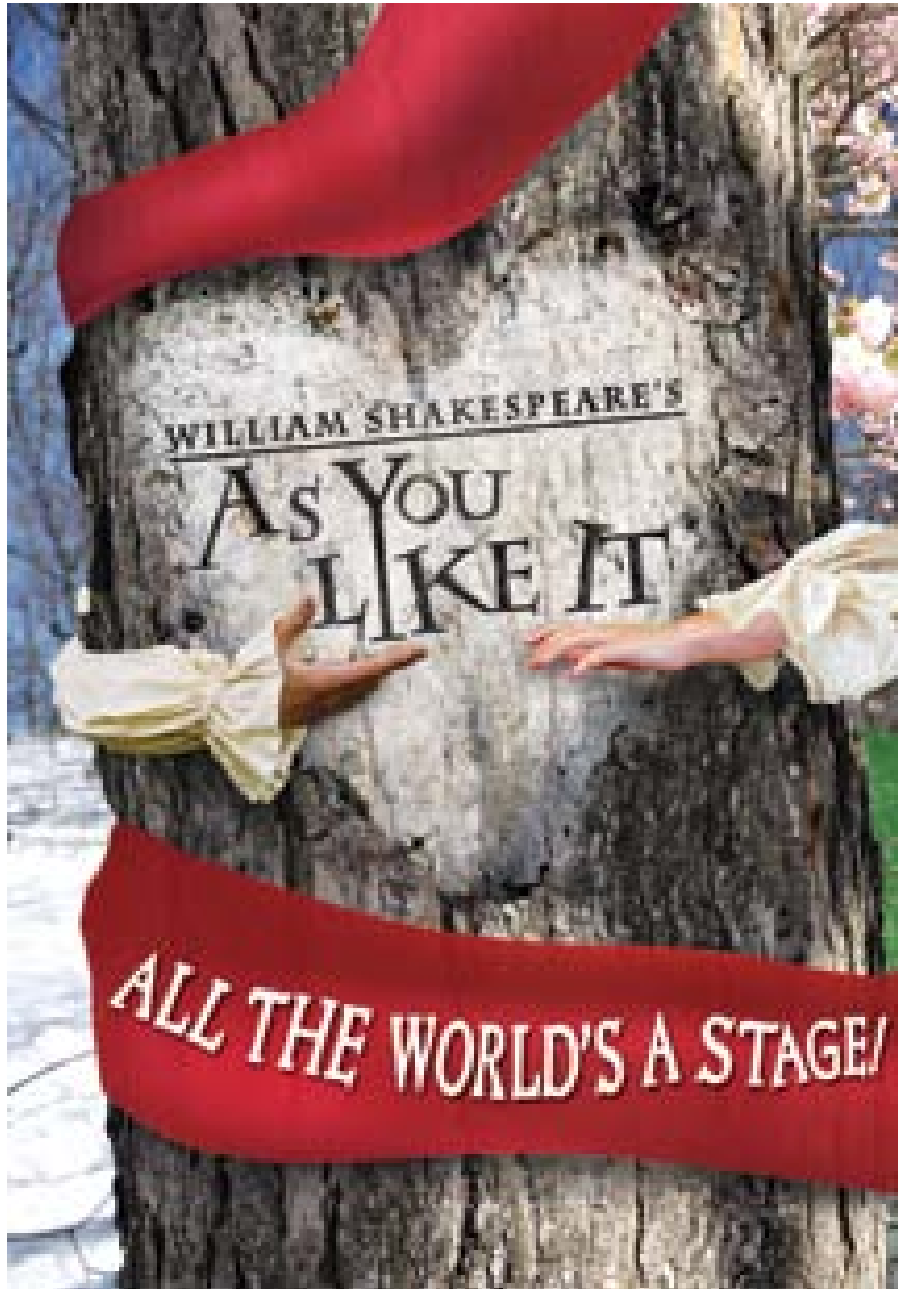


UW-Parkside Theatre Arts Department Presents
An Audience Guide
For



Directed by Jamie Cheatham
April 23rd-May 1st, 2010
UW-Parkside Communication Arts Theatre

