

As You Like It

A Shakespeare In The Ruins Study Guide

Edited by Pamela Lockman

Intro

This production marks Shakespeare In The Ruins' inaugural foray into the Forest of Lagimodiere-Gaboury, and no play could be more fitting than the wonderful and timeless comedy, *As You Like It*.

The play is about transformations, and you, too, will be transformed as you leave the modern world of classrooms and class-work to follow the actors from scene to scene in Promenade style through the Forest in near-by St. Boniface.

In this Guide you'll find a timeline of Shakespeare's life, sources for the play, background information for the play and the time in which it was written, as well as a detailed and lively synopsis which incorporates relevant sections of the text, including some of the most important and best known speeches. With these pieces, even those students and teachers who don't have access to copies of the play will be able to read ahead and enjoy the performance fully. Finally you will find a number of activities to be adapted for your students' grade level, and a number of resources for further exploration.

Thanks to Kenneth Clark (River East Collegiate) for all the writing he did for this Guide, and thanks to Janet Bowler (Van Wallegghem School) for her inspiring work with Shakespeare and his plays in her grade three classes.

"Be of good cheer, youth..."
"I pray thee...be merry."

~ Pamela Lockman
for Shakespeare In The Ruins

Time Line of Shakespeare's Life

- 1564** William Shakespeare is born to Mary and John Shakespeare.
- 1582** William Shakespeare marries Anne Hathaway; he is 18 and she is 26.
- 1583** Daughter, Susanna Shakespeare, is born.
- 1585** Twins, Judith and Hamnet, are born.
- 1589-94 (circa)** Shakespeare's first plays, *Titus Andronicus*, *The Comedy of Errors*, and *Henry VI* are written.
- 1592** Shakespeare makes a name for himself as an actor and arouses resentment from rival dramatists.
- 1593 (circa)** Shakespeare begins writing the Sonnets (he writes a total of 154).
- 1594** Shakespeare acts in several plays before Queen Elizabeth. His acting company, The Lord Chamberlain's Men, is formed.
- 1596** Shakespeare's only son, Hamnet, dies.
- 1597** Shakespeare's name first appears on printed plays. He purchases New Place, a large house that enables him to acquire a coat of arms and use the term *gentleman* after his name.
- 1598** A critic announces Shakespeare as the best author of both tragedy and comedy for the stage.
- 1599** Shakespeare becomes a stockholder in the new Globe Theatre.
- 1599-1608** The peak of Shakespeare's career. He writes many famous plays, including *As You Like It*, *Hamlet*, *Macbeth*, *Twelfth Night*, *Othello*, and *King Lear*.
- 1603** Queen Elizabeth I dies, and James VI ascends the throne. Shakespeare's acting troupe establishes royal patronage and becomes The King's Men.
- 1610 (circa)** After writing at least 37 plays, Shakespeare retires to his home in Stratford.
- 1613** The Globe Theatre burns to the ground during a production of *Henry VIII*. It is eventually rebuilt on the same grounds.
- 1616** Shakespeare dies from mysterious causes and is buried at the Church of Holy Trinity.
- 1664** The clergy finally have their way; the Globe Theatre is torn down.

As You Like It:

The Conflict Between Nature and Fortune Resolved in Fantasy

Shakespeare's *As You Like It* has been described as "sprightly, graceful, exquisite" and as the "sweetest and happiest of all of Shakespeare's comedies." (Dowden 80). The play is sometimes viewed as a breath of fresh air which allowed Shakespeare free reign for his imagination between the earlier history plays and his later tragedies (Dowden 76).

As in the history plays and the great tragedies, we are introduced to a world in which evil reigns and to which order must be restored. In the histories like *Henry V* heroic battles must be fought which test and prove the quality of the King's leadership. In the tragedies like *Macbeth* and *Hamlet* order must be restored through tremendous suffering and sacrifice for the good of the country. In *As You Like It* order, too, must be restored, but not through battles, death and destruction. *As You Like It* has a fairy tale ending. Like a fairy tale, *As You Like It* teaches a lesson about how to live our lives (John Hirsch). Although it is a romantic comedy, *As You Like It* still has an important message.

