

AS YOU LIKE IT (Folger edition)

# LIVING LITERATURE SERIES

WILLIAM SHAKESPEARE

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE      GUIDE WRITTEN BY MARY ELLEN SNODGRASS

## SYNOPSIS

After the death of Sir Rowland de Boys, Oliver, his oldest son, usurped the inheritance of Orlando, the youngest son, and deprived him of the education and upbringing suitable to his station. As the play opens, Orlando confronts Oliver; Oliver promises to reimburse Orlando what is owed him. After he learns that Orlando is challenging Charles, Duke Frederick's prize wrestler, Oliver plots to have the match end with Orlando's death.

The next day, Charles wrestles before Celia and Rosalind. The two cousins fear that Orlando will be seriously injured, as were the three brothers who were Charles's first three opponents. Orlando quickly bests Charles and wins Rosalind's heart. The Duke interviews Orlando. At first friendly, he grows angry when he finds out the identity of Orlando's father, his former enemy. The two girls remain to chat with Orlando after the Duke leaves in a huff. Rosalind gives Orlando her necklace as a token.

Celia and Rosalind live like sisters at the palace. Rosalind, the daughter of Duke Senior, who has been cheated of his throne, is loved by all for her virtue and goodness. She remains as companion to Celia in household of Duke Frederick, her uncle, after he exiles her father to Arden Forest. Frederick, who has tolerated his niece's presence, suddenly changes his mind and exiles her within ten days on pain of death. Celia remains loyal and vows to accompany Rosalind. The two agree to travel as brother and sister, with Celia passing for Aliena and Rosalind as Ganymede. They take along Touchstone, the court jester.

Orlando, also in dire straits, heeds the warnings of Le Beau and Adam, the family's aged servant, and seeks sanctuary in Arden Forest. To help his young master, Adam offers him 500 crowns that he has saved for retirement. Meanwhile, Frederick finds that Celia has left with Rosalind during the night and assumes that Orlando had a part in the girls' departure. Enraged, Frederick dispatches Oliver to find his brother or else lose his estate.

Orlando meets Duke Senior, a kindly, hospitable man, and joins his band. Rosalind and Celia buy a shepherd's cottage and live a simple pastoral life. Orlando, smitten by Rosalind, hangs poems to his love on nearby trees. Rosalind finds the verses and pretends to coach Orlando in the art of wooing his beloved. To make the charade easier, Rosalind, disguised as Ganymede, plays the part of Rosalind so that Orlando can feel comfortable with the arrangement. Meanwhile, Phebe, sweetheart of Silvius, a shepherd, rejects his suit because she has fallen in love with Ganymede.

Oliver arrives in the forest and tells Ganymede that he fell asleep under a tree and was menaced by a snake. Orlando saved him from a snake and a lioness, thereby causing his alienated brother to undergo a change of heart. Oliver reports that Orlando received a wound to the arm and displays a bloody handkerchief as proof. At the sight of blood, Ganymede faints, leading Oliver to wonder about his masculinity.

More pairings take place. Oliver and Celia fall in love, as do Touchstone and Audrey, a simple-witted shepherdess. Duke Frederick, concerned with the number of his subjects who are defecting to Arden, leads an armed escort into the forest to kill Duke Senior. Upon entering the forest, Duke Frederick encounters a holy man, is converted, and gives up his claim to the throne.

Ganymede promises to clear up all confusion by magic. She and Celia dress for the joint wedding ceremony and return to marry Orlando and Oliver. Hymen, the Greek god of marriage, presides over the union of two other couples, Silvius and Phebe and Touchstone and Audrey. The ceremony ends with a dance. Rosalind returns to the stage to speak the epilogue.

## BIOGRAPHICAL SKETCH

William Shakespeare (ca. April 23, 1564-April 23, 1616) attended a Latin grammar school in his hometown of Stratford-on-Avon. At eighteen, he married Anne Hathaway of Shottery, eight years his senior, and fathered a daughter, Susanna, and twins, Judith and Hamnet. He moved to London at the age of 23 or 24, joined the Lord Chamberlain's acting company, later known as the King's Men, and remained active in theater until 1611. Much about his early adulthood is a mystery, but it is clear that he obtained a thorough knowledge of his chosen field — acting — and was well-known by 1592.

Shakespeare gained the approval of Elizabeth I and James I, both regular theater-goers. His success as an actor-playwright enabled him to invest in real estate and to purchase a coat of arms for his father, John Shakespeare, a glover and bailiff in Stratford. Having written and produced thirty-seven plays, a sonnet sequence, and two long poems, Shakespeare retired to a large house in Stratford. As a country gentleman, he lived out his life in gentility and was buried in the chancel of Holy Trinity Church.

## CRITIC'S CORNER

*As You Like It*, a pleasing if improbable romantic mix-up based on and parodying pastoral conventions, was,

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along with *Twelfth Night* and *Much Ado About Nothing*, part of Shakespeare's triad of romances. He wrote the play for the opening season of the Globe Theatre, in the fall of 1599. Shakespeare drew on several sources: Thomas Lodge's *Rosalynde*, an anonymous medieval poem, *The Tale of Gamelyn*, as well as numerous Greek and Roman myths, and the ever-popular Sherwood Forest legends of Robin Hood and his merry men. The play features the engaging character role of Touchstone, which Shakespeare may have written for Robert Armin, a famous comic who joined the Lord Chamberlain's Company in 1599. Shakespeare himself played the role of Adam.

