent coup in which the current duke, Frederick, usurped and exiled his older brother, Duke Senior. Other aristocrats also feel less than brotherly love, for Oliver de Boys has grown envious of his younger brother Orlando and keeps him home unschooled, working as a farm laborer on his estate. When Orlando finally rebels and demands his inheritance, Oliver plans to have him killed in a wrestling match. Yet Orlando defeats the court wrestler while being cheered on by two young women, Celia and Rosalind—and Orlando and Rosalind fall in love at first sight.

Rosalind and Celia, cousins who are more like sisters, get caught up in court politics when Celia's father, Duke Frederick, banishes Rosalind just as suddenly as he had earlier usurped her father, Duke Senior. Celia stays loyal to Rosalind, and the young women plan to escape to the Forest of Arden, taking Touchstone, the court fool, along with them.

Returning home, Orlando again finds himself threatened. Warned by the servant Adam that Oliver now plans to torch his dwelling, Orlando and Adam make plans to flee. Duke Frederick, displeased by all the runaways, dispossesses Oliver unless he finds his brother.

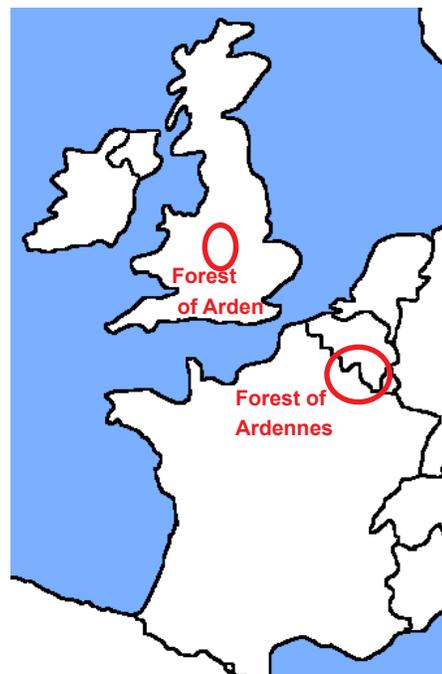
Flight to the Forest

In the Forest of Arden, Duke Senior and other lords loyal to him live a spare existence and welcome Orlando when he arrives with Adam, seeking food. Rosalind and Celia, disguised for safety as a boy and his sister called Ganymede and Aliena, also arrive in the forest, buy a sheepcote, and meet Silvius, a shepherd desperately in love with a disdainful shepherdess, Phebe. When Ganymede chastizes Phebe for her attitude, Phebe falls in love with this new "boy."

Orlando hangs love poems to Rosalind on trees in the forest, and Rosalind and Celia discover the poems and then Orlando. Caught in disguise, Rosalind decides to test and counsel her avid admirer on the nature of love. She pretends Ganymede can cure love and gets Orlando to promise to come "woo" a pretend "Rosalind" that Ganymede will play, saying this "Rosalind" will show Orlando how women really behave. This way Rosalind can be wooed without revealing herself. Orlando agrees to play the game to pass the time and to talk about his beloved.

News and Nuptials

When Orlando is late for one of their "wooings," Rosalind despairs; then Oliver appears with an apology from Orlando, who had discovered his brother endangered by a lion and saved him. The brothers reconcile, and Oliver is now a changed man, with whom Celia instantly falls in love, and the two decide to marry. Ganymede promises Orlando he will be married, too, and says she will also help Phebe and Silvius to marry happily. Lusty Touchstone, the fool, shows up for the festivities to wed the country girl, Audrey, since that is the only way she will agree to sleep with him. News arrives that Duke Frederick was marching to attack the forest, but aborted his plan to become a hermit, so after the weddings the courtiers can return happily to the court and their estates.





As You Like It

by William Shakespeare

The Actions of *As You Like It*

Wrestling

Wrestling best describes all the action at court in *As You Like It*. In wrestling two men vie for power and dominance, an image that aptly describes the relationships between the two sets of brothers.

We get two forms of wrestling matches—the first a sudden explosion of temper between brothers with no rules and no limits; the second a formal match, but lethal all the same. Charles says he "wrestles for his honor" in the court match, therefore mortally wounds those who challenge him. In a way, Orlando also wrestles for his honor in both frays, for he is sure he is being dishonored by his current treatment at home. Duke Frederick has wrestled, if not wrestled, the power from his brother with a political coup that put a wrestling fan in charge of the dukedom. Moreover, the wrestling breaks ribs and threatens life in the formal match, just as Duke Frederick threatens the safety of Orlando, Rosalind, and shortly thereafter even Oliver while the de Boys brothers' initial outburst breaks open the animosity they have hidden, so that Oliver proceeds to plot against Orlando's life.

The women have their own form of wrestling in the opening action: they wrestle with words and ideas, bantering wit with each other and with the fool, Touchstone. Once Rosalind falls for Orlando, even Celia picks up the wrestling motif and bids her cousin to "wrestle with [her] affections," but Rosalind merely replies that "they take the part of a better wrestler than myself."

Wooing

If rivalry and contest shape the court scenes, such forces cannot dampen the new arrivals' exuberance at being in the forest and in love. All the young people seem to end up in love, and wooing becomes the dominant mode of rhetoric, given Orlando's love poems, Sylvius's entreaties, and Touchstone's urgings. Shakespeare heightens the fun by crossing the wires of the wooing—which makes for good comedy—when he has Rosalind maintain her disguise so that Orlando unknowingly describes his ardor to his beloved. Lest Rosalind get too cocky, however, Shakespeare also leaves her vulnerable to becoming another's love object, so that her disguised persona attracts Phebe.

Among the exiles, metaphoric "wooing" leads the Duke to beseech Jaques to philosophize, Jaques to ask Touchstone to be witty, and Orlando initially to entreat some food at sword point. The de Boys brothers meet again; this time they wrestle not each other but a lion. Now, instead of denying Orlando his inheritance, Oliver thrusts the entire estate upon him since he plans to marry Aliena and live in the forest. New emotions and new directions beckon.

Wedding

The weddings end the action, and—with the disclosure of Rosalind's identity—Orlando's and Phebe's loves find their appropriate objects. When Duke Frederick's intentions convert from mayhem to meditation, the forest becomes the site of both marital and political potential for the group's renewed lives.



Above, Sean Mahan as Orlando fighting with Oliver (James Denvil) in ASF's 2005 *As You Like It*; below, Celia (Lauren Bloom) and Rosalind (Ruth Eglsaer) wrestle with ideas.





As You Like It

by William Shakespeare

Some Issues or Dicotemies

- Court versus country
- Gender identity
- Fantasy versus reality
- Nature versus Fortune
- Winter versus spring



Orlando with his Rosalind at the end of ASF's 2005 *As You Like It* (Sean Mahan and Ruth Eglsaer)

As You Like It and Romance

The play certainly contains love, but it also has the shape of the medieval romance, those great tales of loss, separation, and return that Shakespeare eventually used at the end of his career. Here, too, we see the romance pattern of a protected state that ends, banishing the hero(ine) to tests in the wild, after which there is reintegration into home and society.

Parts of this page draw from Michael Hattaway's introduction to the New Cambridge edition of *As You Like It* (2000).