The Story:

“A Classic Tale of Disguise and True Identity”

Shakespeare’s famous gender-bending comedy begins as Shakespeare’s young lover, Orlando, laments over the mistreatment brought upon him after his father’s death. Neglected by his oldest brother, Oliver, Orlando is uneducated left to tend to livestock. As he vows to his servant, Adam, that he “will no longer endure it,” Oliver enters and a fight ensues over Orlando’s rightful inheritance. Tensions mount and the two brothers are at each other’s throats (quite literally) until Oliver surrenders a small portion of Orlando’s fortune and sends both him and Adam on their way.

Oliver then bids his servant, Dennis, to bring in Charles, the court wrestler who brings news that Duke Senior had been overthrown by his younger brother, Duke Frederick, and fled in exile into the Forest of Arden along with several court members. His daughter, Rosalind, however has been allowed to remain in the court with her cousin, Celia. Charles also brings with him rumors that Orlando plans to wrestle him at the court the day after. In order to uphold his reputation, Charles must wrestle to his fullest abilities and asks Oliver to stop Orlando, for fear of hurting him. However, Oliver seizes this opportunity to convince Charles of his brother’s unruliness and instigates the match to occur. Sending Charles on his way, Oliver relishes in the opportunity to see to his brother’s demise.

Lights then come up upon Rosalind, melancholic with her father’s recent banishment. Stricken by her cousin’s despair, Celia attempts to comfort her, but the two women are interrupted by the court jester, Touchstone, who bids Celia to see her father, charming those around him with his witty wordplay. Le Beau enters soon after and tells the ladies of a wrestling match which will feature the powerful force that is Charles.

Upon entering the court, Rosalind and Celia are greeted by Duke Frederick. Concerned for Charles’ youthful challenger, he asks the girls to try and convince this mysterious wrestler to surrender. However, despite their efforts, the two maidens are unable to stop Orlando, who claims “I shall do my friends no wrong, for I have none to lament me” (1.2.352). He then wrestles Charles and amazes spectators by winning at an alarming speed. Thoroughly impressed by Orlando’s accomplishment, Frederick asks for his name, only to discover that he is the youngest son of Sir Rowland de Bois, who was Frederick’s sworn enemy. After he leaves, the two young women rush over in congratulations, and Rosalind and Orlando are immediately smitten with each other. However, they are foolishly unable to confess their desire for one another and part. Orlando is then warned by Le Beau that Duke Frederick is likely to lash out on Orlando for his lineage and sends him away. Overcome by his love for Rosalind, Orlando complies and leaves the court of the tyrannical duke.



Rosalind is also overcome by her feelings for Orlando, but is interrupted by Duke Frederick’s sudden entrance. His accusations of Rosalind’s treason and sentence to banishment startle the young women and Celia pleads for her father to reconsider. He remains unmoving in his decision and reveals to Celia that she will be more desirable once Rosalind is gone. However, she turns to Rosalind and

they decide to escape to the Forest of Arden. Disguising themselves as a man and young shepherdess, the women are accompanied by Touchstone and their journey begins....

The audience is then transported to the Forest of Arden, where the Duke Senior and his faithful nobles gather around and relish in their joyous life in the forest. Fearing nothing more than the winter air, Duke Senior finds himself content with his new dwellings. The only thing he laments upon is the slaughtering of the deer for food, considering that they are “native burghers of this desert city” (2.1.23). A lord announces that Jaques agrees with Duke Senior, comparing his actions to those of Frederick. Duke Senior takes this in good humor and calls for Jaques.