Partly because audiences liked the idea of a woman disguised as and imitating a man, *As You Like It* was a favorite at the Drury Lane Theatre in London from 1776 to 1817. Its continued popularity carried it through many adaptations well into the twentieth century, when it was filmed three times as a silent movie. In 1936 a speaking version cast Sir Laurence Olivier as Orlando.

### GENERAL OBJECTIVES

1. To experience a play by Shakespeare
2. To isolate examples of injustice and cruelty
3. To enumerate the conventions of Renaissance drama and pastoral poetry
4. To envision the staging of an Elizabethan play
5. To characterize the genre of the play
6. To analyze attitudes toward courtship and matrimony
7. To contrast palatial and bucolic settings
8. To comment on Shakespeare's treatment of women
9. To identify comic, tragic, and fanciful elements
10. To determine Shakespeare's purpose in writing the play
11. To characterize unusual turns of plot, particularly coincidence
12. To note the use of blank verse along with other verse forms
13. To note the role of songs and love poems
14. To discuss the tone of the conclusion

### SPECIFIC OBJECTIVES

1. To pinpoint the reasons for Oliver's hatred of Orlando
2. To contrast Duke Frederick and Duke Senior
3. To discuss Touchstone's attitude toward country life
4. To explain the roles of Jaques, Corin, Adam, Phebe, and Audrey
5. To characterize the humor in Sir Oliver Martext's name

6. To justify the marriage of Celia and Oliver
7. To discuss the purpose of Hymen in the wedding masque
8. To explain Duke Frederick's change of heart
9. To account for the number of characters who arrive in Arden Forest
10. To discuss why Shakespeare stresses reunion, forgiveness, marriage, and reconciliation
11. To analyze the humor of Rosalind's pretending to be Rosalind

### MEANING STUDY

Below are words, phrases, sentences, or thought units that have particular meaning in the play. Explain the meaning of each. Act, scene, and line numbers are given so that you can note the context from which the item is taken.

1. They say he is already in the Forest of Arden, and a many merry men with him; and there they live like the old Robin Hood of England. (I, i, 110-112)  
*(Shakespeare draws on traditional lore known to every schoolchild when he compares Duke Senior's lifestyle to that of Robin Hood. The origins of the legend date to 1230, when the name "Robertus Hood fugitivus" was mentioned in a pipe roll, a local logbook similar to a police blotter which was kept by a sheriff or community magistrate. The collected versions suggest that the real Robin Hood was Robert Fitz-Ooth (1160-1247) of Locksley, Nottinghamshire, and that he was Earl of Huntingdon. The tales of Robin and Maid Marian became so popular that they replaced the roles of May king and queen.)*
2. I would we could do so, for her benefits are mightily misplaced, and the bountiful blind woman doth most mistake in her gifts to women. (I, ii, 33-35)  
*(Rosalind depicts Fortune as blind, possibly meaning that she is impartial in the distribution of her gifts, although Rosalind insists that women are cheated in the receipt of her gifts. Perhaps Shakespeare is confusing blind Fortune with blind Justice, who is expected to remain impartial in the meting out of justice.)*
3. I am not yet well breathed. (I, ii, 212-213)  
*(Orlando is pleased that Duke Frederick halts the wrestling match so that he can catch his breath.)*
4. The Duke is humorous. (I, ii, 269)  
*(Le Beau recognizes that Duke Frederick is the victim of fickle emotions. Le Beau couches his remark in typical Elizabethan terminology: Duke Frederick suffers from a surfeit of one of the body's four humors, either blood, phlegm, black*

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*bile, or yellow bile. The accepted treatment for this imbalance was to purge or bleed the offending superfluity so that the body could return to stasis.)*

5. Thus must I from the smoke into the smother, from tyrant Duke unto a tyrant brother. (I, ii, 291-292)  
*(Orlando uses an alliterated proverb to describe his dilemma — either the smoke of Duke Frederick or the smother of his brother, Oliver de Boys. Much of the play features pithy proverbs, which capture salient philosophy in a few catchy words which are often parallel in grammatical construction.)*
6. If their purgation did consist in words, They are as innocent as Grace itself. (I, iii, 55-56)  
*(In his parrying with Rosalind, Duke Frederick personifies Grace, which is a Christian concept. According to church doctrine, God bestows divine grace from His own bounty rather than from human merit.)*
7. Firm and irrevocable is my doom Which I have passed upon her. (I, iii, 89-90)  
*(Duke Frederick, the villain of the play, delivers an ironclad judgment against his niece. The word doom originally carried no connotation of condemnation; it merely meant judgment.)*
8. Here feel we but the penalty of Adam, the seasons' difference . . . (II, i, 5-6)  
*(Duke Senior, who has resigned himself to life in the wild, makes peace with Adam's punishment, which is to go forth from Eden and be fruitful and multiply. The Duke does not castigate the bite of winter, rather he makes use of adversity and finds "sermons in stones, and good in everything.")*
9. I could find in my heart to disgrace my man's apparel and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat. (II, iv, 4-7)  
*(Rosalind's spirit wars with the unfamiliar role of man. She feels the urge to cry, but must remain faithful to her masculine disguise. To put on a proper mannish pose, she gives courage to Celia, her companion.)*
10. And they are often tarred over with the surgery of our sheep, and would you have us kiss tar? (III, ii, 61-62)  
*(Corin, in his exchange of witticisms with Touchstone, remarks on the dirty trade of sheepkeeping. Shepherds use tar to dress wounds on animal flesh, particularly when they geld males. Tar seals the wound, stops bleeding, and keeps out infection. If the animals try to lick or bite away the tar, the sticky substance foils their efforts to uncover the raw flesh underneath.)*

## COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers with quotations from the play.

### Questions 1-5 Literal Level

1. Cite examples of archaic or out-of-date words and phrases used in the play such as *thee* and *thou* for *you* and *o'er* for *over*. Explain the meaning of each archaic term.  
*(Throughout Shakespeare's work are words and expressions that reflect Elizabethan idiom and vocabulary. These terms give authenticity to his work by setting it in a time and place. They include the following:*  
*albeit — even though (I, i, 47)*  
*holla — a greeting or summons (I, i, 84)*  
*withal — besides (I, i, 126)*  
*herein — in this (I, i, 133)*  
*lief — rather (I, i, 139)*  
*coz — an affectionate name; cousin (I, ii, 1)*  
*marry — indeed (I, ii, 25)*  
*prithee — I pray (I, ii, 25)*  
*peradventure — by chance (I, ii, 49)*  
*troth — truth (I, ii, 85)*  
*fain — gladly (I, ii, 155)*  
*bounden — obliged (I, iii, 290)*  
*anon — immediately (II, i, 55)*  
*yea — yes (II, i, 63)*  
*swain — peasant (II, v, 91)*  
*erewhile — before now (II, v, 91)*  
*quoth — said (II, vii, 24)*  
*forbear — stop (II, vii, 91)*  
*'tis — it is (II, vii, 125)*  
*trow — think (III, ii, 179)*  
*forsooth — indeed (III, ii, 356)*  
*goddild — God yield (III, iii, 71)*  
*puisny — puny (III, iv, 40)*  
*oft — often (III, v, 114)*  
*adieu — goodbye (IV, i, 190)*  
*verily — truly (IV, iii, 27)*  
*whiles — while (IV, iii, 49)*  
*eyne — eyes (IV, iii, 52)*
2. Cite examples of poetic devices used in the play. Identify each.  
*(Shakespeare uses poetic devices with skill throughout his plays, often pointing up themes*

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and details by means of clever and expressive arrangement of words and rhythms. For example:

1. thereby hangs a tale (II, vii) [pun]
2. Go thou with me and let me counsel thee. (III, iii, 90) [internal rhyme]
3. that same wicked bastard of Venus . . . (IV, ii, 203) [allusion]
4. So holy and so perfect is my love . . . I'll live upon. (III, v, 106-111) [extended metaphor]
5. O wonderful, wonderful, and most wonderful wonderful! and yet again wonderful . . . (III, ii, 191-192) [repetition]
6. Abhor it, fear it, do not enter it! (II, iii, 30) [parallelism]
7. I remember, when I was in love . . . for my sake. (II, iv, 44-51) [parody]
8. A fool, a fool! I met a fool i' the forest, a motley fool! — a miserable world! — (II, vii, 13-14) [caesura]
9. The sixth age shifts into the lean and slippered pantaloon, with spectacles on nose and pouch on side (II, vii, 167-169) [sibilance]
10. Then, heigh-ho, the holly? This life is most jolly. (II, vii, 194-195) [pastoral convention]
11. He is drowned in the brook. Look but in and you shall see him. (III, ii, 285) [wit]
12. Sir Oliver Martext (III, iii, 41) [caricature]
13. By my life, she will do as I do. (IV, i, 151) [irony]
14. About his neck a green and gilded snake had wreathed itself. (IV, iii, 111-112) [symbol]
15. You and you are sure together  
As the winter to foul weather. (V, iv, 139-140)  
[rhymed couplet]
16. As pigeons feed their young (I, iii, 56)  
[simile]
17. As innocent as Grace itself (I, iii, 56)  
[personification]
18. O Phebe, Phebe, Phebe! (II, iv, 41)  
[apostrophe]

3. Describe how Shakespeare varies the standard iambic pentameter. Explain reasons for the variance. (Shakespeare, who stabilizes and unifies the language of both his plays and poems with iambic pentameter, emphasizes the five-beat line, which is the basis of English speech. This line reads ' iambic pentameter. For example, consider the pattern of stresses in "If ever you have looked on better days." The natural pronunciation of the words falls into the poetic arrangement of iambic pentameter.

However, Shakespeare does not allow the rhythm of the standard line to dictate to every phrase. Where he needs to, he abandons iambic pentameter in favor of everyday language, as in Act I, which opens with Orlando's complaint, which he reveals to Adam in prose. The first lines give place to verse as Adam and Oliver extend

the discussion three ways.

More important to this poetic text is Shakespeare's inclusion of songs, some of which are his best stanzas. For example, Amiens, at Duke Senior's prodding, breaks into "blow, blow, thou winter wind." The gently souging verses of this conventional pastoral melody range from iambic trimeter to snatches of spondee and dactylic tetrameter. The variations of rhythm allow Amiens to express his romantic contrast of harsh weather and human ingratitude.