The Play's Renaissance Context

The Source

- Shakespeare's primary source is a **prose romance, *Rosalynde* (1590), by Thomas Lodge. He added the women and a French setting** to a short medieval English tale about male inheritance.
- Lodge's story, more active and violent, focuses on Rosader (the Orlando character), who was bequeathed the largest share of his father's estate on his merit. His older brother denies him this inheritance and repeatedly tries to kill him. The court has had a royal coup, though the kings involved are not brothers.

Lodge's *Rosalynde* believes love is a game she can play with impunity. The new king fears the ambition of any man she might marry and so banishes her as well as his own daughter, who pleads for her.

Once in the forest, she meets Rosader and asks him to improvise an eclogue with her. He then saves his now exiled brother's life; not recognizing Rosader, Saladyne confesses regret for his previous actions.

When "Aliena" falls for Saladyne, she worries whether this lord will lower himself to love a shepherdess or the daughter of the king who banished him. He disrupts some outlaws' attempt to kidnap her.

Phebe, too, believes she is "love-proof," but seeing Ganymede changes that.

During the marriage feast news comes of a battle supporting the banished king, and the men leave to fight, eventually winning and killing the usurping king. Everyone returns to court, the country folk given court appointments (e.g. royal shepherd).

Shakespeare uses Lodge's plot line, but changes the balance of the action.

He makes the rival kings into dukes and brothers, paralleling Orlando's family strife, the nature of which he obscures and compresses. His Rosalind is less rash at court and more playful in the forest by suggesting the love-cure visits.

Moreover, **Shakespeare adds both Jaques and Touchstone**, as well as Corin, Audrey, William, and Sir Oliver Martext, to the action, broadening his thematic and satiric range. He softens the ending from battle and death to conversion and concludes his play in the forest, not back at court.

The Genres

- classical New Comedy, in which a smart hero and his witty slave win him the right to marry the young woman he loves despite her guardian. Shakespeare inverts this form in *As You Like It*.
- The romance, a popular form from the Middle Ages, part adventure and part love.
- The pastoral, an allegorical use of country setting for courtly concerns and styles
- It is also called a fairy tale and, perhaps for its satire, more recently a tragicomedy.

The Theatrical World

- *As You Like It* was written about the time the new Globe theatre opened on the south bank of the Thames in 1599. It was likely one of the opening plays along with *Henry V* and *Julius Caesar* that season.
- The Admiral's Men, rivals to Shakespeare's company, performed at the Rose, next door to the Globe, and favored historical/ adventure romances, such as Robin Hood plays, with lots of action but no romantic love. Shakespeare privileged romantic love in his 1590s' comedies.
- Pastoral elements are reminiscent of John Lyly's earlier boys' company plays which were now being revived by new boys' companies, to one of which Shakespeare's company had just rented its newly acquired Blackfriars property.
- Ben Jonson's popular, satiric humour plays introduced new satiric types, such as the melancholy gentleman (Jaques is one).
- Shakespeare's company lost its comic leading man, Will Kempe, after 1598, replaced by Robert Armin, who specialized in witty fools rather than rustics.

The Political World

- Patriarchy still defined access to property and wealth, though merchants now also proved able to enrich themselves.
- The enclosure of common land, access to which had sustained the rural peasantry during the Middle Ages, increasingly enriched nobles and impoverished commoners. Deforestation abounded; forests were held by royal grant and used for aristocrats' hunting
- The 1590s were filled with plagues and bad harvests. Many (often absentee) landlords cut staff and evicted tenants. Commoners' small ownership became wage labor.



As You Like It

by William Shakespeare

UNIT 1: CHARACTER

Female Roles over 500 Lines in Shakespeare

- Rosalind (668)*
- Cleopatra (622)
- Portia (565)*
- Imogen (522)*
- Juliet (509)

*longest role in its play

Questions about Rosalind

- Is Rosalind making the best of a bad situation at court? Is her sadness her real state and the wit put on to please Celia, or is the wit her native state, easily supplanting the sadness? Is she sensible or giddy as we meet her?
- Is Rosalind's sudden love for Orlando true love or hormones (or both)? What does she see in Orlando? Should we credit such a sudden emotion on either of their parts?
- Is Rosalind's persona of Ganymede a protective necessity, a power play, an exploration of masculine initiative, a breath of freedom, or a game? How does it work and what for? What does it mean to her?
- Why does Rosalind maintain the disguise as Ganymede when it serves no practical purpose in Arden—her father and beloved are both within reach?
- When Rosalind drops the disguise and marries at the end, is that a step forward into maturity and requited love or a retreat into feminine submission? Has she gained or lost?

Photo: Orlando, Ganymede, and Aliena (Sean Mahan, Ruth Eglsaer, and Lauren Bloom; ASF, 2005)

Character Study: Thinking about *Rosalind*

Rosalind at Court

- **A variety of loves fill Rosalind at court: grief for her father's overthrow and absence, love for her cousin Celia, and newfound love for Orlando**, the young man she meets at the wrestling match.

As a young woman and former heir to the dukedom, Rosalind finds herself in the same place but not the same position she once held—now that is Celia's. She does not begrudge Celia the change, but she is isolated and without her father's love and protection. She is "on her own" already though still nominally with family.

As her father's daughter, she holds a tenuous place at her uncle's court, displaced politically and personally vulnerable, no longer an heir, but to be feared as putative heir. Her uncle perceives that threat and casts her out.

Through her love for Celia we get glimpses of the former Rosalind, a bright, lively young woman. She and Celia debate Fortune and Nature, thus setting up one axis of ideas; the forest will consider this debate as Nature and Nurture. Are we born with essential identity, are we made into the individuals we become, or is it a matter of sheer luck?

Rosalind is quick witted and alert to the ways of the world, as is necessary for a young woman of marriageable age. If her uncle has proven to be one threat, love is another as both young cousins perceive, though neither has yet experienced it.

The wrestling match alters that, for Rosalind and Orlando fall instantly in love and they begin "wrestling" with emotion. She is attracted to him at once, and learning his parentage forms another bond. Their failed effort to communicate by comparison shows the sophistication of Romeo and Juliet's sonnet.

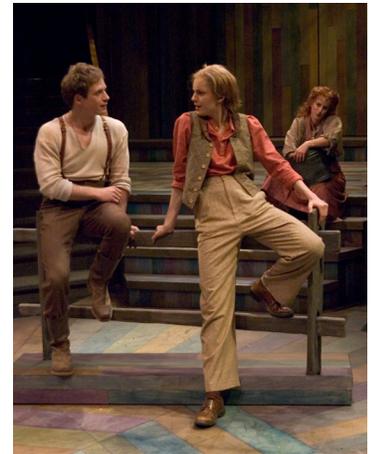
Her first two scenes open by paralleling her deep yearning for the men she loves, in 1.2 her father and in 1.3 Orlando. Her instant liking of Orlando works like a permanent bond; she wants his children, a future with him. Instead, she must flee, supported by her cousin's bond of love.

