



GUTHRIE
THEATER

Wurtele Thrust Stage / Feb 9 - March 17, 2019



As You Like It

by WILLIAM SHAKESPEARE
directed by LAVINA JADHWANI

PLAY GUIDE

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Guthrie Theater, 818 South 2nd Street, Minneapolis, MN 55415
ADMINISTRATION 612.225.6000
BOX OFFICE 612.377.2224 or 1.877.44.STAGE (toll-free)
guthrietheater.org • Joseph Haj, artistic director

The Guthrie creates transformative theater experiences that ignite the imagination, stir the heart, open the mind and build community through the illumination of our common humanity.

Guthrie Theater Play Guide

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DRAMATURG Carla Steen
GRAPHIC DESIGNER Akemi Graves
CONTRIBUTOR Carla Steen

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PHOTO: THE CAST OF AS YOU LIKE IT (DAN NORMAN)

“All the world’s a stage, and all the men and women merely players.”

– Jaques to Duke Senior in *As You Like It*

About This Guide

This play guide is designed to fuel your curiosity and deepen your understanding of a show’s history, meaning and cultural relevance so you can make the most of your theatergoing experience. You might be reading this because you fell in love with a show you saw at the Guthrie. Maybe you want to read

up on a play before you see it onstage. Or perhaps you’re a fellow theater company doing research for an upcoming production. We’re glad you found your way here, and we encourage you to dig in and mine the depths of this extraordinary story. [G](#)

DIG DEEPER

If you are a theater company and would like more information about this production, contact Dramaturg Carla Steen at carlas@guthrietheater.org.

PHOTO: CHRIS THORN AND JESSE BHAMRAH IN *AS YOU LIKE IT* (DAN NORMAN)

Synopsis

Cousins Rosalind and Celia are virtually inseparable at court. Rosalind is the daughter of Duke Senior, who was forced into exile when his dukedom was usurped by his brother Frederick, Celia's father. Rosalind's sadness over her difficult position is lightened when she meets Orlando, a young man long mistreated by his brother Oliver, and the attraction is mutual.

Soon Rosalind, too, is banished from court by the increasingly paranoid Duke Frederick. With ever-loyal Celia and the irrepressible court jester Touchstone for company, Rosalind disguises herself as a boy named Ganymede and sets off into the Forest of Arden.

Orlando also seeks refuge in the pastoral world of the forest and finds a welcoming Duke Senior. When Rosalind encounters Orlando in the forest, she befriends him — as Ganymede — and proposes to cure his lovesickness by pretending to be his Rosalind.

Meanwhile, love abounds in the forest for several other couples. Touchstone is drawn to the young goatherd Audrey while Silvius and Phoebe, a pair of shepherds, find their courtship complicated by Phoebe's scorn and an unexpected result when she meets Ganymede. But before the lovers can live happily ever after, families must reunite and disguises must be discarded. 

SETTING

The action moves between Oliver's house, Duke Frederick's court and the Forest of Arden.

CHARACTERS

Duke Frederick, a usurper
Celia, his daughter
Touchstone, a court fool
Le Beau, a courtier attending Duke Frederick
Charles, a wrestler in Duke Frederick's employ

Duke Senior, Duke Frederick's brother, an exile living in the Forest of Arden
Rosalind, his daughter and Celia's cousin
Amiens, a lord attending Duke Senior
Jaques, a melancholy traveler attending Duke Senior

Oliver, the oldest son of Sir Roland de Boys
Jacques de Boys, the middle son of Sir Roland de Boys
Orlando, the youngest son of Sir Roland de Boys
Adam, a servant of the de Boys family
Dennis, a servant of Oliver

Corin, a shepherd
Silvius, a shepherd in love with Phoebe
Phoebe, a shepherd scorning Silvius
Audrey, a goatherd
William, a countryman
Sir Oliver Martext, a vicar
Hymen, a goddess



PHOTO: AUSTEN T. FISHER AND LAVINA JADHWANI (NATHAN DALE STUDIOS)

From the Director: Lavina Jadhvani

As a rom-com aficionado, sports enthusiast and fan of all things Midwest, Chicago-based director Lavina Jadhvani couldn't wait to direct *As You Like It* at the Guthrie. Creating work on our stages has topped her to-do list for more than a decade, and Shakespeare's charming tale of four weddings and a forest fit the bill. Before she arrived for rehearsals, we asked her to share what was on her mind and how she planned to pull it off while keeping the text intact.

THE TEXT

When people hear I'm directing *As You Like It*, they often ask, "What are you doing to the play?" While I understand what they're asking, I'm not *doing* anything to it — I'm a language-based director who begins by examining the words and their intentions. Then I interpret them through a contemporary (and often more

inclusive) lens. Like Shakespeare, I take a populist approach with the goal of making his stories more accessible to all audiences.

THE SETTING

Whenever I direct Shakespeare, I'm juggling multiple time periods at once: when he wrote the play, when he set the play, when we are setting the play and when the

audience is seeing the play. As a director, I want these different time periods to work in harmony while both honoring the story and making it feel relevant. When I considered the themes and politics of *As You Like It*, it felt very 2019 to me. It's a play about family and forgiveness where two seemingly distant worlds start to feel closer together, and it's a story about

strong women speaking their truth and boldly taking action.