Fittingly, the play concludes with a short masque, presided over by Hymen, the Roman god of marriage. The lines of the prothelamion or marriage hymn celebrate the union of "eight hands," employing a light, flowing iambic trimeter to bind the four pairs of lovers two by two. The lines gradually broaden to iambic tetrameter for the more serious part of the ceremony.)

4. Discuss the appropriateness of the play's settings. (One characteristic of Shakespeare's plays is that they cater to the tastes of Elizabethan playgoers, even the lowly groundlings, who packed the lower portion of the house and sometimes determined whether or not the company made a profit. Proof of Shakespeare's good business sense is his use of varied and sometimes farflung settings, which appealed to the curiosity of playgoers.

As You Like It opens in Oliver's orchard. As though presaging the move to Arden Forest, this formalized garden reveals Orlando, the wronged brother, who later reunites with his older brother by killing a green snake, symbol of corruption in Eden. Scene ii continues the emphasis on the outdoors with a meeting of Rosalind and Celia before Duke Frederick's palace. By moving indoors for Scene iii, Shakespeare stresses the forbidding climate that prevails and the milieu from which Rosalind is expelled.

Act II, which introduces Duke Senior and his band of foresters, moves to the Forest of Arden, a more pleasant, more inviting atmosphere for the working out of romantic difficulties and political differences. By Act V, Duke Frederick, driven to learn why his subjects are gathering in the forest, arrives amid the clank and menace of an armed guard. On the way, he encounters a holy man and is converted from militarism to humanism. The setting of Arden proves beneficial to all the principal characters, who gather for the four-way wedding.)

5. Explain the political situation that divides the characters.

(A central theme of As You Like It is familial disaffection. Oliver, at odds with Orlando, his

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younger brother, withholds the boy's inheritance and restrains him from his rightful training. Orlando, who still manages more grace and gentility than Oliver, regrets that the middle brother, Jaques de Boys, is receiving his share of education while Orlando gets none.

The extent of Oliver's spleen is evident in the arrangement of the wrestling match. Oliver, who is not even aware of the reason for his choler, encourages the hulking Charles to mangle or kill Orlando, even if he must break his neck. Orlando, however, marshals his natural talents and defeats the savage wrestling champion. Fittingly, it is at this brutal event that Orlando catches the eye of Rosalind, a woman in similar unpleasant circumstance.

When Orlando completes the match and accepts Duke Frederick's congratulations, he triggers a confrontation by mentioning his father's name. Because Duke Frederick hated Rowland de Boys, Frederick castigates the son as well. From their initial set-to, animosity spreads to Rosalind, whom Frederick orders exiled within ten days on pain of death. Ironically, Frederick's hasty wrath costs him his treasure, Celia, who chooses to run away with her cousin during the night.

In the forest, Duke Senior, Rosalind's exiled father, demonstrates a sane and wholesome response to adversity. Even though Frederick has forced him out of his share of the family title and power, Senior is quite content to live among his foresters and to enjoy a bucolic existence. After Rosalind arrives and establishes herself in a rural cottage, the family comes together when Rosalind reunites with her father and reveals her true identity to her suitor and Oliver accepts Orlando, who rescues him from a snake and a lioness.

The surprise element in the conclusion of this tale of personal grudges is the conversion of Duke Frederick. His arrival in Arden threatens the idyllic repose of all parties. Luckily, holiness grips his soul and supplants the blackness that caused him to exile both brother and niece. The concluding dance represents the harmony and joy of a realm restored to affection.)

### Questions 6-8 Interpretive Level

6. What is Touchstone's role in the play?

*(Touchstone, a professional fool and court jester to Duke Frederick, plays the role of genteel philosopher. His commentary on court life as well as his burlesque of the artificial code of gentlemanly conduct agree with his name: like a touchstone, he is the base metal that alchemists use to test gold and silver alloy.*

*Through parody and mocking jest, he strikes to the heart of other characters' impurity and lays it bare for the audience's consideration.*

*Jaded by court life, Touchstone has grown blasé about love and commitment. When he considers marriage with Audrey, his tentative infatuation contrasts the full-blown romantic involvement that Orlando and Rosalind experience for each other. When paired with Le Beau, William, and Corin, Touchstone feels obliged to twit their adoration of sport, courtship, and the pastoral life.*

*As Audrey's mate, Touchstone opts for a clean, uncomplicated relationship. He is unable to accept Orlando's poetry hung from trees in the forest and maintains detachment when considering his own love for a country shepherdess. Skilled from daily practice in poking fun at all serious subjects, Touchstone cannot extract the real man from his calling. In this way, he remains like stone in that he is incapable of true feeling.)*

7. How does Rosalind manipulate Orlando?

*(Rosalind willingly accepts the role of male companion and protector of Celia, who is shorter and less suited to the disguise. As Ganymede, Rosalind is able to speak directly to Orlando about love and to guide him in his wooing. By playing the role of Rosalind, she creates a humorous dramatic situation that allows her to eavesdrop on her lover's suit without giving away her proximity, although she comes close by fainting at the sight of Orlando's blood on Oliver's handkerchief.*

*While serving as Orlando's mentor, Rosalind's conception of love grows to fullness. She divulges to Celia, her confidante: "that same wicked bastard of Venus that was begot of thought, conceived of spleen, and born of madness, that blind rascally boy that abuses every one's eyes because his own are out — let him be judge how deep I am in love." In the resolution, Rosalind wholeheartedly gives herself to father and lover, even promising to wed no other woman than Phebe, who was smitten by Rosalind's role as Ganymede.*