Meanwhile, back at the court, Duke Frederick is outraged with the sudden disappearance of Rosalind, Celia, and Touchstone. The only lead he is given to his whereabouts is an attendant’s claim that the princesses had been seen talking with Orlando, and it is likely that they are with him. Furious at these allegations, he orders Oliver to find his brother. Fortunately, Orlando is first discovered by Adam, who warns Orlando of their fury. With Orlando concerned about his fate living on the streets, Adam convinces the youngest de Bois to take his meager fortunes and escape with each other to live a modest life.

The trio of Rosalind, Celia, and Touchstone arrive safely in the Forest of Arden, exhausted but unharmed, nonetheless. Stopping to rest they are encountered by two shepherds named Corin and Silvius; the former attempts to persuade the latter shepherd that his love for a young maiden named Phoebe is hopeless and will only end in his misery. Completely struck by cupid’s arrow, Silvius ignores this advice. The trio then approaches Corin looking for a place to stay and they are rewarded with an opportunity to purchase property in the countryside.



Adam and Orlando also find themselves exhaustedly arriving at the Forest of Arden. However, Adam claims that he will soon die of hunger. Fearful for his loyal servant, Orlando shelters him and sets out to find food.

Duke Senior returns to his court to find Jaques missing and worries that a lord’s claim of Jaques’ strangely cheery disposition might mean something more unfortunate. However, the normally melancholic lady enters to announce how she had found a fool within the forest. An argument is ensued between Duke Senior and Jaques which is interrupted by Orlando, who barges in demanding for food with his sword drawn. Despite a rather rude entrance, Duke Senior welcomes him to the table, allowing Adam to partake in the meal as well. Orlando finds himself further welcomed upon Senior’s discovery that he is, in fact, a son of Sir Rowland de Bois, one of his good friends.

Act Three opens with Oliver confronting Duke Frederick with news that he is unable to find his fugitive brother. Displeased with these results, Frederick gives Oliver a year to find Orlando, whom he assumes is accompanied by his daughter Celia, and seizes Oliver’s land until they are found. Orlando is occupied with his love poetry for Rosalind, which he hangs upon the trees of Arden. Rosalind, dressed as Ganymede, her male counterpart, reads these poems and questions that the author of the rather poorly written lyrics could be. When Celia informs her that they are a product of Orlando’s writing, Rosalind is overcome with excitement and inquires about his appearance and whereabouts. Ironically, it is at this moment that Orlando appears with Jaques, and Rosalind decides to confront him as Ganymede. After Orlando begs for a cure for his lovesickness, Rosalind devises a plan to have Orlando woo her as Ganymede pretending to be Rosalind. Although certain he is beyond cure, Orlando agrees.



Touchstone romancing the shepherdess,
Audrey.

Meanwhile, Touchstone is found discussing with Audrey, another shepherdess, about how he wishes she were more poetical, despite how some of the truest poetry is greatly untruthful. Despite his claims that she is both unattractive and a foul slut, Touchstone calls upon Sir Oliver Martext to marry the couple. Giving the bride away, Jaques takes note of how the marriage is likely to be an ill one, and Touchstone responds by saying that an ill marriage will make it all the easier to leave his wife.

Rosalind goes concerned as Orlando misses his daily wooing with Ganymede and, in comparing his hair to Judas, fears that he may have abandoned her. Celia, however, convinces her that he is no traitor. They are then interrupted by Corin, who invites them to witness Silvius foolishly attempt to woo Phoebe. They enter to watch Silvius profess his love for Phoebe, as well as her cold response. When Rosalind confronts her as Ganymede, Phoebe is instantly smitten with the young man, and hence a wild love triangle begins...

Orlando eventually arrives tardy to his love lesson with Ganymede. Pretending that the young man is Rosalind, who she is, he apologizes for his lateness. Ganymede refuses him and belittles his love for Rosalind. Ganymede then changes moods and begins to charm Orlando, convincing Celia, who is disguised as "Aliena," to marry them. As he leaves to visit Duke Senior, Rosalind claims that only cupid can fathom the depth of her love.