THE CAST

I always think about how to give more people access to a story when I direct canonical plays. I'm the daughter of immigrants, which hugely informs my work. I was privileged to have access to live performances of Shakespeare plays at a young age, but none of the actors looked like me. That's one of the reasons why it was deeply important for me to have an inclusive cast tell this story. When I think about the thousands of high school students who will attend this production, I want them to see themselves onstage.

THE COURT VS. THE FOREST

The relationship between the court and the forest appealed to my Midwestern sensibilities, especially because I grew up in the western suburbs of Chicago in between extremely urban and extremely rural communities. The court and the forest are not very far apart geographically, but by the end of the play, they feel closer spiritually. The generous spirit of Arden — and the cold winter climates — also felt very Midwestern. I wanted this production of *As You Like It* to feel more personal to me, the acting company and the Guthrie's audiences.

THE FOREST OF ARDEN

Arden is often over-romanticized. I've seen many productions (and even directed one) where the forest feels beautiful and autumnal, but the text speaks of danger and "winter and rough weather." Oliver mentions lions and snakes and recounts a near-death experience. In our production, the characters must endure a bitterly cold Midwestern winter in the

forest that eventually becomes a beautiful, blossoming spring. Arden is a retreat for the exiles — it's not a vacation. Everything is effortful and hard-won in the forest, including the love stories. Most things worth doing usually are.

THE WRESTLING MATCH

I've always struggled to understand the setting of the wrestling match. Where are Rosalind and Celia that the match comes to them and not vice versa? As I studied the text and thought about the play's gender politics, I pictured them in a boxing gym working out their frustrations brought on by the male-dominated world they live in. I like the idea of finding them in this masculine, underground space and having Rosalind know about and be interested in the wrestling. She's not just smitten by Orlando because he's a dashing fighter — she understands the sport of wrestling intimately, and that's a language they share. Viewing their first encounter through this lens also appealed to my inner sports fan.

THE RELATIONSHIPS

I love romantic comedies, so I wanted to create unique meet-cutes — a film term for amusing first encounters — for the four couples. For Rosalind and Orlando, it felt more traditional — they meet at the wrestling match and sparks fly. In contrast, Silvius has been wooing Phoebe for years despite her resistance, which makes their lightbulb moment more complex. But the actors found it in the audition scene, when she suddenly realizes he's the guy she always goes to after a hard day's work. It really makes you root for them as a couple.

The relationship between Oliver and Celia happens so quickly that it needed to feel genuine. When Oliver says "'Twas I, but 'tis not I" and shows humility, I realized that Celia sees in him what she wants to see in her father — a man of status who can admit wrongdoing and be transformed. For Touchstone and Audrey, I built their meet-cute outside the text because we don't see them as a couple until they are about to be married.

THE GODDESS

When I directed *As You Like It* in Chicago five years ago, I cut Hymen from the play. Honestly, I just wasn't sure why she was there. This time around, the toxic masculinity in the court at the top of the play felt very contemporary and relevant, which is why I believed the story needed a strong maternal presence at the end to bring everyone together. I've seen productions where Hymen descends onstage in a supernatural way, but I pictured her emerging from a wall of trees as a beautiful, earthly presence who is one with the forest and has always been there, transforming the characters — and all of us — from within. 

Comments on Some of the Characters

THE DUKES: TWO HALVES OF THE SAME COIN?

The fact that Duke Senior is one of the two dukes — one wicked, one virtuous — laying claim to the same dukedom suggests that the underlying structure of the play is in part one of psychological splitting. On one level there are indeed two dukes, and the rightful Duke, whose name declares his seniority, regains his proper place, while his usurping brother, Duke Frederick, is converted in the woods — offstage — by a convenient hermit and vanishes from the play. On another level there is one duke, with the capacity to behave both badly and well. His usurping repressive nature in the court (where he is “Frederick”) is overcome by a change of character in the wood, or fantasy world (where he is “Duke Senior”), and his return to his dukedom is assured by the victory of his better nature, exemplified in part by the good treatment accorded to both Rosalind and Celia.

Marjorie Garber, *Shakespeare After All*,
New York: Anchor Books, 2004

ROSALIND: A DELICIOUS STRAIN OF MUSIC

Though Rosalind is a princess, she is a princess of Arcady; and notwithstanding the charming effect produced by her first scenes, we scarcely ever think of her with a reference to them, or associate her with a court, and the artificial appendages of her rank. She was not made to “lord it o’er a fair mansion,” ... but to breathe the free air of heaven, and frolic among green leaves. ...

Everything about Rosalind breathes of “youth and youth’s sweet prim.” She is fresh as the morning, sweet as the dew-awakened blossoms, and light as the breeze that plays among them. She is as witty, as voluble, as sprightly as Beatrice [from *Much Ado About Nothing*]; but in a style altogether distinct. In both, the wit is equally unconscious; but in Beatrice it plays about us like the lightning, dazzling but also alarming; while the wit of Rosalind bubbles up and sparkles like the living fountain, refreshing all around. Her volubility is like the bird’s song; it is the outpouring of a heart filled to overflowing with life, love, and joy, and all sweet and

affectionate impulses. She has as much tenderness as mirth, and in her most petulant raillery there is a touch of softness. ...

The impression left upon our hearts and minds by the character of Rosalind is like a delicious strain of music. There is a depth of delight, and a subtlety of words to express that delight, which is enchanting.