*The final word in As You Like It belongs to Rosalind. She holds the stage during the epilogue and comments that it is unusual to find a female player speaking the concluding lines. She notes, "My way is to conjure you." As she promised earlier, she has magic that will solve all their dilemmas. Her good-natured offer to kiss all with "good beards, or good faces, or sweet breaths" is a fitting conclusion to light fantasy.)*

8. Discuss circumstances that lead to a satisfying conclusion for the characters.

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*(The rising action of As You Like It bears lethal possibilities. If Orlando does not overcome Charles, the champion wrestler, Oliver has arranged for Orlando to die in the wrestling ring. If Rosalind does not exit Duke Frederick's palace, she may die within ten days. If Duke Senior does not ward off his brother's military might, he may meet violent death in Arden Forest. These deadly turns of plot require quick action and a touch of magic.)*

*Orlando's dilemma succumbs to pure physical might. By exercising his strength and agility, Orlando overcomes the champion, who has already thrown three brothers in the ring. Orlando nets a suitable reward — he falls in love with the beautiful and appealing Rosalind, a young woman who deserves not only a noble beau, but also the release of her banished father, whom she misses.*

*Rosalind, running afoul of her uncle's volatile humor, must depart from the palace if she wants to stay alive. To do so, she travels in disguise with Celia and Touchstone. The absurdity of the traveling arrangements lead to a satisfying love match with Orlando, who journeys a similar path with Adam, his family's aged retainer, to the Forest of Arden. As an extra reward, the reconciliation of Oliver with Orlando produces a second love match between Oliver and Celia, thus cementing for life the relationship of Rosalind and Celia as sisters-in-law while ending a nasty phase of sibling rivalry.*

*Finally, Duke Senior, who lives passively outside the turmoil, greed and political machinations of the ducal court, must fend off Duke Frederick, who deliberately violates the harmony of the forest with his armed escort. Almost like magic, Frederick falls under the power of a holy man who not only transforms malice into goodness, but draws Frederick away from the evil of the court to the serenity of Arden Forest.)*

### Questions 9 and 10 Critical Level

9. How do allusions in this play strengthen its purpose?

*(Throughout the play, Shakespeare strengthens purpose and relationships with frequent comparisons to known stories, particularly legends and myths. Jaques, disparager of love, finds "Atalanta's heels" in Orlando's wit. Rosalind urges Orlando to rely on the speed of Hercules as he faces Charles. For herself, Rosalind takes the name Ganymede, cupbearer to the Greek gods who, like her, was a displaced child.)*

*Other allusions center on the subject of love by calling to mind Juno, goddess of marriage, Venus, goddess of love, and her son, Cupid, god of infatuation. Likewise, Rosalind refers to the rareness of love by comparing it to the phoenix. And Celia compares Orlando's kiss to that of*

*Diana, Greek goddess of chastity. In similar fashion, mention of Helen, Cleopatra, and sad Lucretia give some texture to the notion of love by recalling its potential for disaster, chaos, and despair.*

*Another allusion that adds to the play's effect is mention of "Robin Hood of England" in Act I. By drawing on playgoers' familiarity with the winsome tales of Robin and his merry foresters as well as his love for Maid Marian, Shakespeare anticipates the complications that arise in Arden Forest and prefigures the bucolic existence that Duke Senior has established for himself. The menace that intrudes with Duke Frederick's arrival seems appropriate to such a scenario, since Robin Hood's prowess arose naturally from his antipathy for the Sheriff of Nottingham and all those who opposed King Richard I.)*

10. What is Shakespeare's purpose in writing this play?

*(Shakespeare's purpose in any of his works can only be determined by surmise, since he left no written commentary about his professional method or literary views. Certainly, as an actor and acting company official, he made a sincere effort to please the audience. Obvious among his methods are the inclusion of romantic plots and distant settings. To delight lovers of comedy, he offsets the more serious moments of As You Like It with light love songs, pastoral melodies, and the concluding masque.)*

*One of the most memorable passages of the play is Jaques's famous essay on the "Seven Ages of Man." Begun with a tribute to the theater, he notes that life resembles drama in that people have "their exits and their entrances." Man, he continues, plays seven different parts as he advances from infant to schoolboy, then evolves into lover, soldier, justice, mature man, and dotard. This commentary gives a depth to Shakespeare's play as it refutes the simplified "happily ever after" common to comedy.*

*Throughout the comings and goings in Arden Forest, the characters exchange commentary on the central subject — love. They simper, sigh, chastise, confound, snicker, and disparage as they reveal individual views of the nature of love and the purpose of marriage. Eventually, the individual lovers come together in four very different pairs, each mating for their own reasons and in characteristic style.*

*As an added gesture toward reconciliation, Shakespeare has both Oliver and Duke Frederick experience complete transformations. The restructuring of the two men's lives from malice and revenge to forgiveness and monastic self-denial prefigures The Tempest, in which the characters act out a similar scenario. Because of Oliver's change of*

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*heart and Frederick's conversion, the characters no longer must live in Arden out of fear of reprisal.)*