However, Orlando continues developing a habit for tardiness and again leaves Ganymede waiting. This time, Silvius enters to give Ganymede a letter from Phoebe, claiming to chide Ganymede for his rude behavior towards her. Instead, the letter reveals itself to be a confessional of love, leaving Silvius hurt and confused. Rosalind sends Silvius back to Phoebe with her own strongly stated letter. As soon as he leaves, Oliver enters seeking out Ganymede and Aliena. Upon discovering them, he begins to tell the tale of his brother's heroic rescue of Oliver from a hungry lioness. Having been changed by this act of kindness, Oliver gives Orlando's message in the form of a bloodied handkerchief, which causes Rosalind to faint at the sight of it. Having nearly given herself away, she convinces him that Ganymede was just playing the part.

Meanwhile, Touchstone and Audrey encounter William, a dimwitted shepherd who is in love with Audrey. To his misfortune, however, Touchstone's wordplay outmatches William's physical strength and he is unable to claim Audrey as his own. Corin then enters to call both of them on behalf of Rosalind.

Surprisingly, Orlando discovers that Oliver has fallen for Aliena (Celia), and plans to turn over his entire part of the fortune to Orlando upon their marriage. Orlando soon grows pained to be without Rosalind and Ganymede makes a promise to present her to him once Oliver is married. Phoebe soon enters, hurt by Ganymede's letter. This starts a round of lovers professing their love until Ganymede promises Phoebe that they will be married on the day of Oliver and Aliena's wedding if Ganymede were to ever marry a woman. If not, Phoebe must marry Silvius.

The play comes to a conclusion on the wedding day as everyone gathers for the multiple marriages. With everyone at hand, Ganymede ensures the promise made by Phoebe and disappears into the forest. Seizing the moment of their absence, the Duke Senior and others take note of the resemblance between Ganymede and Rosalind. Their suspicions are proven true when Rosalind and Celia return as themselves accompanied by Hymen, the God of marriage. Phoebe realizes her mistake and marries Silvius alongside the other couples which are married. In the middle of the festivities, Jaques de Bois, the middle Rowland brother, arrives, bearing news that Frederick has given up his throne, allowing Duke Senior and the others to return! All rejoice until Rosalind is left alone on stage. Delivering the show's epilogue, she discusses how she's breaking theatrical conventions as a woman delivering the final word, yet forces audiences to look past the issue of gender to fully enjoy the play in all of its splendor.

The Characters:

“An Introduction to the Principle Players”

Duke Frederick is insecure. He is a usurper. His response to Oliver’s line, “I never loved my brother in my life,” “More villain thou!” is very self-reflective, I believe. Fred is not unaware of being a villain. He banishes Rosalind, simply because, even in her “poverty” she outshines Celia. He craves popularity and poses as something more than he is. Therefore his sense of style is immense, hiding himself behind a “mask” of makeup, lace, feathers and finery. His court follows suit.

Oliver is cut from the same fabric as Duke Fred. He plots to do away with Orlando, have his neck broken, because “his people” love Orlando more. He feels “misprized”, unappreciated. His hatred is born of jealousy, too and reveals his insecurity. Once Oliver abandons self love, he finds both fraternal and romantic love.

Charles is the Gorgeous George, or Hulk Hogan of this century. His exterior should be menacing.

Charles’ Manager is Charles’ tough talking toadie. He has all the verbal toughness, Charles has the physical strength.

La Beau is a fop. He is a fashion explosion. He clearly has the hots for Orlando. He also seems to care about what’s going on in court; he is very sympathetic to Rosalind’s plight... not strictly the Duke’s man.

Orlando is rough around the edges, but his nobility shines through. He is not above resorting to physical roughness, subjected to labor, tending the pigs; it is what he is accustomed to. It is a wonderful reflection of the theme, that Orlando can speak to the

princesses quite well indeed when he ‘enters disguised’ for the wrestling. Once he ‘reveals’ himself his tongue becomes tied. He finds himself, and his courage to speak to a pretend Rosalind, in the forest.