Rosalind

Rosalind and "Ganymede" in Arden

- "Ganymede" arrives in Arden and quickly settles into a sheepcot thanks to Celia's money. In the Renaissance "the clothes made the man"—or boy—and so Rosalind's exterior defines her, even though our own eyes usually recognize the girl under the disguise. Her challenges are comic—unlike Orlando, she does not face privation, hunger, a lion, or a snake; she simply faces the man she loves and pretends to be a boy.

Why Rosalind maintains her disguise can be credited to insecurity, surprise, a desire to test Orlando's love, or a keen sense of sportiveness. She does manage to have him woo her, at least herself as "Rosalind," the beautiful Petrarchan stereotype that his uncourtly, ineffective Petrarchan lyrics adore, to which Ganymede adds the traditional disdain and changeability such poets also saw in their "Stellas." Two wooing scenes then develop as Orlando saves Oliver and is wounded. Reality supplants the playful for her and later for Orlando, who can "no longer live by thinking," that is, pretending.



In the forest

she instructs Orlando, Phebe, and Silvius, often with practical advice even though her own emotional state is giddy with first love. The moment Orlando wants a serious relationship, she agrees and dons a dress to be married, thereby also effecting the wedding of Phebe to Silvius.

Her *Future* Back at Court

- Once married, Rosalind will return to court under the sway of the two men she loves, the Duke her father and her new husband, who is now the Duke's heir. Is this a new restraint on the vibrant young woman or a new freedom for Rosalind, a mature opportunity to live and love?



As You Like It

by William Shakespeare

UNIT 1: CHARACTER

"Ganymede"

Critics often explore the implications of Rosalind's chosen name in disguise (first used by Lodge), Ganymede, who in ancient myth is the lovely young boy beloved by Jove, whom he kidnapped to Olympus to be his cupbearer. Many of the issues that this allusion raises pertain only when a boy plays Rosalind, when that is the underlying truth of the stage relationship.

The name is Shakespeare's metatheatrical game of noticing what the theatrical truth is under the "girl's" costume, of letting us have illusion but winking at it, too. In modern productions, of course, this level is nonexistent; for us, the female is always present and the joke is lost.

For a modern Rosalind, the name Ganymede is a way of professing that Orlando is like Jove to her, a variation of the Renaissance courtly love convention of seeing the beloved as divine.

The Comic Possibilities of *Disguise*

Boys Playing Women

In *As You Like It* gender disguise is one part of a larger pattern of changes in appearance and reality. Here Shakespeare plays with some of his favorite stage issues involving the natural limitations—and possibilities—of having boy actors play the women's roles. In roughly one-third of his comedies and romances (five out of sixteen), he also has a young woman disguise herself as a boy. On the Renaissance stage, the effect could be seamless: with a boy pretending to be a boy, no wonder the disguise worked so well. Even if the middle layer were emphasized, that of a boy playing a girl playing a boy, the overall effect would be credible.

As You Like It is the tour de force of such disguise roles, for the Renaissance boy acting Rosalind has to play a girl playing a boy mocking a girl, the purported "Rosalind." Layers of characterization make for great fun in the theatre because the audience is in on the joke and gets to appreciate the actor's virtuosity and the other characters' inadvertent credulity.

Women Playing Boys

With actresses playing the women's roles today, the disguise motif is inverted and one layer is lost: a woman plays a boy mocking a woman. Often, in production, the last transaction in that equation is minimized in the forest wooing scenes, and Rosalind simply woos Orlando outright with very little "boy" about it.

Yet the differences between Rosalind and "Rosalind" are important to the play. By ostensibly trying to cure Orlando, she is not trying to talk him out of loving her; she herself is giddy in love with him and thrilled to find him equally besotted. But Orlando is hip deep in Petrarchan love—the only way he knows to express love is the way it's talked about in love poems, so he writes bad love poems and considers his beloved inaccessible (as indeed she seems to him, not realizing she is standing right in front of him, which is the joke) and a paragon of all that is pure and ideal.

The fact that Orlando isn't Shakespeare's equal as a poet does not bother Rosalind, nor does the issue of presumed inaccessibility; that is easily solved. She simply counters his idea of the idealized beloved with typical male stereotypes of female fickleness, flightiness, and foolishness. Along the way, Rosalind reminds both herself and Orlando, desperately in love as they may be, that this wild, early phase of love is temporary and must grow into something more accepting and more permanent. Orlando reaches this point when just talking about Rosalind is no longer satisfying, when games will not do, when the emotion needs development in an actual relationship—when he is no longer a Petrarchan lover living in words and imaginings but a man longing for the long-term presence of a particular woman.

Gender Then and Now

The middle phase of this courtship—Orlando and the disguised Rosalind—has fascinated recent critics interested in gender in Shakespeare's plays. Jean E. Howard's introduction to *As You Like It* in the new Norton edition provides an efficient overview of this issue, pointing out that gender was not viewed as anatomical in early modern Europe so much as it was a matter of how one behaved and how one dressed: females were to be chaste, silent, and obedient, not to mention dressed in skirts, for otherwise the gender differences might prove indistinguishable. (Our contemporary, anatomically-based attitude toward gender inverts this view.) Rosalind steps outside the accepted female mode by putting on pants and behaving male—and enjoying it, although her emotions beneath the doublet are all too feminine.



Sean Mahan as Orlando and Ruth Eglsaer as Ganymede
in ASF's 2005 *As You Like It*



As You Like It

by William Shakespeare

UNIT 1: CHARACTER



Paul Hebron as Duke Frederick (ASF 2005) banishing Rosalind

Duke Frederick

The usurper plays the heavy in this comedy—banishing, beating, threatening, and enjoying blood sports. His presence and actions drive almost everyone else to the forest, then he fades from view while the forest works its restorative magic on others.

Yet true to his nature, he still feels threatened, so he marches an army to the forest. The spirit of the forest seems to have other ideas than mayhem in its midst, and a previously unmentioned holy hermit transforms both Frederick's intentions and his life. He withdraws from the world, as those in the forest have in their way, to pursue a spiritual quest.

If Oliver can change, perhaps we believe that Frederick can as well, although we do not see it. The return to court comes unexpectedly but felicitously at the end of the play and gives everyone a second chance to take their forest experience home with them as changed individuals.

Renaissance *Brotherhood* and Its Discontents

In this comedy, Shakespeare frames the court in terms of fraternal relationships and the perils of primogeniture when one is a younger brother. For reasons that are never given, the younger ducal son, Duke Frederick, has seized power from his older brother, Duke Senior. Some loyal lords have left the court for exile; others have stayed. Yet Frederick's new power sits uneasily on his shoulders, as if he fears its instability—as happens with several other usurpers in Shakespeare, such as Richard III and Macbeth—and he lashes out at Rosalind and Oliver, who has brother issues of his own.

As is his legal right, Oliver flaunts his fraternal/paternal authority over his younger brother Orlando. Oliver has the title, the land, the house and its moveables (furniture, jewelry, household goods); Orlando was given a small bequest in his father's will, and even that he has not received. What he wants is a gentleman's education (a basis to make his way in the world) or his small monetary inheritance, which he might parlay into some sort of future so as to appear genteel.