### Questions 11-16 Creative Level

11. Lead a panel discussion of the many proverbs that dot the text. For example, consider the significance of:
  - a. The fool doth think he is wise, but the wise man knows himself to be a fool. (V, i, 30-31)
  - b. O, what a world is this, when what is comely envenoms him that bears it! (II, iii, 15-16)
  - c. As all is mortal in nature, so is all nature in love mortal in folly. (II, iv, 52-53)
  - d. Honesty coupled to beauty is to have honey a sauce to sugar. (III, iii, 29-30)
  - e. Omittance is no quittance. (III, v, 141)
  - f. He that will divide a minute into a thousand parts and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' the shoulder, but I'll warrant him heart-whole. (IV, i, 42-46)
  - g. Virtue is no horn-maker. (IV, i, 59)
  - h. The little foolery that wise men have makes a great show. (I, ii, 86-87)
  - i. Beauty provoketh thieves sooner than gold. (I, iii, 118)
  - j. Sweet are the uses of adversity. (II, i, 12)
12. Arrange a reception to accommodate the newlyweds at the end of the play. Include music, dancing, flowers, food, photographs, speeches, gifts, and suitable toasts to the happy couples.
13. Compose a logical rebuttal of this false logic from Act III, Scene ii, 40-44: "Why, if thou never was at court, thou never sawst good manners; if thou never sawst good manners, then thy manners must be wicked; and wickedness is sin, and sin is damnation. Thou art in a parlous state, shepherd."
14. Research why seven, as mentioned in Act V, Scene iv, is considered a magic number. Cite other examples of the magic numeral in literature, history, astrology, and religion.
15. Compare Rosalind's description of the symptoms of love in Act III, Scene ii, lines 366-376, with the standard picture of the courtly lover, which dates from Chivalric Age.
16. Read Shakespeare's *The Tempest*. Compare the theme of reconciliation to that of *As You Like It*.

### STUDENT INVOLVEMENT ACTIVITIES

1. Draw a genealogical chart to express the interrelations of characters.
2. Make a map delineating settings from all of Shakespeare's plays and long poems, such as Vienna

for *Measure for Measure*, Rome for *Julius Caesar*, and Bermuda for *The Tempest*. Consult synopses of each play for information about where they take place.

3. Compose a poem to commemorate the four marriages that conclude the play. Give special attention to Rosalind's change of role from Ganymede to bride of Orlando. Stress the symbolic role of Hymen.
4. Compose a theme about the destructiveness of old hatreds and family jealousies. Use examples from *As You Like It*.
5. Create a handbill which will catch the eye of prospective playgoers. Use an illustration and appropriate lines which will intrigue the reader to come to the play.
6. Listen to recordings of Shakespeare's famous "Seven Ages of Man" speech, which begins in Act II, Scene vii, line 149. Record your own reading, with appropriate emphasis on the most important concepts.
7. Compare Rosalind with the heroines of other works, such as the central female characters in *Rebecca*, *The Scarlet Letter*, *The Good Earth*, *Jane Eyre*, and *Antigone*. Explain what makes these women strong.
8. Interview Shakespeare concerning his view of honor, courtship, and marriage and their role in a full, contented life. Compare the Elizabethan attitude toward romance with that expressed in modern television, movies, and romantic fiction.
9. Write an extended definition of *romance*. Use examples from the play to illustrate your meaning.
10. Act out comic interludes in the play. Choose a lively actor to play the part of Touchstone.

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**TEACHING NOTES**



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VOCABULARY TEST

Part A:

Circle a word in parentheses which is a synonym for the underlined word in each of the following phrases.

1. presents more woeful spectacles  
(pageants, lineaments, knaves, curs, capons)
2. for his truth in love  
(dole, verity, foil, debility, epilogue)
3. that you insult, rejoice  
(censure, warrant, exult, conjure, succor)
4. the scholar's melancholy, which is imitation  
(commendation, purgation, remorse, motley, emulation)
5. my often contemplation wrap me in a most humorous sadness  
(rudiment, salutation, reproof, rumination, malice)
6. she puts you to begging  
(gentility, entreaty, lieu, husbandry, enterprise)
7. the reply rude  
(churlish, sundry, potent, diminished, irrevocable)
8. our rustic merrymaking  
(wrangling, libertine, boorishness, liege, revelry)
9. to such frugality  
(servitude, accord, penury, exemption, verge)
10. to scoff at Fortune  
(eke, usurp, bequeathe, flout, dote)

Part B:

Locate synonyms for the words below from unused terms in Part A.

- |          |           |           |         |
|----------|-----------|-----------|---------|
| 1. _____ | slavery   | 6. _____  | aid     |
| 2. _____ | evil      | 7. _____  | various |
| 3. _____ | agreement | 8. _____  | rascals |
| 4. _____ | chickens  | 9. _____  | dogs    |
| 5. _____ | seize     | 10. _____ | brink   |

AS YOU LIKE IT

COMPREHENSION TEST A

Part I: Matching (20 points)

Match each phrase below with a modern interpretation. Select your answer from the lettered list.

- |                              |                       |
|------------------------------|-----------------------|
| _____ 1. in respect of       | A. be patient with    |
| _____ 2. be content          | B. put me off         |
| _____ 3. in good earnest     | C. that's enough      |
| _____ 4. bring me out        | D. beg pardon         |
| _____ 5. cry the man mercy   | E. in comparison with |
| _____ 6. complained of       | F. indirectly         |
| _____ 7. go to               | G. sang a love lament |
| _____ 8. goes before         | H. anticipates        |
| _____ 9. give leave          | I. in reality         |
| _____ 10. by underhand means | J. allow              |

Part II: Character Identification (20 points)

Identify each quotation below with a name from the list that follows.