Anna Brownell Jameson, British writer and art historian, *Women: Moral, Poetical, and Historical*, 1833

PHOTO: MEGHAN KREIDLER AND JESSE BHAMRAH IN *AS YOU LIKE IT* (DAN NORMAN)



TOUCHSTONE AND JAQUES: MOTLEY FOOL AND MELANCHOLY PHILOSOPHER

Shakespeare's most important addition to his source materials was the introduction of the two key commentators: Jaques, melancholy, sad, satiric and solemn, and Touchstone, the ironic, laughing observer. They are the reality testers, regularly undercutting the potential sweetness of the traditional pastoral setting. Jaques is the satirist of life everywhere, finding it empty, miserable and sad, while Touchstone cheerfully challenges and mocks most everything, seeing the human existence full of folly and absurdity.

[Jaques] is a familiar figure from two extensive literary traditions. One is melancholy, the other satire. Melancholy is one of the most vague, diverse, amorphous and important topics in English literature across many centuries. Its roots go back to the medieval period (and far beyond), and it was of great interest in Elizabethan England, as we can see from the numerous works that deal with this subject produced by all kinds of poets, playwrights, and scholars.

Satire is such a mixed dish of attitudes. It exposes, ridicules, derides, attacks human behavior and attitudes. It operates with contempt, but regularly claims the expectation of reform. It can be mild and gentle, or fierce and destructive; comic and funny, or deeply tragic; playful and witty, or full of moral indignation. The satirist can be the objective observer, the wise fool, the angry moralist (Jonathan Swift's savage indignation lacerating his heart), the cynical commentator, the playful exposé of human frailty, the tragic participant.

His famous "All the world's a stage" speech, recited by innumerable school-children across the ages, contains memorable rhetoric, but it is essentially hollow and abstract, sadly cynical, denying value in the human experience. One can gain much insight by going over it, age by age, and considering what has been left out. Mostly, it is joy and achievement. The speech, ultimately, is not all that far removed from Macbeth's "tale told by an idiot," suggesting meaninglessness, a mere shallow performance.

Touchstone is the other significant commentator, important in defining things. Jaques reports to the company with great glee, "A fool, a fool! I met a fool i'th' forest,/A motley fool," and while the forest is full of fools and foolishness, this one is special: "O noble fool!/A worthy fool!" The fool was a familiar presence in Elizabethan plays and life. The "natural fool" was the genuinely mad, insane, unstable, seriously disturbed person. Bedlam was full of them. The professional fool, by contrast, was an artist, an entertainer, who could sing, dance and play, a commentator, an interpreter, a social satirist. The professional fools, also called allowed or licensed fools, were privileged jesters.

Touchstone is a significant commentator on the human scene, but unlike Jaques, he is also an eager participant, both as a fool and a lover. He is a fool, by definition, and he is determined to be a part of the circle of love. He knows that sexuality is the great leveler. We all, Dukes, courtiers, fools, servants, shepherds, vicars, audience members, whether at the Globe or the Guthrie, dream dreams of sexual glory, desire to participate, attempt to partake of it. It is one of the most basic needs of our lives,

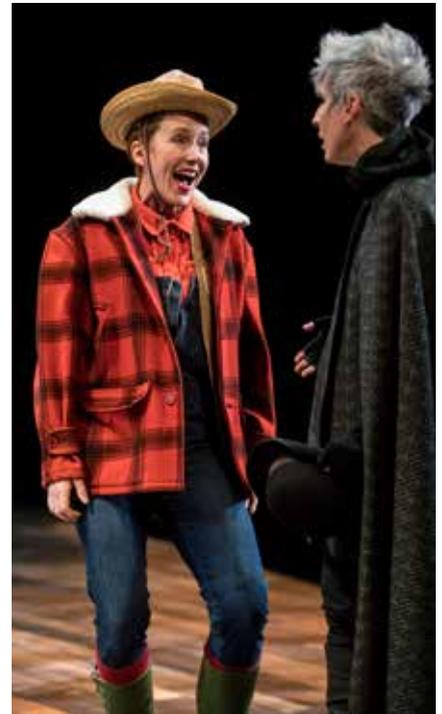


PHOTO: SARAH AGNEW AND ANGELA TIMBERMAN IN *AS YOU LIKE IT* (DAN NORMAN)

one of the basic realities of comedy, the guarantor of the continuation of our human carnival, with all its delights and follies. Through much of the play Touchstone has deflated the familiar, exaggerated and idealized views of love with sharp wit and a vivid dose of realism, but he knows all too well our passionate needs ("man hath his desires") and appreciates the value of a vital and sexual woman. He may have operated with a child's comical view of romance and sexuality, but at the close of the play he insists on being with the lovers.

Archibald I. Leyasmeyer, associate professor of English at the University of Minnesota from 1964–2003 and a former Guthrie board member, excerpted from "Magic Circles in the Forest," originally written for the study guide for the 2005 Guthrie production of *As You Like It*

Responses to *As You Like It*

Of this play the fable is wild and pleasing. I know not how the ladies will approve the facility with which both Rosalind and Celia give away their hearts. To Celia much may be forgiven for the heroism of her friendship. The character of Jaques is natural and well preserved. The comick dialogue is very sprightly, with less mixture of low buffoonery than in some other plays; and the graver part is elegant and harmonious.