The play sets out to renew our faith in love and in human nature. It conveys a longing for a renewal of innocence even if it is merely a temporary escape from the corrupt world back into nature, back into wholeness, back to the Garden of Eden, or rather, the Forest of Arden.

English renaissance writers liked to represent human existence as if it were governed by two contrary goddesses: Nature and Fortune (Gilman xxiv). In an ideal world Fortune would reward good people with gifts of the world (wealth, power, possessions, etc.) according to gifts of (human) nature that they demonstrate – nobility, generosity, refined intellect, deep feeling, compassion, etc.

In Shakespeare's plays of the period around 1600 between the death of his son in 1596 and the death of his father in 1601, a mirror is held up to a world of profound injustice that must be set right. In *Hamlet*, Fortune is cursed repeatedly. "Out out thou strumpet Fortune" says the first player as he calls upon all of the gods to take away her power. A wicked brother Claudius has murdered his good brother Old Hamlet and is benefiting from his crime as he enjoys the rewards of Fortune. Claudius, whose "natural gifts are poor" to those of Old Hamlet, is living in luxury.

In *As You Like It*, there are two sets of brothers: Fortune has rewarded the wicked one while it appears to punish the good brother. Because it is a comedy, the play begins with threats of murder and death, but they do not actually occur. As you will see, the play ends with a joyful affirmation of life in which these conflicts are resolved without violence – through love rather than through hate – a valuable lesson for the world 400 years ago that is equally relevant today.

~ Kenneth Clark

Sources for *As You Like It*

As is the case with Shakespeare's other plays, he didn't make up a completely new story for *As You Like It*, but took an already existing story and made it into a dramatic comedy. In this case the source is a pastoral romance by Thomas Lodge printed ten years before *As You Like It* was performed. Lodge's story was based on a narrative poem from the fourteenth century called "The Tale of Gamelyn". Shakespeare transformed Lodge's pastoral romance into a comedy with its roots in pastoral romance.

In addition to changing the names and turning the story into a comedy, Shakespeare made the two Dukes brothers and added a number of characters, the most important of which are Touchstone and the melancholy Jaques. Touchstone, the wise fool, through a healthy mockery ridicules the lovers while pursuing his own more cynical desires. Jaques is the dark satirist who cannot see good in anything. His melancholy has become so exaggerated that he, too, is a fool.

Shakespeare may be poking fun at fellow dramatists like his rival Ben Jonson who wrote satires to criticize the world (Bloom 212).

~ *Kenneth Clark*

A Synopsis of *As You Like It*

ACT I

In the first scene we meet the eldest and youngest sons of Sir Rowland de Boys. Sir Rowland has passed away and left his estate to Oliver, but also in his will required Oliver to provide a proper education for his brothers. Oliver is jealous of the natural gifts of his younger brother who is “gentle, never schooled, yet learned” and altogether too popular for the envious Oliver. In a confrontation between the two brothers, Oliver hits Orlando and Orlando wrestles him down and demands his rightful portion of the money from his father’s will. In their argument Orlando displays his superior intellect through witty sarcastic comments and his superior strength in wrestling his brother.

Charles the wrestler arrives to warn Oliver that his younger brother will be fighting him in the court of the new Duke the following day. The wicked Oliver encourages Charles to really injure, cripple, or even kill Orlando during the match. He claims that Orlando otherwise will kill Charles by poison or some other underhanded method. Oliver reveals his cruelty in the scene by insulting Adam, a servant who has worked for the family for over 60 years, and by lying to Charles about Orlando’s character.

In the second scene we meet two witty young ladies: Celia, the daughter of the wicked new Duke, and Rosalind, the daughter of the deposed rightful Duke Senior. In a witty exchange, Celia proposes what could be a central theme of the play –

Let us sit and mock the good housewife Fortune from her wheel, that her gifts may henceforth be bestowed equally. (30 – 32)

The gentle mocking of Fortune in order to bring about the fair distribution of her gifts in the world is consistent with the light treatment of restoring order to the world.