Not So "*Privileged*" Younger Brothers

The plight of younger brothers such as Orlando was often dire in the Renaissance. Though raised as an aristocrat, when his older brother inherited the estate, the younger brother then had no means to sustain his social position—no land, no house, no income. With his older brother as his "master" in the patriarchal society, he was faced with working to make his place in the world, something for which he had not been trained and with which he had no experience. Younger sons traditionally pursued careers in the law, medicine, teaching, the military, the church, or the newer careers in trade. Such careers took years to establish and there was no guarantee the young nobles would flourish.

The lack of position and money also meant younger brothers were out of the marriage market. Heirs, guaranteed of wealth, could marry whenever it was arranged, but younger brothers found themselves in the situation of apprentices and other workers—they had to earn enough to support a wife and children,

to show they were economically independent, before they could marry. As a result, they were often faced with waiting until they were 25 or 26 to marry and become fully independent, even though they had physically become men ten years earlier. Renaissance society strove to prevent cohabitation and extramarital sex, so these young men went from privilege to privation in every way.

Orlando's *Choices*

Orlando opens the play with protest and insurrection; he fights his brother, a breach of patriarchy and family protocol. He has nothing to lose, he feels, but in realizing he may lose the little he has, his life, he finds he must flee his home with only one loyal servant. Adam sees in Orlando the spirit of his father, old Sir Rowland.

Falling in love is an equally hopeless quest, especially with the daughter of a duke. Orlando has nothing; she, by contrast, has high social rank. That is not a match made in Renaissance social heaven; it is almost impossible. Having good blood is not enough; an economic alliance with a noble family demands more.

Orlando can become a beggar (which strict new Elizabethan laws legislated against), a robber/highwayman (which he rejects), or starve. He and Adam grow weary and famished, so Orlando draws his sword in the forest and demands food from the group of hooligans he presumes he's found. Instead, they welcome him to eat, and he immediately drops the sword. Here, rather than being an outcast, he is known and his lineage valued by the exiled Duke, who loved his father. Orlando suddenly has a place in the world; his name matters; he is accepted for who he is.

Although his love is hopeless, he must express it, and poems pour out of him to be tacked on every tree. The deer can know he loves Rosalind if they can read. Jaques and Touchstone critique the verse severely, but Orlando doesn't care. He embraces the chance to talk about his beloved with the local boy.

His major crisis is what to do when he finds Oliver endangered by a snake and a lion in the forest. Rather than walk by, Orlando fights them, too, and saves his brother's life, and his brother's repentance saves Oliver's soul and makes him at last a worthy match for Celia. Accepted by Duke Senior and his brother, all he needs is the girl to agree for a happy ending

"Until a man grow unto the age of twenty-four years he ... is wild, without judgment and not of sufficient experience to govern himself."

—*The Statute of Artificers* (1563)



As You Like It

by William Shakespeare

UNIT 1: CHARACTER

Shakespeare's New Character Types: The *Melancholy Man*

Jaques

Hamlet, Yorick's skull in hand, was not Shakespeare's first melancholic. That honor probably belongs to Jaques (pronounced *jay-kweez* or *jakes*, though the latter means *latrine*; the English tended to Anglicize French words). The new theatrical craze for melancholics matched a social tendency toward melancholia as the fashionable "disease" or aristocrats' *fin de siècle* psychological state at the end of Queen Elizabeth's reign.

The origin of this English character type is credited to Ben Jonson, who put one in his first "humour" play, *Every Man In His Humour*, which emphasized characters' passions or eccentricities. Shakespeare took the type and deepened it, using it not just for mirth but to probe questions, building a kind of existential angst in this man who sees through the surface of life and questions its depths.

Jaques' Seven Ages of Man speech is one of Shakespeare's most famous set pieces.



Sam Gregory as Jaques with Paul Hebron who doubled the dukes, here as Duke Senior (ASF 2005)

... and the *Fool*

Touchstone

In 1598, Shakespeare's company, the Lord Chamberlain's Men, lost their great comic actor, Will Kempe. He was gifted at performing the rustic clown, the kind of character Shakespeare created in Bottom and Dogberry and Launce (in *Two Gentlemen of Verona*)—and William in *As You Like It*.

The next leading comic actor the company hired had very different talents, and consequently, Shakespeare's comic roles changed to showcase the skills of Robert Armin, which were those of a professional fool or jester. Touchstone, like Armin who first played the role, is a wit, and because he was also a singer, some scholars believe he may have doubled as Amiens, who sings. His banter reveals his insight into character and human nature. Touchstone is not foolish; fooling is just what he gets paid to do. True to his name, he tests and shows the true nature of what he comes in contact with. And how much "foolery" this play contains!



Robert Armin, who played Touchstone



Doug Rees as Touchstone (ASF 2005) dressed for court life. He loosens up in Arden.

The Professional Fool

Just as we have stand-up comics and late night hosts with comic bents, the Middle Ages and Renaissance courts had professional jesters called fools. Like our comics, they did stand-up jokes, often including political satire (and if the jests got too biting they might be whipped), and often singing, dancing, acrobatics, juggling, and other skills as well.

They could diffuse tension, mock blowhards and egotists, parody social fashions, advise the state, or create merriment. Of course the Forest of Arden needs one!



As You Like It

by William Shakespeare

UNIT 2: THE POETRY



Orlando (Sean Mahan, ASF 2005) hanging one of his poems on a tree

Right: Touchstone mocking Orlando's love rhymes about Rosalind (Doug Rees, Ruth Eglsaer, ASF, 2005). Notice how Touchstone is relaxing into the forest world, with tie untied, jacket off, vest unbuttoned, and sleeves rolled up.

Love Poems in *As You Like It*

Orlando's Poems

Much of the poetry in this play is, naturally, love poetry, not only dialogue but also actual love poems, for even the characters themselves write poetry in this play. Moreover, Shakespeare has great fun writing mundane Renaissance love lyrics with the pens of his characters.

Orlando cannot even get a word out when he sees Rosalind at court, but once he is in Arden and, as he thinks, miles away from the girl he loves, he feels free to express his passion in pure if halting Petrarchan poetic form. He is a young man in love; watch how love affects him:

From the east to western Ind,
No jewel is like Rosalind.
Her worth, being mounted on the
wind,
Through all the world bears Rosalind.
All the pictures fairest lin'd
Are but black to Rosalind.
Let no face be kept in mind
But the fair of Rosalind.

His beloved, these poems proclaim, is the loveliest, the rarest, the most special young woman in the world; no other female can match her. Ironically, for the second half of the play, this face that must be kept in mind is actually right in front of him and he does not seem to recognize it (hence, no doubt, feeding "Rosalind's" lessons and taunts).

In the poem above, the couplets are structured to repeat her name, a bit like the song "Maria" from *West Side Story*. Notice, however, that in repeating her name his rhymes change its pronunciation (short i to long i). That change can simply be explained as eye rhyme, a common poetic technique (another example occurs in "Heaven would that she these gifts should **have**, / And I to live and die her **slave**"). Or it may be that he plays with the permutations of her name, writing some couplets using one rhyme and some using the other. The change in rhyme is usually played for comic effect when Rosalind finds and reads the poem.