Samuel Johnson, poet and critic,
The Plays of William Shakespeare, 1765

It seems to be the poet's design to show that to call forth the poetry which has its indwelling in nature and the human mind, nothing is wanted but to throw off all artificial constraint, and restore both to mind and nature their original liberty.

August Wilhelm Schlegel, German poet and scholar, *Lectures on Dramatic Art and Literature, 1809*

Shakespear has here converted the forest of Arden into another Arcadia, where they "fleet the time carelessly, as they did in the golden world." It is the most ideal of any of this author's plays. It is a pastoral drama, in which the interest arises more out of the sentiments and characters than out of the action or situation. It is not what is done, but what is said, that claims our attention.

William Hazlitt, English critic, *Characters of Shakespear's Plays, 1817*

Notwithstanding [its] drawbacks, the fascination of *As You Like It* is still very great. It has the overwhelming advantage of being

written for the most part in prose instead of in blank verse, which any fool can write. And such prose! The first scene alone, with its energy of exposition, each phrase driving its meaning and feeling up to the head at one brief, sure stroke, is worth ten acts of ordinary Elizabethan sing-song. ... The popularity of Rosalind is due to three main causes. First, she only speaks blank verse for a few minutes. Second, she only wears a skirt for a few minutes (and the dismal effect of the change at the end to the wedding-dress ought to convert the stupidest champion of petticoats to rational dress).

Third, she makes love to the man instead of waiting for the man to make love to her — a piece of natural history which has kept Shakespeare's heroines alive, whilst generations of properly governessed young ladies, taught to say "no" three time at least, have miserably perished.

George Bernard Shaw, playwright and critic, *Dramatic Opinions and Essays with an Apology, a review of a production at St. James' Theatre, December 1896*

In no other comedy of Shakespeare's is the heroine so all-important as Rosalind is in this one; she makes the play almost as completely as Hamlet does Hamlet. She seems ready to transcend the rather light piece in which she finds herself and, if only the plot would let her, to step straight into tragedy. When Celia, in the second scene of the play, begs her cousin to be more merry, Rosalind, in the first words she utters, replies: "Dear Celia, I show more mirth than I am mistress of; and would you yet I were merrier?"

"I am not merry; but I do beguile/ The thing I am by seeming otherwise," says Desdemona on the quay at Cyprus and on the edge of her tragedy. The similarity is startling. It clinches, as it were, the impression Rosalind makes on those who admire her most: that she had it in her, in Cordelia's words, to outfrown a false fortune's frown than any she is called on to face in this comedy.

Harold C. Goddard, professor of English,
The Meaning of Shakespeare, 1951

My eye was caught by the words *As You Like It*. There it was in bold letters: Matinee half-past two, *As You Like It*, the only play of yours against which I have never heard a word, the play above suspicion. So I paid my money and went in. Now I must confess it. I don't like your *As You Like It*. I'm sorry, but I find it far too hearty, a sort of advertisement for beer, unpoetic and, frankly, not very funny. When you have one villain repenting because he's nearly been eaten by a lion and another villain at the head of his army "converted from the world" because he happens to meet an "old religious man" and has "some question" with him, I really lose all patience.

So now, dear author, I don't know what to say. I find most of your plays miraculous — except *As You Like It*. The critics find most of your plays a bore — except *As You Like It*. The public loves them all — including *As You Like It*. Why this odd division? What links these strangely contradictory attitudes? Could the fact that I did *As You Like It* for School Certificate have anything to do with it? Would going as a professional duty to

every new Shakespeare production, willy-nilly year in and year out, make them all merge into a nightmare School Certificate blur? I wonder.

Peter Brook, theater director, "An Open Letter to William Shakespeare," *The Shifting Point*, 1987

Compared with most of Shakespeare's comparable plays, *As You Like It* noticeably lacks a strong forward thrust. The other comedies have pressing questions: Can Antonio be saved from Shylock (*The Merchant of Venice*)? Will the mixups created by Oberon's magic love-juice in *A Midsummer Night's Dream* be sorted out? How will the shrew be tamed in the play of that name? Instead of forces like these pressing us onward, what we have in the Forest of Arden is something like "time out" in a basketball game. While the clock is on, the action rushes forward. Then the clock is stopped, and there is a period of time that doesn't "count." Urgencies are suspended. Time is out: out of its customary course, displaced from the usual relentless sequence, not pressing on with problems to be solved and deadlines to be met, liberated from its own rules. ... Time in *As You Like It* is, as Helen Gardner says, "unmeasured": rather than events pushing us forward, we get more of a sense of space, "a space in which to work things out."