Adam is ancient. There is much humor, but also much sympathy to be gleaned from him. He gives up the shelter of his home for the love of his rightful master. He finds love in the forest, too...

Rosalind is spunky. Why else does she invent this male counterpart and stick with it so long? She really pushes the envelope of her device...telling Celia to marry Ganymede to Orlando, etc. She invents crazy uncles/ magicians. She too must be struggling to simply be herself. It is difficult for her to play a man. She is almost always on the verge of giving herself away, right to the end (swooning at the sight of blood.) The ending is risky. Through her ‘magic show’ she is revealing that she has been lying to Orlando all this time. Will he accept her despite this lie?

Celia is outshone by Rosalind’s extraverted nature. She probably admires Rosalind for her audacity (which she lacks publicly). Celia is so smart, she seems ‘bookish’. She doesn’t feel comfortable in the role of ‘princess’ or in trying to compete with Rosalind’s natural charm. She is described as ‘lesser’ by La Beau, not because she is shorter, but because she doesn’t shine as bright as Rosalind, and is frankly awkward in the public role of ‘princess’. As a ‘mere country lass’, though, she finds comfort and confidence, and grows into her own beauty as such. Love finds her.

Duke Senior (Ferdinand) is rediscovering himself in the forest. Having poverty thrust upon him, he is suddenly lighthearted. Forest living gives him time to breath, to live, to enjoy music and yes...to love. He envisions Jacques' decision to join him in exile as something tantamount to a declaration of love and spends a great deal of time seeking for her.

Jacques is a unique character. She is a 'melancholy clown' and loves being sad. It is a melancholy born of experience, and one that she calls "a melancholy of mine own." This gives her much fuel to poke fun at others ("The worst fault you have is to be in love.") She carries a torch for Frederick. He, jealous of his brother (not having found himself/his own worth yet) was unable to requite Jacques' attentions. At play's end, after hearing of his transformation, Jacques seeks out Duke Fred.

Touchstone He is possibly the cleverest character in the play (tied maybe with Jacques.) This is the privilege of the fool, to be so clever as to see things as they are and to be able to say so. (This is why Jacques longs to be one.) He and Audrey are complete opposites, hence the attraction. He is all mind power and is truly frightened by William's physical size and strength. He does battle, as ever, with words! Does he truly love Audrey despite his declarations?

Audrey's "foulness" is her occupational filth, as a shepherdess. She is honorable though, so Touchstone's only pathway to "her heart" is through marriage.

William is a strong, bonehead hick, although ultimately he is tamed by his love for Audrey.

Silvius is made idiotic by love. He is a simple shepherd whose language is elevated through the power of love. Even if he is not blinded by love to Phoebe's cruelty, he still craves any chance at being dear to her. His devotion pays off in the end.

Phoebe tries not to be cruel to Silvius; she just can't help it. He is unrelenting. She is more concerned with her own desires than with anyone else's. She thrives on her power of being desirable, but this power makes her cruel...until she gets a taste of her own medicine. She too is transformed.

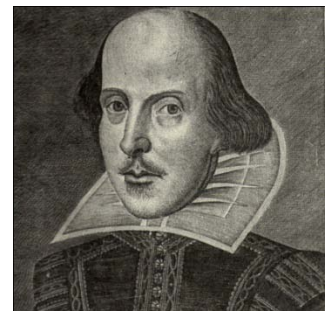
Corin is an old shepherdess. She was probably once quite a beauty. She seems to know a lot about love, and is very content in her life. She must have lived a full life of love, and probably expected to be beyond Cupid's sting. Until...

Oliver Mar-Text He might be the "old religious man" who transforms Duke Fred.

Amien is another lady in the court, now living in the forest. She is much in demand as song and good conversation are the only entertainments in the forest.