And should we notice that here Orlando uses the seven-syllable meter Shakespeare usually reserves for fairies and later for witches and spirits?

Touchstone's Parody

Touchstone quickly improvises a parody of the poem's meter, rhyme, and content:

If a hart do lack a hind,
Let him seek out Rosalind.
If a cat will after kind,
So be sure will Rosalind.
Winter garments must be lin'd,
So must slender Rosalind.
They that reap must sheaf and bind;
Then to cart with Rosalind.
Sweetest nut hath sourest rind,
Such a nut is Rosalind.
He that sweetest rose will find
Must find love's prick and Rosalind.

He is less romantic and more saucy in his innuendoes about the nature of love, perhaps especially this love. He suggests that it is as much physical as spiritual. Love, he implies, is comparable to animal mating (the deer imagery and the cat, surely suggesting a cat in heat), and Touchstone includes several other physical double entendres.

He also challenges Orlando's sense of Rosalind's character, for though Touchstone does not deny her sweetness, he says it is accompanied by a sour element, too. The sweet image leads him to the rose—and to the thorn, which is expressed in the age-old double entendre of the "prick," a term which was used the same way in Renaissance slang as it is today. Touchstone's parody does not deny the validity of Orlando's feelings, but he comments on what else may be driving them, on how ideal Rosalind actually is, and on the many-faceted nature of love.





As You Like It

by William Shakespeare

UNIT 2: THE POETRY



Craig Pattison and Julia Watt as Silvius and Phebe in ASF's 2005 *As You Like It*

Marlowe's Influence

Phebe may be a shepherdess and live near a forest, but unlike many of her blue collar Renaissance sisters, she can read. And she's read some great poetry, particularly the poetry of Christopher Marlowe, the brash and brilliant poet/playwright of the late 1580s and early 1590s who was killed (or assassinated?) in a tavern fight in 1593, perhaps the source of 3.3's reference to a "great reckoning in a little room," which also alludes to Marlowe's *The Jew of Malta*.

After first seeing Ganymede, Phebe mentions and quotes Marlowe's *Hero and Leander* (published in 1598), "Dead shepherd, now I find thy saw [adage] of might: / **Who ever loved that loved not at first sight?**" Not only does this view praise Marlowe and the power of love, but it also adds a layer to the pastoral theme, making poets another kind of "shepherd."

Rosalind also uses a reference to Hero and Leander when deflating Orlando's idea of dying of love in 4.1.

Love Poems in *As You Like It* 12

Silvius and Phebe

The other love-stricken young poets in *As You Like It* are Silvius and Phebe. At first Phebe scorns Silvius's use of standard Petrarchan imagery of lover's eyes that can kill:

Now I do frown on thee with all my heart,
And if mine eyes can wound, now let them kill thee.

Now counterfeit to swoon: why now fall down,
Or if thou canst not, O for shame, for shame,
Lie not, to say mine eyes are murderers.

Silvius does not dispute her test of his imagery's realism or literal truth; he simply says,

O dear Phebe,
If ever, as that ever may be near,
You meet in some fresh cheek the power of fancy,
Then shall you know the wounds invisible
That love's keen arrows make.

Love leaves wounds, he asserts, even if she cannot see them. And with consummate dramatic irony, just then Shakespeare has



Phebe smitten by Ganymede (Ruth Eglisaer, Julia Watt, ASF, 2005)

Rosalind enter disguised as the young shepherd boy Ganymede; Phebe takes one look, of course, and is a goner, wounded by the very arrows of love she just scorned.

Now afire with passion herself, Phebe turns poet and writes a love poem to Ganymede:

Art thou god to shepherd turn'd,
That a maiden's heart hath burn'd?
Why, thy godhead laid apart,
Warr'st thou with a woman's heart?
Whiles the eye of man did woo me,
That could do no vengeance to me.

If the scorn of your bright eyne
Have power to raise such love in mine,
Alack, in me, what strange effect
Would they work in mild aspect?
Whiles you chid me, I did love;
How then might your prayers move?

Phebe's love poem shows some sophistication: she knows that the name Ganymede is a classical allusion to Jove's cupbearer, and she plays on that "godly" aspect. Jove often took other shapes to woo young women, so Phebe believes Ganymede's appearance as a shepherd may be just such a disguise (and how right she is!). Silvius is just an ordinary guy in Phebe's opinion, but Ganymede seems to be more than man; he must be a god.

Notice, too, that Phebe uses the very eye imagery that she just tasked Silvius for using. Phebe not only says Ganymede has great power to arouse love, but she also coaches "him" how she would like to be treated in love—not with the scorn Ganymede shows in their first meeting, but with "mild aspect," with "prayers" and entreaties; she who has been wooed at great poetic length by Silvius now wants to be wooed exactly that way, but by Ganymede.

Most love pleas in the Renaissance are, necessarily, from a male point of view, since most of the published poets were male and the Petrarchan convention had a male lover describing his passion. Occasionally, however, a poet would take on a female persona in his poetry. Shakespeare, of course, regularly takes on female personae in his plays, writing from every character's point of view. Here he captures Phebe's yearning all too well—she has seen a boy she likes, but the boy doesn't seem to have noticed her, so she lets him know his attention would be welcome.



As You Like It

by William Shakespeare

UNIT 2: THE POETRY

Studying the Songs

- Each of the songs is a lyric poem, and as such provides an excellent basis for close reading or explication. While these poems work within popular poetic forms, such as the *carpe diem* theme, there is little specialized language or ambiguity to confuse a reader.
- Analyze how each song fits into the scene and action of the play and how it illuminates the moment and the singer(s).
- Compare the first two songs about nature versus human nature, the court versus the country. What view do the exiles in the forest have of the court they left? Do the songs state a truth, or are they designed to cheer?
- **C o m p a r e / c o n t r a s t** Shakespeare's *carpe diem* song ("There Was a Lover and His Lass" in the text, 5.3) to the wedding song. What views of love (and society) do they provide?

Most Songs in a Shakespeare Play

- *The Tempest* (7)
- *The Winter's Tale* (6)
- *As You Like It* (5)—one of these songs is cut in the ASF touring production

The Songs in *As You Like It*

As You Like It abounds in Renaissance love poetry with its Petrarchan images, and the play has more songs—five—than any other romantic comedy. Thus, it is a remarkably lyrical play, full of expressive bursts of emotion. The most accessible lyric expressions are, in fact, the songs, for in the Renaissance, *lyric* means "able to be set to music," as many Renaissance poems were.

Songs for Exiles

There are no songs at court; the songs of the play belong to the forest world. Amiens sings the first two songs, "Under the greenwood tree" (in 2.5) and "Blow, blow, thou winter wind" (in 2.7), and these both compare being in Arden with being at the court. "Here [i.e. in Arden] shall he see no enemy" implies the presence of enemies at court, as indeed there proved to be, since Duke Senior was usurped and exiled.