- |       |   |
|-------|---|
| _____ | 1. If she be a traitor, why, so am I!   |
| _____ | 2. . . . I have been with Sir Oliver Martext, the vicar of the next village, who hath promised to meet me in this place of the forest and to couple us. |
| _____ | 3. To you I give myself, for I am yours.  |
| _____ | 4. The world esteemed thy father honorable, but I did find him still mine enemy.  |
| _____ | 5. I hope I shall see an end of him, for my soul (yet I know not why) hates nothing more than he.   |
| _____ | 6. Come, shall we go and kill us venison?   |
| _____ | 7. Master, go on, and I will follow thee to the last gasp with truth and loyalty!   |
| _____ | 8. . . . But I am shepherd to another man and do not shear the fleeces that I graze.  |
| _____ | 9. A fool, a fool! I met a fool i' the forest, a motley fool!   |
| _____ | 10. I had rather hear you chide than this man woo.  |

- |                    |             |          |
|--------------------|-------------|----------|
| Adam               | Celia       | Corin    |
| Duke Frederick     | Duke Senior | Hymen    |
| Jaques             | Le Beau     | Oliver   |
| Orlando            | Phebe       | Rosalind |
| Sir Oliver Martext | Touchstone  | William  |

**AS YOU LIKE IT**

**Part III: True/False (30 points)**

Mark the following statements either **T** for true or **F** if any part is false.

- \_\_\_\_\_ 1. Rosalind is flattered that Phebe shows an interest in Ganymede and openly flirts with her.
- \_\_\_\_\_ 2. The Forest of Arden lies many days' journey from Duke Senior's palace.
- \_\_\_\_\_ 3. After leaving the ducal palace, Orlando conceals his love for Rosalind from the world.
- \_\_\_\_\_ 4. Ganymede claims to have magic powers.
- \_\_\_\_\_ 5. Oliver has robbed Orlando of his inheritance as well as a proper education.
- \_\_\_\_\_ 6. Charles throws three other wrestlers before challenging Orlando.
- \_\_\_\_\_ 7. Adam is an elderly servant who remains loyal to Duke Senior's family.
- \_\_\_\_\_ 8. Audrey demonstrates that she is not very intelligent.
- \_\_\_\_\_ 9. Aliena grows weary during her escape from Duke Frederick's palace.
- \_\_\_\_\_ 10. Oliver hopes that Charles will lose the match with Orlando.
- \_\_\_\_\_ 11. Jaques dissuades Touchstone from marrying Phebe.
- \_\_\_\_\_ 12. Corin convinces Silvius that anyone who has been in love knows that the suffering is mild.
- \_\_\_\_\_ 13. Celia recognizes almost immediately that Rosalind has fallen in love.
- \_\_\_\_\_ 14. Orlando is lying asleep under a tree when the serpent and lioness threaten him.
- \_\_\_\_\_ 15. Duke Frederick likes Orlando well enough until he learns the name of his father.

**Part IV: Essay Questions (30 points)**

- 1. Explain how Rosalind manipulates Orlando.
  
  
  
  
  
  
  
  
  
  
- 2. Describe Celia's role as a confidante and supporter of Rosalind.
  
  
  
  
  
  
  
  
  
  
- 3. Explain how Rosalind orchestrates the wedding.

**AS YOU LIKE IT**

**COMPREHENSION TEST B**

**Part I: Short Answer (20 points)**

Supply a word in answer to the following questions.

- \_\_\_\_\_ 1. What token does Rosalind give Orlando?
- \_\_\_\_\_ 2. Whose blood stains the handkerchief?
- \_\_\_\_\_ 3. Who faints at the sight of blood?
- \_\_\_\_\_ 4. What animal appears to weep?
- \_\_\_\_\_ 5. Who accompanies Celia and Rosalind when they leave the palace?
- \_\_\_\_\_ 6. Whom does Silvius want to marry?
- \_\_\_\_\_ 7. Who wants Orlando to die in a wrestling match?
- \_\_\_\_\_ 8. Who decides at the last minute not to marry?
- \_\_\_\_\_ 9. Who travels under the name of Aliena?
- \_\_\_\_\_ 10. Whom does Oliver prefer over Orlando?

Celia	Charles	deer	handkerchief	Hymen
Jaques	lioness	Ganymede	Hisperia	Martext
necklace	Oliver	Orlando	Phebe	Touchstone

**Part II: Matching (20 points)**

Match the following beginnings of sentences with their conclusions.