William Shakespeare: "The Man behind the Magic of Arden and the World He Lived In"

Despite the fact that historians have little concrete knowledge regarding both Shakespeare's birth date and upbringing, it has approximately recorded to be around April 23rd of 1564, a high point of the Elizabethan Era. Having followed two



William Shakespeare (1564-1616)

Tudor reigns that reeked of religious and political turmoil, Elizabeth's leadership proved her to be a powerful female figure (providing herself to be an inspiration for several Shakespearean heroines, including Rosalind). It was under her leadership that religion and state began to be aimed toward a single goal: "to create a commonwealth composed of balanced and harmonious elements in which all men would know their place and no man would hanker after what was not rightfully his." (Smith, 1967) By aiming for this goal, the citizens of Elizabethan England found themselves "joyfully aware of their humanity, but deeply sensible of their mortality" (Smith, 1967) and man sensed himself in the power of creation.

Such a common mindset among the people of England gave Shakespeare both the freedom to write his abundance of plays and sonnets, as well as inspiration for reoccurring themes of humanity and mortality that are present in many of his great works. However, a greater amount of inspiration for his works comes from his education at Stratford, where he became more familiar with Greek and Latin classics. It was this education, as well as his youth spent in the country side that provided a great deal of inspiration for *As You Like It* in particular. Considering how the countryside was a defining feature to the region in which Shakespeare grew up in, it's no surprise that he would use this to make references to his home town in plays such as *As You Like It*. Often, he would even use characters to express thoughts and feelings of the countryside landscape and its society. "Are not these woods more free from peril than the envious court" (2.1.4) expresses Duke Senior's own love of the country over his high-status life within the city.



A present day reconstruction of Shakespeare's birthplace in Stratford

Having been born to John Shakespeare and Mary Arden in the small country town of Stratford, Shakespeare was not born into gentility. However, his father owned property and held civic office, giving the family some social standing within the confinements of their small town. However, in 1596 "Shakespeare's father was given by the College of Arms the right to a coat of arms and a crest." (Ludowyk, 1962) With this right, John Shakespeare as his family eventually rose to the status of country gentry, and

it was the prosperity of England at this time that made the country gentry a status of its own and able for men to increase both their population and influence. However, his father's financial difficulties would never be laid to rest, leaving many historians to doubt that William Shakespeare ever received education beyond schooling at Stratford. Yet it is this rise in class that gave Shakespeare an understanding of both the rural and noble social classes that are present in *As You Like It*. Furthermore, his family's coming into new nobility became a part of the formation between new and old nobility, in which the "old sometimes maintain an unequal struggle with the new," (Ludowyk, 1962) which is somewhat mirrored in several characters of *AYLI*, namely the overthrow of the old Duke Senior to his brother and *newer* counterpart, Duke Frederick.

By the time *As You Like It* was performed in 1599, Shakespeare's world was near the end of Queen Elizabeth's reign and would soon find itself preparations for her successor did not affect the public's view of Elizabeth's leadership as her age began to wear her down. In fact, even though a case of the small pox in 1562 left her balding and scarred, the praise from her courtiers inclined as her outer beauty began to decline. In this she proved that a powerful woman figure did not need to rely on her desirability in order to have a successful reign. By her death in 1602, Elizabeth left a heavy imprint on the history of England's monarchs that would provide inspiration for both heroines and figures of nobility in a great deal of Shakespearean works.



Queen Elizabeth I (1533-1603)

Yet, Queen Elizabeth's death was in the midst of what many consider to be the high point of Shakespeare's career. It is during this time of approximately 1589 to 1608 where William Shakespeare produced some of his greatest works such as *Hamlet* and *King Lear*. It was also during this time that Shakespeare's theatrical career as both an actor and playwright was at its highest, having the majority of his works staged by 1592. His success resulted in royal praise and his company, "Lord Chamberlain's Men" eventually received the honor of patenting the name "King's Men." However, this success did not go without its criticism, especially from fellow writer, Robert Greene, who publicly accused Shakespeare for lack of originality and attempting to outshine writers with collegiate training, such as Greene himself. Yet Shakespeare's theatrical career remained strong until around 1612, and he would continue to endure this criticism for centuries after his death from skeptical historians who continue to doubt the legitimacy of his works.