The winter wind in Arden is "not so unkind / As man's ingratitude" had proven to be, and the sting of sleet from the bitter sky is "not so sharp, / As friend remember'd not," Amiens sings. Self-seeking overshadows human kindness and reciprocity at court, but the only ill will felt in Arden is in the fierce but innocent, impersonal winter weather. Even cold and damp are made virtuous as a result of these comparisons. Arden is not entirely made up of perpetual spring, but it is, the songs suggest, a finer and more reliable place than the court. The chorus of "Blow, blow" includes the playfully ironic statement that "most friendship is feigning, most loving mere folly," and

while there is a truth there, in Arden's wholesome air it seems overstated, for as we see at both court and in the country, some friendship is unfeigned and self-sacrificing, and love, albeit with its foolish moments, can be powerful and abiding as well.

...and Songs for Lovers

"It was a lover and his lass" (5.3) is pure *carpe diem* [seize the day], a theme all too appropriate to Touchstone's lusty wooing of Audrey. Notice that however hard he argues and urges, Audrey still holds out for the wedding. The traditional *carpe diem* elements of lovers, springtime, and the pleasures of the present, the implications of time passing, and the image of the flower appear in this lyric.

For the nuptials, by contrast, the sudden appearance of the god Hymen, a figure associated with classical Roman weddings (who is not in the touring production), prompts a more formal lyric, "Wedding is great Juno's crown" (5.4). A more ceremonial song than "It Was a Lover and His Lass," this song affirms that marriage and the family are the basis of a society. The discussion is social rather than religious, not that the religious was not important, but that is was too potent and political a concern in the Renaissance for this concluding moment of forest blessing.



Jaques (Sam Gregory) enjoys the satirical pastoral songs, while Touchstone and Audrey (Doug Rees and Lauren Hendler) embody the spirit of "A Lover and His Lass."



As You Like It

by William Shakespeare

UNIT 3: PASTORAL

America as Arcadia

- Compare the exploration and settlement of America to the Arcadian legend of an unspoiled wilderness in which to begin again, in which to find freedom (or in which to find wealth?).
- Consider how Thoreau uses the Arcadian themes in *Walden*, his escape from the civilized confines of Concord, Massachusetts, and the peace and meditative explorations he enjoyed in the cabin he built by Walden Pond.
- Or consider America's dream of the West—and what has become of it.

For Discussion or Writing

- What escapes from the pressures of the everyday world do we have? A lake home, a beach house, a mountain cabin, camping gear, a relative's place? How do we escape and why do we do it? What do we want to escape from? What do we seek as we escape?

Pastoral: The Hot Literary Mode in the 1590s

The romantic relationships in *As You Like It* are quite familiar to a reader of Shakespeare's comedies—young lovers finding their circuitous path to the altar. In fact, Shakespeare has to go out of his way to create obstacles to the happy ending of this play, for once Rosalind and Orlando are both in Arden, all should be well, but that's too easy. The comic fun is in the getting there. Obviously, this play is not about overcoming real obstacles; one simple change of clothes is all the play requires to resolve all the romantic dilemmas. Shakespeare clearly has other objectives here.

The Pastoral Mode

The pastoral mode developed in classical literature and uses rural life to compare with city or court life and ideas. In Latin, *pastor* means *shepherd* (from the verb meaning "to put to pasture", and the Christian church still uses this linguistic association as a church's pastor ministers to his "flock").

While pastoral verse originally maligned country life as hard and coarse, later urban writers found solace in the country, and the attitude changed to seeing life in the city or court as corrupt and life in the country as more pure. The mode influenced the Italian Renaissance and thus came to England. Two works led the English rage for the pastoral in the 1580s and 1590s—Spenser's *Shepherd's Calendar* (1579) and Sidney's *Arcadia* (1590). For a short lyric example, see Sir Thomas Wyatt's "Mine Own John Pains."

The Pastoral in English Literature

- The pastoral **evolved into a sophisticated literary form with courtly sentiment and style, using a country setting and the guise of shepherds as a means to debate and discuss courtly themes**—the lofty nature of love, the relationship between nature and art or other philosophical ideas, and sometimes even politics and social satire. Just as exiles could take on the guise of shepherds, the country became the courtly "cover" or disguise, a means of displacing the ideas so they could be considered afresh; it served as escape or as clarifying context.
- A contrast of worlds is essential to pastoral, for it is an art form of those who come from outside to dwell for a time in a simpler or more blessed state. It offers respite, clarification, ease. It offers another view of life.
- Pastoral looks back to Arcadia or the Golden Age, when man and nature existed in harmony, when war and desire did not destroy idyllic peace.
- The pastoral depends on loss—it is, as Peter Marinelli in *Pastoral* describes it, "the art of the backward glance." It is the longing to escape civilization's complexity in the refuge of Arcadia or to escape adulthood in the refuge of childhood visions. Yet Arcadia itself is not a guarantee of happiness or grace; to achieve that, one must not only change one's skies, but also oneself, one's soul or perspective.

Arcadia

The classical ideal was the Golden Age; the Christian ideal was the Garden of Eden. Since one cannot quite get back to Eden or to the mythic Golden Age, for pastoral poets Arcadia provides an intermediate "**paradise of poetry**". As Peter V. Marinelli in *Pastoral* observes, It is a middle country of the imagination, halfway between a past perfection and a present imperfection, **a place of Becoming rather than Being**, where an individual's potencies for the arts of life and love and poetry are explored and tested." Thus, to don shepherd's garb and enter Arcadia imaginatively lets one look at both simplicity and complexity, lets one appraise oneself, and lets one consider change—as Shakespeare does in *As You Like It*.



Quotations in this unit from Peter V. Marinelli, *Pastoral* (New York: Methuen, 1971).



As You Like It

by William Shakespeare

UNIT 3: PASTORAL

Pastoral and How Shakespeare Uses It

As You Like It uses two worlds—a corrupt world of the court, where ambition and greed have led to usurpation and murderous envy, and the more wholesome world of the forest. The court is a troubled world from which the purest souls, Rosalind, Celia, Orlando, and Adam, are driven out. Bound by love and affection, not by power or fear, they can meet another existence openly.

Arden as Arcadia

The Forest of Arden is the play's Arcadia, and in Shakespeare's play even Charles the wrestler has heard that in Arden the banished duke and his followers "fleet the time carelessly, as they did in the golden world." And while the exiled courtiers are hunters concerned with slaying deer for food, the natives are all shepherds, and the young people there as concerned with love as are the courtly folk who join them in Arden. Through the middle of the play, the stage is full of shepherds and shepherdesses—both real and disguised—and we deal with their Arcadian lives, which are predictably full of love talk, love debates, and love pleas.

As the pastoral tradition suggests, Arcadia tests the lovers' potency for life and love and poetry, and even Orlando, who at court could not speak a single word to woo Rosalind, suddenly breathes Arden's fresher air and begins spouting delirious (and even realistically adolescent) love poems. He passes the test, as do Rosalind and

Celia, women whose potency for life is scarcely questioned. Even Oliver, when he gets to the forest, finds its environs salutary and changes into a worthy brother, a nice guy, and a suitable mate for Celia. Duke Frederick comes to ravage but stays to renounce and repent; Arden's Arcadian effect is potent indeed. The change is not just of skies, but of souls.