Susan Snyder, scholar, "As You Like It: A Modern Perspective," Folger Shakespeare Library edition of the play, 1997



PHOTO: SARAH AGNEW AND MARIKA PROCTOR IN *AS YOU LIKE IT* (DAN NORMAN)

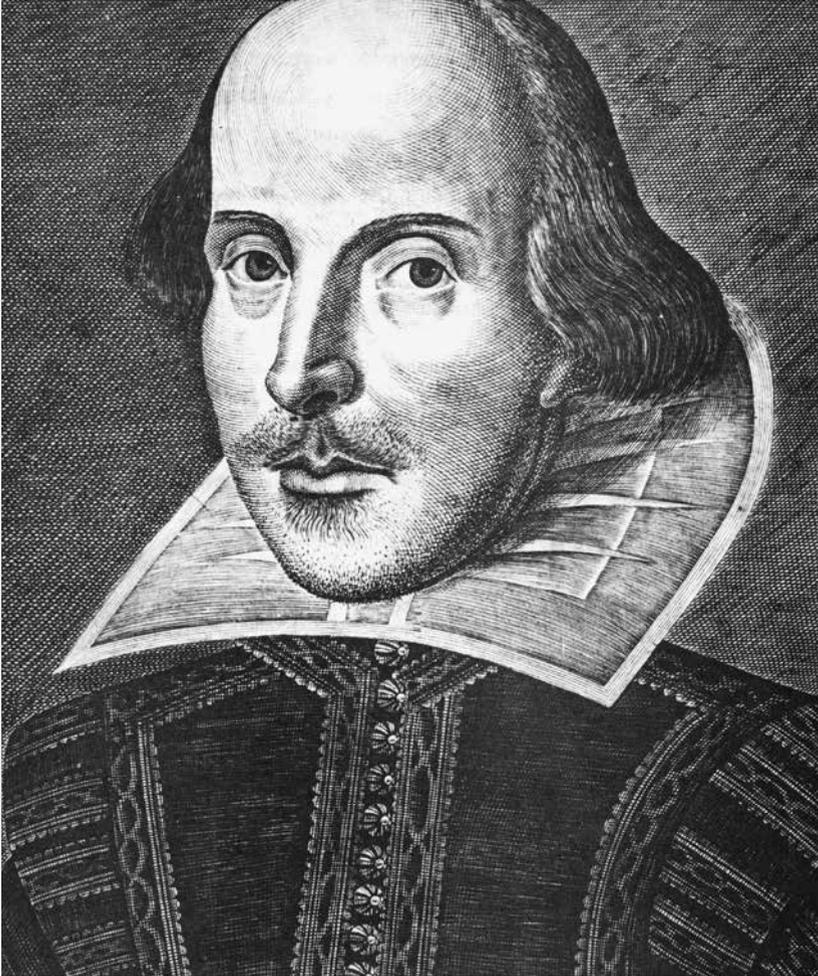
Of all Shakespeare's plays, the accurately titled *As You Like It* is as much set in an earthly realm of possible good as *King Lear* and *Macbeth* are set in earthly hells. And of all Shakespeare's comic heroines, Rosalind is the most gifted, as remarkable in her mode as Falstaff and Hamlet are in theirs. Shakespeare has been so subtle and so careful in writing Rosalind's role that we never quite awaken to her uniqueness among his (or all literature's) heroic wits. A normative consciousness, harmoniously balanced and beautifully sane, she is the indubitable ancestress of Elizabeth Bennet in *Pride and Prejudice*, though she has a social freedom beyond Jane Austen's careful limitations.

Harold Bloom, scholar, *The Invention of the Human*, 1998

I don't know how it is in America, but in England students had to read *As You Like It* a good deal in schools and act it too, and at that time I found it dull. The trouble is that it's not a play for kids. It's very sophisticated, and only adults can understand what it's about. You have to be acquainted with what it means to be a civilized person, and a child or adolescent won't have such knowledge.

W.H. Auden, poet, *Lectures on Shakespeare*, Princeton University Press, 2000

William Shakespeare



William Shakespeare was born in 1564 to John and Mary Arden Shakespeare and raised in Stratford-upon-Avon, Warwickshire, in England's West Country.

Much of the information about him comes from official documents such as wills, legal documents and court records. There are also contemporary references to him and his

writing. While much of the biographical information is sketchy and incomplete, for a person of his class and as the son of a town alderman, quite a lot of information is available.

Young Shakespeare would have attended the Stratford grammar school, where he would have learned to read and write not only English, but also Latin and some Greek. In 1582, at age

18, Shakespeare married Anne Hathaway, and the couple would have three children: Susanna in 1583 and twins Hamnet and Judith in 1585.

After an eight-year gap where Shakespeare's activity is not known, he appeared in London by 1592 and quickly began to make a name for himself as a prolific playwright. He stayed in London for about 20 years, becoming increasingly successful in his work as an actor, writer and shareholder in his acting company. Retirement took him back to Stratford to lead the life of a country gentleman. His son Hamnet died at age 11, but both daughters were married: Susanna to Dr. John Hall and Judith to Thomas Quiney.

Shakespeare died in Stratford in 1616 on April 23, which is thought to be his birthday. He is buried in the parish church, where his grave can be seen to this day. His known body of work includes at least 37 plays, two long poems and 154 sonnets.

A Legacy That Continues to Inspire

The Poetry of Shakespeare was Inspiration indeed: he is not so much an Imitator as an Instrument of Nature; and 'tis not so just to say that he speaks from her, as that she speaks through him.

Alexander Pope, Preface to *The Works of Shakespeare*, 1725

We do not understand Shakespeare from a single reading, and certainly not from a single play. There is a relation between the various plays of Shakespeare, taken in order; and it is work of years to venture even one individual interpretation of the pattern in Shakespeare's carpet.

T. S. Eliot, *Dante*, Faber & Faber, 1929

Shakespeare's mind is the type of the androgynous, of the man-woman mind. ... It is fatal for anyone who writes to think of their sex. It is fatal to be a man or a woman pure and simple; one must be woman-manly or man-womanly.