The wrestling match takes place, and Orlando remarkably defeats Charles. Rosalind gives Orlando a gift to remember her by, after the Duke expresses his displeasure upon learning that Orlando is the son of his old enemy, Sir Rowland de Boys. Orlando is suddenly love sick and cannot speak in the presence of Rosalind. He can’t even thank her for the gift.

Soon Le Beau enters and advises Orlando of the wicked new Duke’s changeable moods, and predicts that soon his anger will burst forth against Rosalind, Duke Senior’s daughter.

ACT II

The second act begins by introducing the audience to Duke Senior in the Forest of Arden. The good Duke, who has been banished by his wicked brother, Duke Frederick, reveals such a positive attitude that he makes the best of his situation no matter what the circumstances. He addresses his followers:

Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we not the penalty of Adam;
The seasons’ difference, as the icy fang
And churlish chiding of the winter’s wind,
Which, when it bites and blows upon my body
Even till I shrink with cold, I smile and say
“This is no flattery; these are counsellors
That feelingly persuade me what I am.”
Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,

Wears yet a precious jewel in his head;
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything. (II.i.1-17)

We are also introduced to the melancholy Jaques who in contrast to Duke Senior always looks on the dark side. He even thinks the good Duke is more of a usurper in the forest than Duke Frederick is in the court. Jaques is full of insults for everyone.

In the meantime, the human population of the Forest of Arden becomes more numerous. The wicked Duke Frederick, in accordance with Le Beau's prediction, banishes Rosalind under penalty of death. When Rosalind asks for the reason, the wicked Duke claims

"Thou art thy father's daughter.
There's enough!" (I.iii.56)

Celia, refusing to be separated from her cousin Rosalind, decides to run away, too (against her father's wishes). Because "Beauty provoketh thieves sooner than gold", they plan to go in disguise, which will also help to foil search parties that may be sent after Celia. To comfort them on the journey, they also bring along Touchstone, the court jester. Rosalind plans to dress as a man and use the name Ganymede, while Celia, or Aliena as she calls herself, will be disguised as Ganymede's sister and no longer a princess. Of course, they set out to seek Duke Senior in the forest of Arden.

After having returned home following the wrestling match, Orlando is greeted by the old servant Adam who warns him that since the wrestler had not killed Orlando, his wicked brother Oliver plans to murder him by burning his lodging while he sleeps. Orlando has no money but the old servant begs him to take his five hundred crowns that he had saved for his retirement fund and to let Adam go away with him. Orlando accepts Adam's offer and the two set out together to seek their fortune. Coincidentally, they, too, head for (you guessed it!) the Forest of Arden.

When Rosalind (disguised as a boy named Ganymede) and Celia (Ganymede's sister Aliena) arrive in the Forest with Touchstone, they by chance meet up with a young shepherd and an old shepherd. The young shepherd, Silvius, is hopelessly in love with Phebe who has rejected him, and Rosalind sees in Silvius' situation something like her love for Orlando. Celia is hungry and exhausted when miraculously they are able to buy a cottage and have the old shepherd, Corin, take care of the sheep that come along with it. This cottage, or "sheepcote", gives them a base of operations in the forest. Now our two princesses are posing as a shepherd boy and girl.

Next we meet Orlando in the forest looking for food for old Adam when shortly he comes upon Duke Senior, Jaques, and the Duke's followers engaging in a feast complete with musical entertainment. Orlando, assuming they are outlaws, enters with his sword drawn demanding food for poor Adam. The Duke and his followers are unmoved by Orlando's tone and threats. The good Duke informs Orlando that "Your gentleness shall force

More than your force move us to gentleness." (II.vii.102-103)

Orlando, embarrassed by having been so rude, apologizes and asks that they save food for poor old Adam. The Duke's comment that there are "more woeful pageants than the scene wherein we play in" is all Jaques needs to provide a critical commentary on all the different periods in a man's life.