Arcadian Debates

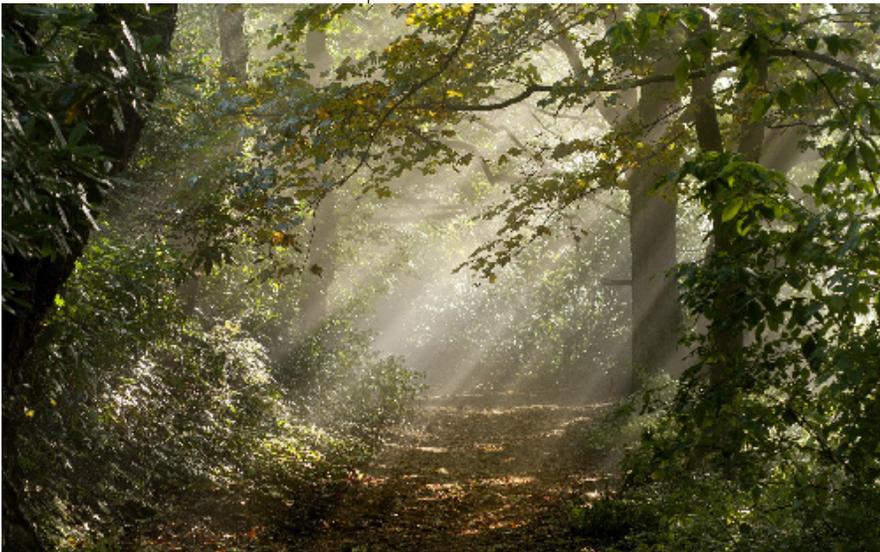
This Arcadia is not without its critics, as no good Arcadia should be, for "a note of criticism is inherent in all pastoral.[...] Satire, moralizing and allegory are merely the inborn tendencies of pastoral rendered overt and explicit." Touchstone's foolery liberally lambasts both court and country, and he is the spokesperson for one of pastoral's major themes—time.

When Touchstone debates Corin about the virtues of court and country (not in the touring version since Corin is cut), he is engaging in typical pastoral rhetoric, just as when Rosalind and Orlando discuss the nature of love. Jaques provides a sharper satire, but one familiar to all pastoral, the bitter amid the sweet. Jaques holds his fellows to a high standard, remarking that they are now usurping the world of the deer, and he sees all the world as a stage on which human players enact their lives' roles.

Elements of Pastoral to Watch For in

As You Like It

- the contrast between the values embodied by the two settings—court and country
- the effect the pastoral world, the forest of Arden, has on those who enter it from the court
- what taking on the role of shepherd or forester offers the exiles
- the topics of debate, satire, and witty repartee and the role of the play's commentators
- the role and values of the natives of Arden
- the perspective on love and life that the play develops
- what is gained from the pastoral's implicit "loss of innocence"





As You Like It

by William Shakespeare

UNIT 3: PASTORAL

Illustration: Touchstone wooing Audrey, the goatgirl, one of Shakespeare's ironic takes on pastoral wooing (John Pettie, 1870s)

Thinking about Love Arguments

- Compare the appeal of Marlowe's shepherd and his values to Touchstone's appeal to Audrey in the play and his values.
- Compare the nymph's reply and its values to Audrey's responses to Touchstone and her values.
- How well does the nymph understand the shepherd's argument? How well does Audrey understand Touchstone's?
- What influence or use does the pastoral/natural setting have in these arguments?

The Pastoral *Love Argument*

One of the most famous of all the Renaissance love lyrics uses the pastoral motif for the traditional love argument, in which a young courtier woos and tries to persuade his beloved to love him (in whatever sense). So popular was Marlowe's poem that many poets wrote replies, among which Raleigh's is much the best, for it matches Marlowe's form and yet makes a very realistic assessment of the shepherd's love and his argument. Comparing the poems offers a chance for good analysis.

(For a more frank and witty attempt at such persuasion, read John Donne's "The Flea.")



"The *Passionate Shepherd* to His Love" by Christopher Marlowe

Come live with me and be my love,
And we will all the pleasures prove
That valleys, groves, hills, and fields,
Woods or steepy mountain yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the finest wool
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy buds,
With coral clasps and amber studs:
And if these pleasures may thee move,
Come live with me and be my love.

The shepherds' swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my love.

"The *Nymph's Reply* to the Shepherd" by Sir Walter Raleigh

If all the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

Time drives the flocks from field to fold
When rivers rage and rocks grow cold,
And Philomel becometh dumb;
The rest complains of cares to come.

The flowers do fade, and wanton fields
To wayward winter reckoning yields;
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

The gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten,—
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last and love still breed,
Had joys no date nor age no need,
Then these delights my mind might move
To live with thee and be thy love.



As You Like It

by William Shakespeare

UNIT 4: PAGE TO STAGE

Learning from the Text in the *First Folio* (1623)

With very little time for rehearsal in the Renaissance, a number of modern theorists believe playwrights tried to help actors get the gist of speeches by giving them ideas for stress and delivery in the text. Certainly the potential of capitalized nouns is obvious, and spelling was not yet codified in Shakespeare's time, so words could appear in various forms and varied spellings, including long forms.

Some of these differences may intentionally provide clues for the actors. Orlando's first speech, which is the rhetorical warm-up for his fight with Oliver, is a classic example of textual hints for delivery. Here it is, using the Folio spelling and dropped sentence format (*italics added*):

As I remember, Adam, it was upon this fashion bequeathed me by will, but *poore* a thousand *Crownes*, and as thou saist, charged my brother on his blessing to breed *mee* well: and there begins my *sadnesse*: My brother Jaques he *keepes* at Schoole, and report speakes goldenly of his profit: for my part, he *keepes* me rustically at home, or (to speak more properly) staies me *heere* at home unkept: for call you that keeping for a gentleman of my birth, that differs not from the stalling of an Oxe? his horses are bred better, for besides that they are faire with their feeding, they are taught their *mannage*, and to that end Riders *deerely* hir'd: but I (his brother) *gaine* nothing vnder him but growth, for the which his Animals on his dunghils are as much bound to him as I: besides this nothing that he so plentifully gives me, the something that nature gave *mee*, his countenance seemes to take from me: *hee* lets *mee* feede with his *Hindes*, *barres* mee the place of a brother, and as much as in him lies, mines my gentility with my education. This is it *Adam* that grieues me, and the spirit of my Father, which I *thinke* is within *mee*, begins to mutine against this seruitude. I will no longer endure it, though yet I know no wise remedy how to auoid it.

This is it Adam that grieues me, and the spirit of my Father, which I *thinke* is within *mee*, begins to mutine against this seruitude.

I will no longer endure it, though yet I know no wise remedy how to avoid it.