Virginia Woolf, *A Room of One's Own*, 1929



His characters are intimately bound up with the audience. That is why his plays are the greatest example there is of a people's theater; in this theater the public found and still finds its own problems and re-experiences them.

Jean-Paul Sartre, *On Theater*, 1959

[A]lthough each play is a separate and individual work of art, they all generally illuminate one another, and taken together they form an impressive achievement in which each individual play acquires more weight and dignity when placed against the background of the whole corpus. Each play is more or less a landmark in the road along which Shakespeare the artist traveled, or, to change the metaphor, each play is a variation on a number of themes that recur in the poet's work.

M.M. Badawn, *Background to Shakespeare*, Macmillan India Limited, 1981

If one takes those thirty-seven plays with all the radar lines of the different viewpoints of the different characters, one comes out with a field of incredible density and complexity; and eventually one goes a step further, and one finds that what happened, what passed through this man called Shakespeare and came into existence on sheets of paper, is something quite different from any other author's work. It's not Shakespeare's view of the world, it's something which actually resembles reality. A sign of this is that any single word, line,

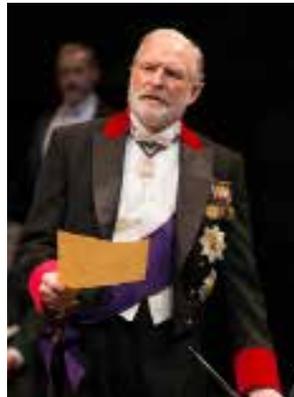
character or event has not only a large number of interpretations, but an unlimited number. Which is the characteristic of reality. ... An artist may try to capture and reflect your action, but actually he interprets it – so that a naturalistic painting, a Picasso painting, a photograph, are all interpretations. But in itself, the action of one man touching his head is open to unlimited understanding and interpretation. In reality, that is. What Shakespeare wrote carries that characteristic. What he wrote is not interpretations: it is the thing itself.

Peter Brook, "What is Shakespeare?" (1947), in *The Shifting Point*, Harper & Row, 1987

Every age creates its own Shakespeare. ... Like a portrait whose eyes seem to follow you around the room, engaging your glance from every angle, [his] plays and their characters seem always to be "modern," always to be "us."

Marjorie Garber, *Shakespeare After All*, Anchor Books, 2004

Shakespeare's Plays



PHOTOS: ZLATO RIZZIOLLI, WAYNE T. CARR AND SAM WICK IN *PERICLES* (JENNY GRAHAM); NATHANIEL FULLER IN *KING LEAR* (T CHARLES ERICKSON); KATE EASTMAN IN *ROMEO AND JULIET* (JENNY GRAHAM)

As You Like It dates to around 1599–1600 during Shakespeare's mature period. While it may have been performed at court by 1603, no evidence remains. It was first published in the First Folio in 1623, and the first documented performance was in 1723 — in an adaptation that left out the clowns! Since the mid-18th century, the play has continued to be one of Shakespeare's most popular works.

The primary source for the play was a pastoral romance in prose by Thomas Lodge called *Rosalynde, or Euphues' Golden Legacy*, which dates to around 1590. Among the changes Shakespeare made to the story were several name changes, including Celia and Orlando, and the additions of the clown Touchstone and the melancholic traveler Jaques.

Our 2019 production is the fifth time the Guthrie has staged *As You Like It*: 1966 (Edward Payson Call, director), 1982 (Liviu Ciulei, director), 1994 (Garland Wright, director) and 2005 (Joe Dowling, director).

EARLY PERIOD

- ca. 1587–92 *The Two Gentlemen of Verona*
- ca. 1589–90 *Titus Andronicus*
- ca. 1590 *Henry IV, Part II*
- ca. 1590–91 *Henry IV, Part III*
- ca. 1591 *The Taming of the Shrew*
- ca. 1592 *Henry IV, Part I; Richard III*
- ca. 1594 *The Comedy of Errors; Love's Labour's Lost*

MIDDLE PERIOD

- ca. 1595 *Richard II; Romeo and Juliet*
- ca. 1596 *A Midsummer Night's Dream; King John; The Merchant of Venice*
- ca. 1598 *Henry IV, Part I; Henry IV, Part II; Much Ado About Nothing*
- ca. 1599 *Henry V; Julius Caesar*
- ca. 1600 ***As You Like It***; *The Merry Wives of Windsor*
- ca. 1601 *Twelfth Night*
- ca. 1602 *Troilus and Cressida*
- ca. 1602–04 *Hamlet*
- ca. 1604 *Othello; Measure for Measure*
- ca. 1605–06 *All's Well That Ends Well; King Lear; Macbeth*

LATE PERIOD

- ca. 1606 *Timon of Athens; Antony and Cleopatra*
- ca. 1608 *Pericles; Coriolanus*
- ca. 1609–11 *The Winter's Tale*
- ca. 1610 *Cymbeline*
- ca. 1611 *The Tempest*
- ca. 1613 *Henry VIII*
- ca. 1613–14 *The Two Noble Kinsmen*

Authorship and dating of Shakespeare's plays is a subject of much academic debate. These dates are speculative, but are the "most probable" dating from *The New Oxford Shakespeare: The Complete Works*.