Jaques most famous speech is as follows:

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail

Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything. (II.vii.139-166)

When gentle old Adam is brought in in his weakened state, he serves as a reminder to the audience that Jaques pessimistic view is wrong. Old Adam may be weak with age and hunger, yet he possesses courage, love, and dignity. Duke Senior considers him "venerable". Jaques is too pessimistic to be taken seriously and a "real life" example immediately proves him wrong.

ACT III

The wicked Duke Frederick, who has been informed [incorrectly] that Celia and Rosalind ran off with Orlando, interrogates Oliver and sends Oliver to find Orlando, as well as "these foolish runaways". The wicked Duke has seized Oliver's land and promises not to return it until he has Orlando [and, presumably, his daughter].

Meanwhile, back in the Forest of Arden, Orlando's love sickness has reached new depths. He is writing bad poetry in praise of his love Rosalind, and hanging his verses on the trees. He, of course, doesn't know that Rosalind is living in the same forest, but is disguised as a young man.

Corin has a mock debate with the witty Touchstone regarding the differences in manners in the forest and the court, which is interrupted by Rosalind who has found one of Orlando's love poems and is reading it out loud:

"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 lined
Are but black to Rosalind.
Let no face be kept in mind
But the fair of Rosalind." (III.ii.88-95)

Touchstone makes up his own parody and has a few critical comments:

If a hart do lack a hind,
Let him seek out Rosalind.
If the cat will after kind,

So be sure will Rosalind.
Wintred garments must be lined,
So must slender Rosalind.
They tat 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.
This is the very false gallop of verses. Why do you infect yourself with them?
(III.ii.101-114)

Rosalind responds: Peace, you dull fool! I found them on a tree. (III.ii.115)

To which the acerbically witty Touchstone replies: Truly the tree yields bad fruit.
(III.ii.116)

Meanwhile, Celia has found another of Orlando's poems – one that is even worse than the first because it represents Rosalind as having been made up of the best parts of the famous women of history, similar to the grotesque Frankenstein monster – which she reads aloud:

“Why should this a desert be?
For it is unpeopled? No.
Tongues I'll hang on every tree
That shall civil sayings show:
Some, how brief the life of man
Runs his erring pilgrimage,
That the stretching of a span
Buckles in his sum of age;
Some, of violated vows
'Twixt the souls of friend and friend;
But upon the fairest boughs,
Or at every sentence end,
Will I 'Rosalinda' write,
Teaching all that read to know
The quintessence of every sprite
Heaven would in little show.
Therefore heaven Nature charged
That one body should be filled
With all graces wide-enlarged.
Nature presently distilled
Helen's cheek, but not her heart,
Cleopatra's majesty,
Atalanta's better part,
Sad Lucretia's modesty.
Thus Rosalind of many parts
By heavenly synod was devised,
Of many faces, eyes, and hearts,
To have the touches dearest prized.
Heaven would that she these gifts should have,
And I to live and die her slave.” (III.ii.125-154)

After some discussion of the awkward rhymes and extra syllables, and after some teasing, Celia informs Rosalind that it is Orlando who has written these poems.

The melancholy Jaques and Orlando enter together, exchanging insults because Jaques is offended by Orlando's ridiculous love poems:

Jaques. God b' wi' you; let's meet as little as we can.

Orlando. I do desire we may be better strangers.

Jaques. I pray you mar no more trees with writing love songs in their barks.

Orlando. I pray you mar no moe of my verses with reading them ill-favoredly.

Jaques. Rosalind is you love's name?

Orlando. Yes, just.

Jaques. I do not like her name.

Orlando. There was no thought of pleasing you when she was christened.

Jaques. What stature is she of?

Orlando. Just as high as my heart.

Jaques. You are full of pretty answers. Have you not been acquainted with goldsmiths' wives, and conned them out of rings?

Orlando. Not so; but I answer you right painted cloth, from whence you have studied your questions.

Jaques. You have a nimble wit; I think 'twas made of Atalanta's heels. Will you sit down with me, and we two will rail against our mistress the world and all our misery.