- \_\_\_\_\_ 1. He dies that touches any of this fruit
  - \_\_\_\_\_ 2. I am more proud to be Sir Rowland's son, his youngest son,
  - \_\_\_\_\_ 3. I have as much of my father in me as you,
  - \_\_\_\_\_ 4. She is at court, and no less beloved of her uncle than his own daughter, and
  - \_\_\_\_\_ 5. If you saw yourself with your eyes, or knew yourself with your judgment,
  - \_\_\_\_\_ 6. The world esteemed thy father honorable,
  - \_\_\_\_\_ 7. The other is daughter to the banished Duke, and here detained by her usurping uncle to keep his daughter company,
  - \_\_\_\_\_ 8. . . . I should hate him, for my father hated his father dearly;
  - \_\_\_\_\_ 9. Within these ten days if that thou beest found so near our public court as twenty miles,
  - \_\_\_\_\_ 10. Treason is not inherited, my lord;
- A. albeit I confess your coming before me is nearer to his reverence.
  - B. till I and my affairs are answered.
  - C. yet I hate not Orlando.
  - D. but I did find him still mine enemy.
  - E. the fear of your adventure would counsel you to a more equal enterprise.
  - F. thou diest for it.
  - G. never two ladies loved as they do.
  - H. or if we did derive it from our friends, what's that to me?
  - I. whose loves are dearer than the natural bond of sisters.
  - J. and would not change that calling to be adopted heir to Frederick.

**AS YOU LIKE IT**

**Part III: Completion (30 points)**

Complete each of the following statements with a word from the list below. You will have answers left over when you finish.

1. For these two \_\_\_\_\_, Rosalind, I will leave thee.
2. Women's gentle \_\_\_\_\_ could not drop forth such giant-rude invention, such Ethiop words, blacker in their effect than in their countenance.
3. . . . But I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to \_\_\_\_\_.
4. Hisperia, the princess' gentlewoman, confesses that she secretly o'erheard your daughter and her cousin much commend the parts and graces of the \_\_\_\_\_ . . .
5. Unless you could teach me to forget a banished \_\_\_\_\_, you must not learn me how to remember any extraordinary pleasure.
6. You have trained me like a \_\_\_\_\_, obscuring and hiding from me all gentlemanlike qualities.
7. My father's rough and envious \_\_\_\_\_ sticks me at heart.
8. No, thy \_\_\_\_\_ are too precious to be cast away upon curs; throw some of them at me.
9. No! let my father seek another \_\_\_\_\_.
10. . . . he means to burn the \_\_\_\_\_ where you use to lie and you within it.
11. Take that, and He that doth the ravens feed, yea, providently caters for the \_\_\_\_\_, be comfort to my age!
12. Besides, his \_\_\_\_\_, his flocks, and bounds of feed are now on sale . . .
13. O that I were a fool! I am ambitious for a motley \_\_\_\_\_.
14. All the world's a stage, and all the men and women merely \_\_\_\_\_.
15. The Duke hath put on a religious life and thrown into neglect the pompous \_\_\_\_\_.

brain	coat	cote	court
disposition	father	heir	hours
lioness	lodging	napkin	peasant
petticoat	players	shepherdess	snake
sparrow	tar	words	wrestler



**AS YOU LIKE IT**

**ANSWER KEYS**

**VOCABULARY TEST**

**Part A:**

- |               |             |
|---------------|-------------|
| 1. pageants   | 6. entreaty |
| 2. verity     | 7. churlish |
| 3. exult      | 8. revelry  |
| 4. emulation  | 9. penury   |
| 5. rumination | 10. flout   |

**Part B:**

- |              |           |
|--------------|-----------|
| 1. servitude | 6. succor |
| 2. malice    | 7. sundry |
| 3. accord    | 8. knaves |
| 4. capons    | 9. curs   |
| 5. usurp     | 10. verge |

**COMPREHENSION TEST A**

**Part I: Matching (20 points)**

- |      |       |
|------|-------|
| 1. E | 6. G  |
| 2. A | 7. C  |
| 3. I | 8. H  |
| 4. B | 9. J  |
| 5. D | 10. F |

**Part II: Character Identification (20 points)**

- |                   |                |
|-------------------|----------------|
| 1. Celia          | 6. Duke Senior |
| 2. Touchstone     | 7. Adam        |
| 3. Rosalind       | 8. Corin       |
| 4. Duke Frederick | 9. Jaques      |
| 5. Oliver         | 10. Phebe      |

**Part III: True/False (30 points)**

- |      |       |       |
|------|-------|-------|
| 1. F | 6. T  | 11. F |
| 2. F | 7. T  | 12. F |
| 3. F | 8. T  | 13. T |
| 4. T | 9. T  | 14. F |
| 5. T | 10. F | 15. T |

**Part IV: Essay Questions (30 points)**

Answers will vary.

**COMPREHENSION TEST B**

**Part I: Short Answer (20 points)**

- |               |               |
|---------------|---------------|
| 1. necklace   | 6. Phebe      |
| 2. Orlando    | 7. Oliver     |
| 3. Ganymede   | 8. Touchstone |
| 4. deer       | 9. Celia      |
| 5. Touchstone | 10. Jaques    |

**Part II: Matching (20 points)**

- |      |       |
|------|-------|
| 1. B | 6. D  |
| 2. J | 7. I  |
| 3. A | 8. C  |
| 4. G | 9. F  |
| 5. E | 10. H |

**Part III: Completion (30 points)**

- |              |                |             |
|--------------|----------------|-------------|
| 1. hours     | 6. peasant     | 11. sparrow |
| 2. brain     | 7. disposition | 12. cote    |
| 3. petticoat | 8. words       | 13. coat    |
| 4. wrestler  | 9. heir        | 14. players |
| 5. father    | 10. lodging    | 15. court   |

**Part IV: Essay Questions (30 points)**

Answers will vary.





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