Character Names and Their Meanings

Rosalind

Lovely, beautiful, sweet rose
(Spanish: *rosa linda*)

Ganymede

A beautiful Trojan youth abducted by Zeus who became cupbearer to the gods

Celia

Heavenly; Shakespeare's use of the name introduced it to the public at large in England

Aliena

Stranger (in Latin)

de Boys

Of the woods

Orlando

The Italian version of the French name Roland (meaning "famous land"), a hero of Charlemagne romances, where Oliver (Olivier) also appears as the hero's friend

Oliver

Ancestor's descendant; fell out of favor in England after Oliver Cromwell's brief rise to power in the 17th century

Jacques

Supplanter (French); a form of Jacob

Jaques

Variant of Jacques; in its monosyllabic form ("jakes"), it was an Elizabethan word for toilet

Adam

One of the two original inhabitants of Eden; the first man

Touchstone

Dark, flinty stone used to test purity of gold or silver; broadly, a touchstone is a standard or criterion

Le Beau

Beautiful, handsome

Silvius

Wood, forest (Latin: *silva*)

Phoebe

Bright, pure (Greek); was used as a given name in England after the Protestant Reformation

Audrey

A diminutive of the Anglo-Saxon name Aetheldred; toward the end of the Middle Ages, it fell out of favor because the word "tawdry" was derived from St. Audrey, a fair where cheap lace could be purchased, but it came back in the 19th century

Dennis

English form of Denis; a French form of Dionysus, the Greek god of wine

Frederick

Peace ruler, from a Germanic name

Charles

Free man; derived from the German name, Karl

Amiens

May be derived from the French word "ami" meaning friend or companion

Sir Oliver Martext

"Mar-" as a prefix means "a person who mars"; in 1588-1589, a group of English Puritans secretly printed a number of pamphlets attacking the Anglican Church that were authored by "Martin Marprelate" and included many nonce-words like mar-priest and mar-church; Shakespeare may be referring to that in naming his priest Martext, perhaps to describe a "priest that lacks Latin"

Corin

French and English version of an old Roman name meaning "spear"

William

Strong-willed warrior; popular English name after William the Conqueror and the playwright himself



PHOTO: SUN MEE CHOMET AND MAX WOJTANOWICZ IN *AS YOU LIKE IT* (DAN NORMAN)

Selected Glossary of Terms

A

Arden

A forest in Warwickshire, near Stratford-upon-Avon, Shakespeare's hometown; in Thomas Lodge's *Rosalynde*, the primary source for *As You Like It*, the forest was called Ardenne (or Ardennes), an ancient forest in northeastern France, which is why there are so many French references in the play

argument

Topic, subject matter
 "Hath not Fortune sent in this fool to cut off the argument?"
 (Celia, 1.2.30-32)

assayed

Attempted, tried
 "What if we assayed to steal/
 The clownish fool"
 (Rosalind, 1.3.105-106)

atomies

Dust, motes, specks
 "Who shut their coward gates on atomies" (Phoebe, 3.5.13)

B

breeding

"Noble" blood; education
 "And will you, being a woman of your breeding" (Jaques, 3.3.43)

C

caparisoned

Dressed, decked out
 "Though I am caparisoned like a man" (Rosalind, 3.2.129)

clown

Rustic, country bumpkin
 "Holla, you, clown!"
 (Touchstone, 2.4.48)

conceit

Understanding
 "That I know you are a gentleman of good conceit" (Rosalind, 5.2.38)

counterfeit

Pretend
 "Now counterfeit to swoon, why, now fall down" (Phoebe, 3.5.17)

D

desert

A remote, empty place
 "That in this desert inaccessible"
 (Orlando, 2.7.89)

E

entertainment

Food and lodging; hospitality
 "Can in this desert place buy entertainment" (Rosalind, 2.4.56)

envious

Malicious
 "More free from peril than the envious court?" (Duke Senior, 2.1.4)

F

fain

Gladly, willingly
 "I would fain see this meeting"
 (Jaques, 3.3.26)

fall

In wrestling, a bout or point
 "You shall try but one fall"
 (Duke Frederick, 1.2.116)

feigning

Imaginative, fictitious; deceiving
 "Most friendship is feigning"
 (Amiens, 2.7.159)

forsworn

Perjured, falsely sworn
 "And yet was not the knight forsworn" (Touchstone, 1.2.39-41)

G

Gargantua

A legendary giant known for his large appetite
 "You must borrow me Gargantua's mouth first" (Celia, 3.2.146)

gentle

Noble
 "Why I am sorry for thee, gentle Silvius" (Phoebe, 3.5.82)

greenwood

A wood or forest in leaf, usually associated with outlaws or exiles
 "Under the greenwood tree"
 (Amiens, 2.5.1)

grow upon me

To become troublesome; to take liberties
 "Is it even so, begin you to grow upon me?" (Oliver, 1.1.51)

H

honest

Chaste

“As the most capricious poet honest Ovid was among the Goths” (Touchstone, 3.3.4–5)

humorous

Ill-humored, temperamental

“The Duke is humorous” (Le Beau, 1.2.173–174)

I

ill-favoredly

Ugly

“Those that she makes honest she makes very ill-favoredly” (Celia, 1.2.26–27)

inland bred

Raised in civilized society

“Yet am I inland bred” (Orlando, 2.7.77)

ipse

Taken from classical Latin, *ipse* means himself, itself, oneself, the very person or thing