Orlando. I will chide no breather in the world but myself, against whom I know most faults.

Jaques. The worst fault you have is to be in love.

Orlando. 'Tis a fault I will not change for your best virtue. I am weary of you.

Jaques. By my troth, I was seeking for a fool when I found you.

Orlando. He is drowned in the brook. Look but in and you shall see him.

Jaques. There I shall see mine own figure.

Orlando. Which I take to be either a fool or a cipher.

Jaques. I'll tarry no longer with you. Farewell, good Signior Love.

Orlando. I am glad of your departure. Adieu, good Monsieur
Melancholy (III.ii.255-291).

Rosalind seizes upon the opportunity to speak to Orlando while keeping her disguise as Ganymede. Rosalind (as Ganymede) proposes to cure Orlando of his love sickness. She tells him "I would cure you, if you would but call me Rosalind and come everyday to my cote to woo me" (III.iii.416-417). Under the guise of this game Rosalind is able to test the sincerity of Orlando's affection for her with the peculiar advantage of pretending to be another man talking to him. The humorous possibilities allow Rosalind to display her superior wit without giving away her identity to Orlando until she is sure about his intentions.

To provide a foil for Orlando's courtly love for Rosalind, we have the cynic Touchstone's physical relationship with a country girl, Audrey. Touchstone tricks Audrey into a sham marriage with Sir Oliver Martext presiding, who will naturally **mar the text** of the wedding ceremony so it will not be lawful. Jaques interrupts and insists that Touchstone as a man of proper breeding must be married properly, not by the foolish old preacher.

To create a little humorous complexity, when Rosalind intervenes between Silvius and Phebe to urge Phebe to accept Silvius, the misguided Phebe falls in love with Ganymede (that is, Rosalind in disguise), who makes a hasty exit offering Phebe encouragement to accept Silvius while insulting her appearance. The funniest bit of advice to Phebe is: "Sell when you can, you are not for all markets" (III.v.60).

Phebe, while pretending to send an insulting letter to Ganymede, sends a love letter and uses poor Silvius to deliver it.

ACT IV

Jaques discusses the benefits of his special brand of melancholy with Rosalind who is not convinced. She tells him, "I had rather have a fool to make me merry, than experience to make me sad..." (IV.i.25-27).

Orlando and Rosalind (He *still* thinks she's Ganymede, a young man, so he is still just playing a game calling her Rosalind!) discuss love. First she is upset because he was late, then she puts on a more "coming on" disposition. Orlando speaks in the conventional language of courtly love which Rosalind challenges with witty responses. This is the real strength of the play because although Rosalind is in love, she is able to laugh at love's conventions.

It is Rosalind's wit as well as Touchstone's and Jaques' that gives the play its edge. She is smart and funny and has an answer for everything. Orlando is quick-witted up to a point, but Rosalind's wit is incisive. It is she who is in control of the action because she has everyone fooled about her identity and will reveal it when she is ready. In the meantime, when Orlando says, after a fake marriage they go through in jest with Celia supposedly performing the service, that he will have Rosalind "Forever and a day," she replies: "Say 'a day' without the 'ever'. No, no, Orlando. Men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives" (IV.i.138-142). When Orlando says he would die without her, she says "Men have died from time to time, and worms have eaten them, but not for love" (IV.i.101-102). Rosalind's healthy scepticism in spite of her love for Orlando makes her and her play rise above the ordinary romance. Orlando promises to return by two o'clock after having dinner with the Duke, and he swears to "with no less religion" than if Ganymede really were Rosalind (IV.i.188-189).

Poor, lovesick Silvius arrives with a love letter from Phebe to Ganymede. Not knowing its contents, Silvius accepted Phebe's story that it was an insulting letter. Rosalind sends the message back that she, or rather, the young man Ganymede, will never love Phebe unless she first loves Silvius.