How It Works

- First, notice how long the first sentence is. The Renaissance did not build sentences in quite the same way we do today. For Shakespeare, a sentence expressed an entire arc in emotional expression or rational thought. Many sentences look just the way they would today, of course, but when the speaker in a play gets excited or disturbed, the sentence structure reflects that state with what we might call a "run-on"—clauses divided by colons, wild punctuation, or builds of subject.
- Modern editors often clean up such moments in the text, regularizing and taming them by dividing a long sentence into several shorter ones. But to textual critics working with the original texts, these modern editors are depriving readers, and especially actors, of seeing the clues Shakespeare put there as signals.
- [Compare Orlando's speech printed here with any modern edition you may have.](#) Most modern editions print the speech in approximately six sentences, but the original has only three sentences, and that first sentence is a doozy—long and involved and twisting. Orlando is upset and getting angry, as the sheer rush of the sentence indicates.
- The first sentence also shows a pattern of long spellings (*poore* rather than *poor*), although long spelling has no effect on pronunciation. The long spellings in the example are italicized to make them easier to see. In working with the Folio text, notice the sprinkling of long spellings that work through the first sentence and then the density of long spellings near the end of that sentence. Does that sudden frequency of long spellings seem to indicate anything about the lines' delivery?
- Long spelling by itself is not an infallible guide; like capitalization, however, it often suggests a place actors can explore and test the possibilities of coloration, tone, emphasis.



As you

Actus primus.

Enter Orlando and Adam.

Orlando.

AS I remember *Adam*, it was vpon this fashion bequeathed me by will, but *poore* a thousand *Crownes*, and as thou saist, charged my brother on his blessing to breed *mee* well: and there begins my *sadnesse*: My brother Jaques he *keepes* at schoole, and report speakes goldenly of his profit: for my part, he *keepes* me rustically at home, or (to speak more properly) staies me *heere* at home unkept: for call you that keeping for a gentleman of my birth, that differs not from the stalling of an Oxe? his horses are bred better, for besides that they are faire with their feeding, they are taught their *mannage*, and to that end Riders *deerely* hir'd: but I (his brother) *gaine* nothing vnder him but growth, for the which his Animals on his dunghils are as much bound to him as I: besides this nothing that he so plentifully gives me, the something that nature gave *mee*, his countenance seemes to take from me: *hee* lets *mee* feede with his *Hindes*, *barres* mee the place of a brother, and as much as in him lies, mines my gentility with my education. This is it *Adam* that grieues me, and the spirit of my Father, which I *thinke* is within *mee*, begins to mutine against this seruitude. I will no longer endure it, though yet I know no wise remedy how to auoid it.

Enter Oliver.

The speech text in the First Folio (note: in Renaissance type, an "s" can look like an "ʒ" or like an "f" with only half the crossbar—so that a strange "f" here is really an "s")

Working with Renaissance Text

Play with Orlando's speech in a modern text, then in this Folio version, and see which seems more helpful to an actor, which gives more useful/performable emotional information.



As You Like It

by William Shakespeare



English sheep are literate—if you know where to drop the food

Identity and Psychology

- How much of *As You Like It* depends on the appearance/reality theme? How many characters are involved—and how—in that theme? How many actions?
- Shakespeare's romantic comedies are filled with young people falling in love. How does a disguise element work with the idea of love or exploring relationship and commitment? Is disguise part of love? of life? Do we try on different personas to see how they might fit? Do we fantasize about being someone else or having different qualities? Is that part of growing up or dating—or discovering and/or crafting an identity? or is identity permanent?
- On p. 7 is a quote from 1563 about the age of maturity (a man's ability to govern himself as being 24. Turns out the Renaissance was spot on; the latest studies of brain maturity say the ability to reason does not fully form until the early to mid-20s. At what age in our society is one a man or woman? At what age do we see ourselves as adult?

More Discussion or Writing Activities for *As You Like It*

Genre and Character

- The roots of *As You Like It* are in a romance [adventure, chivalry] involving brothers like the du Boys family, challenges, and physical conflict. How much evidence of that tale and those elements remain in Shakespeare's comedy?

• Can we see Orlando as an action hero, as a young man who has to undergo trials to prove himself? Track his course through the play and chart

his physical challenges and emotional challenges. Is this just the regular path of growing up, or is he showing his worth as Beowulf did (another young man overlooked at home). Justify your view. Do we see challenges to his values and morals as well? Cite them.

- Or is Orlando better described as a fairy tale character—the youngest son, belittled by his society, who nonetheless has "the right stuff" and can accomplish the necessary tasks to win the prize? What "right stuff" does Orlando discover in himself? Fairy tales treat everyman characters because they focus on maturational phases and development. How does Orlando develop? Can he rule and fulfill his own inner state, the "kingdom of oneself" that fairy tales focus on, at the end of the play?
- Shakespeare's comedies are full of take-charge women—Portia, Beatrice, the Princess and ladies of France, Mistress Page and Mistress Ford—and Rosalind. Assess and discuss Rosalind's character and traits as the action proceeds:
 - as the young woman we meet at court,
 - as the girl in disguise in the country, and
 - as the young woman who gets married at the end.

What is her arc of character development? Does she, in fact, change during the course of the action, or is she still the same witty, enterprising gal (as some critics see her) we first met in 1.2? Substantiate your view.

- Shakespeare tends to throw heavy punches at his comic protagonists early in the action—shipwrecks, disappointments, separations, threats (even death threats). How do such challenges serve the comic action and stimulate characters here?

Setting and Theme

- In the pastoral, the rural setting is a mirror for the court, a way to discuss or bounce issues off another environment, a way of clarifying things. Does that occur in *As You Like It*? Does its pastoral element mirror the court and country worlds (the bifold country world of forest and pasture)? How does this work? Where do we see the parallels? Do they work in both directions? What issues get debated in each setting?

- Since there are two country settings, a forest and pasture land for sheep and goats, do these worlds co-exist peacefully, do they share values and needs, or do we sense any friction (there was certainly friction during the Shakespeare's historical period)?

Is this a typical developmental conflict, as in the musical *Oklahoma*, where the farmer and cowman should be friends, despite their different land needs? How does "enclosure" (by whatever name; i.e. owners changing and limiting the use of the land) affect those whose daily lives depend on the land?

What was the traditional medieval approach to land use and access that underlies this Renaissance play and much discussion of "progress" in any era?

- How much of the play is authentic pastoral and how much satirizes pastoral ideas and tropes? Make a list of each and see how both strains develop through the play. Which characters occupy which camp?



You didn't know sheep could spell?



As You Like It

by William Shakespeare

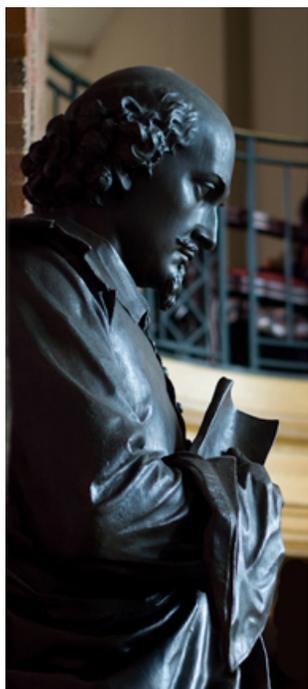


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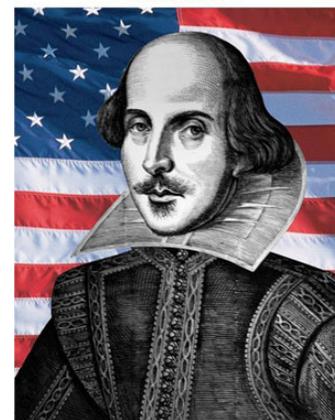
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