“For all your writers do consent that ‘*ipse*’ is he. Now you are *ipse*, but I am she.” (Touchstone, 5.1.32–33)

M

make you

Are you doing; to create or fashion

“Now, sir, what make you here?”
“Nothing: I am not taught to make anything.” (Oliver/Orlando, 1.1.15–16)

marry

A mild oath derived from “by Mary”; a pun on “mar”

“Marry, sir, I am helping you to mar that which God made” (Orlando, 1.1.18)

matter

Good sense, ideas, topics

“For then she’s full of matter” (Duke Senior, 2.1.54)

misprized

Despised

“That I am altogether misprized” (Oliver, 1.1.105)

modern

Commonplace

“Of wise saws and modern instances” (Jaques, 2.7.132)

motley

A professional jester, like

Touchstone, who would wear multicolored clothing

“I met a fool i’th’forest/A motley fool” (Jaques, 2.7.12–13)

P

philosophy

Practical wisdom

“Hast any philosophy in thee, shepherd?” (Touchstone, 3.2.16)

poetical

Skills and faculties of a poet; worthy of being celebrated in verse by poets

“I would the gods had made thee poetical” (Touchstone, 3.3.5)

S

simples

Ingredients

“Compounded of many simples” (Jaques, 4.1.11)

skirts

Border, edges

“Here in the skirts of the forest” (Rosalind, 3.2.185)

stir this gamester

Torment this athlete

“Now will I stir this gamester” (Oliver, 1.1.100)

W

Wit, whither wilt?

Proverbial saying meaning “Where are your senses?”; usually said to someone who talks too much

“He might say, ‘Wit, whither wilt?’” (Orlando, 4.1.94)

world

Worldly things

“Was converted/Both from his enterprise and from the world” (Jacques de Boys, 5.4.116–117)

Sources include notes to the New Cambridge Shakespeare and Arden Shakespeare editions of the play; *Shakespeare’s Words* by David Crystal and Ben Crystal; Oxford English Dictionary; and *Brewer’s Dictionary of Phrase and Fable*.

For Further Reading and Understanding

AS YOU LIKE IT EDITIONS

As You Like It, The New Cambridge Shakespeare, edited by Michael Hattaway.

As You Like It, The Arden Shakespeare, edited by Agnes Latham.

Shakespeare in Production: As You Like It, edited by Cynthia Marshall.

As You Like It, The Folger Shakespeare Library, edited by Barbara A. Mowat and Paul Werstine.

FILMS

As You Like It, directed and adapted by Kenneth Branagh, with Bryce Dallas Howard as Rosalind, Romola Garai as Celia, David Oyelowo as Orlando, Adrian Lester as Oliver and Brian Blessed as the Dukes, 2006.

As You Like It, directed by Christine Edzard, with Emma Croft as Rosalind, Andrew Tiernan as Orlando and Oliver and James Fox as Jaques, 1992.

As You Like It, directed by Basil Coleman, with Helen Mirren as Rosalind, Brian Stirner as Orlando and Richard Easton as Duke Frederick, 1978.

As You Like It, directed by Paul Czinner, adapted by J.M. Barrie, with Elisabeth Bergner as Rosalind and Laurence Olivier as Orlando, 1936.

BOOKS

(GENERAL SHAKESPEARE STUDIES)

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Auden, W.H. *Lectures on Shakespeare*. New Jersey: Princeton University Press, 2000.

Coye, Dale F. *Pronouncing Shakespeare's Words: A Guide from A to Zounds*. Westport, Conn.: Greenwood Press, 1998.

Crystal, David and Ben Crystal, *Shakespeare's Words: A Glossary and Language Companion*, New York: Penguin Books, 2002.

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Granville-Barker, Harley. *Prefaces to Shakespeare*. Princeton, N.J.: Princeton University Press, 1947.

Greenblatt, Stephen, *Will in the World: How Shakespeare Became Shakespeare*, New York: W.W. Norton and Co., 2004.

Shapiro, James, *Contested Will: Who Wrote Shakespeare?*, Simon & Schuster, 2001.

ONLINE

Folger Shakespeare Library

www.folger.edu

A wealth of resources, including lesson plans, study guides and interactive activities.

Shakespeare Unlimited

A biweekly podcast produced by the Folger Shakespeare Library that features interviews with Shakespeare experts on topics ranging from adapting Shakespeare to what Elizabethans ate to discussions about current productions.

Internet Shakespeare Editions

<http://internetshakespeare.uvic.ca/index.html>

A collection of materials on Shakespeare and his plays, an extensive archive of productions and production materials.

Shakespeare Uncovered

<http://www.pbs.org/wnet/shakespeare-uncovered/>

A series that goes in-depth into one play per episode. A host with a personal tie to the play investigates the text and its interpretations and visits companies in rehearsal and in performance. Full episodes are available online.

MIT Shakespeare: The Complete Works Online

<http://shakespeare.mit.edu/>

PlayShakespeare.com: The Ultimate Free Shakespeare Resource

<https://playshakespeare.com/>

After registration, receive access to the full texts of the plays, synopses, the First Folio and study aids; also produces a smartphone app with the full texts of the plays.