Then Orlando's formerly wicked brother arrives on the scene to explain why Orlando is late. Oliver has been completely transformed. He had come to the forest to find Orlando and bring him back to the wicked Duke. Orlando came upon Oliver sleeping under a tree about to be attacked by a snake and then by a lioness. The snake slithers off when Orlando approaches, but

disturbs the hungry lioness. The serpent that appears in Arden at the same time as the wicked Oliver slithers away at the sight of the noble Orlando. At this point Orlando proves his nobility with an act of brotherly love. Even though Oliver had contrived to kill Orlando, our hero risks his own life by fighting and defeating the lion and saving his brother. This act of pure altruism on Orlando's part causes Oliver to undergo a complete transformation. The forces of evil are defeated by Orlando's courage and love, and Oliver becomes a new man capable of more than brotherly love. Oliver falls in love with Celia at first sight. He no longer cares that the Duke has seized his property; he is willing to stay in the forest and become a shepherd and live happily with Aliena, without ever knowing that she is a runaway princess.

Orlando had sent with Oliver evidence, in the form of a blood stained bandage, to excuse his absence to the youth that he, in sport, calls Rosalind. Upon seeing this, fearful that Orlando has been killed, Ganymede faints, seemingly giving away that he is really not very manly. She tries to convince Oliver that she just counterfeited the fainting and is relieved to hear that Orlando received a small wound from the lion, needs to rest, and will recover shortly. In the meantime, Orlando and Oliver have totally made up after years of disliking and distrusting each other.

ACT V

A humorous encounter occurs between Touchstone and William, a rival for Audrey. Then, at the beginning of the last scene, Orlando gives his blessing to Oliver's marriage to Aliena (Celia), which will take place the next day, and he invites the good Duke and all his followers. When Orlando complains that he has been pretending too long and wants to marry the real Rosalind, Ganymede claims that she is a magician and can produce Rosalind tomorrow so that when Oliver marries Aliena, Orlando will be able to marry Rosalind. Orlando finds it hard to believe but agrees, hoping that it might be true.

When Phebe and Silvius join them, Rosalind makes the following promises and commands:

Pray you, no more of this; 'tis like the howling of
Irish wolves against the moon. [*To Silvius*] I will help you if I can.
[*To Phebe*] I would love you if I could. Tomorrow meet me all
together. [*To Phebe*] I will marry you if ever I marry woman, and
I'll be married tomorrow. [*To Orlando*] I will satisfy you if ever I satisfied man, and
you shall be married tomorrow. [*To Silvius*]
I will content you if what pleases you contents you, and you shall
be married tomorrow. [*To Orlando*] As you love Rosalind, meet.
[*To Silvius*] As you love Phebe, meet. And as I love no woman,
I'll meet. So fare you well. I have left you commands. (V.ii.107-119).

In the final scene of the play the couples arrive two by two. Rosalind, now dressed like a princess on her wedding day, is greeted by her father and given to Orlando for his bride. Oliver marries Celia, and Touchstone marries Audrey. Phebe, upon discovering that Ganymede is really a woman, rejects her and marries Silvius.

Jaques de Boys, the middle brother of Oliver and Orlando, arrives with some startling news. The wicked Duke Frederick had come to the forest with an army with the intention of killing his brother Duke Senior, but upon entering the forest he met an old religious man who converted him to live a monastic life and give up all his worldly possessions. The transformed Duke immediately returns the entire "Dukedom" to his brother, Duke Senior.

To the modern audience it seems unbelievable that a mighty ruler would give up his throne to take up a religious life. In fact, only eight years before Shakespeare's birth, the King of Spain and Holy Roman Emperor Charles V had "abdicated his many crowns and retired to a monastery in 1556" (Palmer 126). The closest modern example is Edward VIII who gave up the English throne, not for the love of God, but for the love of a [divorced] woman, Wallis Simpson.

Now order has returned to the "Dukedom" without having to go to war. Fortune has been distributed fairly according to the good nature of the recipients. The good Duke and his followers

will return to their former positions. Orlando, now married to Rosalind, has joined the royal family and some day will become the Duke himself. Oliver's fortune and property are returned to him and he has found love and contentment with Celia. Touchstone and Audrey deserve each other – Touchstone married for sex and Audrey because she wanted to get married and be “a woman of the world”. The melancholy Jaques will seek out the newly converted Duke Frederick because he will enjoy debating religious questions with him. Jaques takes off from the wedding party because it is too frivolous for him. Even Phebe is now contented with Silvius who loves her deeply.

Through the transforming power of love and forgiveness, jealousy, rivalry, and contempt have been overcome. The good have been rewarded and in the special world of Arden, the wicked are not punished but sincerely transformed by love.

Rosalind keeps her magic going right until the end with an epilogue that tricks those who do not applaud into admitting that they are ugly, have funny beards, and bad breath. Not only the other characters, but the audience, too, is kept under her spell until the end.

~ Kenneth Clark

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ACTIVITIES TO CONSIDER AFTER THE PLAY (in no particular order):

1. Identify the varieties of love in *As You Like It*.
2. Consider the humour in the play.
3. Consider the Forest and Court as symbols of good and evil.
4. Consider the wit and wisdom of Touchstone.
5. Consider Jaques: a melancholy fool.
6. What is the lesson of this fairy tale? Can you find other fairy tales with similar messages?
7. Read "Rime of the Ancient Mariner" by Samuel Taylor Coleridge. In what way is this poem of religious transformation similar to *AYLI*?
8. Write some silly love poetry with bad rhymes and extra syllables (like Orlando in Act III).
9. Read some really GREAT love poetry, like some of Shakespeare's and Pablo Neruda's sonnets. Try writing original sonnets.
10. Read some of Emily Dickinson's love poems.
11. Find some modern love poems and compare them with more traditional love poems.
12. Consider the strength of Rosalind's character.
13. Justify the title.
14. Touchstone thinks love is just sex. Jaques thinks love is foolishness. What is love? What do we learn about love in the play?
15. Memorize and recite:
 - the Seven Ages of Man speech (II.vii.139-166)
 - Duke Senior's opening speech (II.i.1-17)
16. Paraphrase the two speeches.
17. Have fun exchanging insults from the play with each other. There are some great ones in III.ii (you'll find them earlier in this guide), but there are lots of others including these:
 - Thou hast railed on thyself. (I.i.61-62)
 - The dullness of the fool is the whetstone of the wits. (I.ii.52-53)
 - How prove you that in the great heap of your knowledge? (I.ii.64-65)
 - I think he be transform'd into a beast,
For I can nowhere find him like a man. (II.vii.1-2)
 - His brain is as dry as the remainder biscuit after a voyage. (II.vii.38-40)
 - In civility thou seem'st so empty. (II.vii.94)
 - [You're] the confirmer of false reckonings. (III.iv.29)
 - I do frown on thee with all my heart,
And if mine eyes can wound, now let them kill thee. (III.v.15-16)
 - I see no more in you than in the ordinary
Of Nature's sale-work. (III.v.42-43)
 - 'Tis such fools as you
That makes the world full of ill-favour'd children. (III.v.52-53)

Sell when you can, you are not for all markets. (III.v.60)
[You are] falser than vows made in wine. (III.v.73)
You lisp and wear strange suits. (IV.1.31-32)
[You're] conceived of spleen and born of madness. (IV.i.202-203)
Take a good heart, and counterfeit to be a man. (IV.iii.173-174)
Here comes a pair of very strange beasts, which in all tongues are called fools.
(V.iv.36-38)
[You] motley-minded gentleman! (V.iv.40-41)

(You'll find lots more in Hill, Wayne F. and Cynthia J. Ottchen. *Shakespeare's Insults: Educating Your Wit*. New York: Crown Trade Paperbacks, 1991.)

18. Figure out what the insults really mean; put them in modern English and make up some of your own!

19. Check out these websites: <http://shakespeare.palomar.edu>
www.absoluteshakespeare.com
www.folger.edu
www.shakespearehigh.com
www.ulen.com
www.webenglishteacher.com/ayli.html
www.yale.edu