Dying a few years after retirement on April 23rd, 1616, Shakespeare left behind him a large estate and a multitude of works that would become some of the most produced plays in theatre history. Dying within the comfort of his hometown, Stratford, William Shakespeare spent his final moments cherishing the countryside that was so greatly praised in *As You Like It*, giving it personal value among so many of his great works.

Inspirations for *As You Like It*: "The Literary Works and their Influence"

Thomas Lodge's Rosalynde

What many historians argue to be the strongest influence for *AYLI*, Thomas Lodge's pastoral romance, *Rosalynde* tells a story which bears a great deal of resemblance to the storyline of Shakespeare's romantic comedy. This does not, however, criticize Shakespeare's originality for there are considerable differences in language between the two pieces and the various forms of the title name had been a common one used for heroines of the same fashion, including Edmund Spenser's *Rosalind*. Although, the work by Lodge had been published several years before *As You Like It* was produced and became a best seller in 1590, starting a trend in interest for pastoral prose romances.

Regardless of the differences, both works of literature are almost identical in storylines, with the main differences being language used and slight spelling in names. In Lodge's story, Rosalynde disguises herself as a poet when running to the forest, using lyric dialogue which counters Shakespeare's Rosalind which speaks very much in prose. The Rosalynde of Lodge's story also responds to her lover, Rosander, through his own language of "Petrarchan* pastoral," or love lyric sonnets. However, Orlando's own love lyrics cannot compete with the wit that Rosalind counters, challenging the strength of his love through skepticism:



Thomas Lodge, 1558-1625

“There is none of my uncle’s marks upon you....He taught me how to know a man in love, in which cage I’m sure you are not prisoner... A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not....you are no such man.”(3.2.355-367)

At the same time, both Rosalind and Rosalynde share the common bond in their cross-gender identity of Ganymede, spelled *Ganimede* in Lodge’s story. Both as well escape to Arden, forests of the same name, and at one point hold a false marriage ceremony between heroine and lover with the companion of Celia/Aliena substituting as the minister. Yet while some critics may point fingers at Shakespeare for retelling a story initially credited by Lodge, spectators benefited from the work by seeing two separate forms of the same story: Lodge created a pastoral to be enjoyed within the pages bound into a book, while Shakespeare gave audiences the magic of seeing such romance come to life on the stage.

The Tale of Gamelyn

As an influence for Lodge’s pastoral *Rosalynde*, the medieval poem known as *The Tale of Gamelyn* provides itself to be a more indirect source of inspiration for *As You Like It*. However, Shakespeare’s own knowledge of the poem is believed to have been more of an addition to the storyline, as it bears many more similarities to Orlando’s particular adventure over Rosalind’s. This particular tale begins with the Sire Iohan of Boundys, whose three sons are Iohan, Ote, and Gamelyn. As his father’s favorite, the youngest son, Gamelyn, receives the largest portion of his father’s property upon his death. Angered by this, the oldest son, Iohan, mistreats his sibling until Gamelyn matures enough to rebel, and eventually proves his strength by besting a champion wrestler in a match. Unfortunately, his brother’s response to this victory results in being tied to a post and starved for several days. In response, his servant Adam (another ironic similarity to AYLI) takes Gamelyn to escape into the forest. From this point, the story doesn’t follow the same plot as



Shakespeare’s romantic comedy as Gamelyn rises to become a king of outlaws rather than pursue the affections of any sort of fair maiden. Overall, however, the similarities in storyline and connection to *Rosalynde* have proven to historians to be a significant influence for *As You Like It*.

*Petrarch is an Italian poet and scholar of the 1300s who’s responsible for an early form of pastoral poetry.

Classic Pastorals

Although *Rosalynde* was the most significant of pastorals that influenced AYLI and it also began the trend of interest for pastorals in England of the late 1500s, historians do not fail to look upon influences brought on by the themes and styles of other pastoral works. Many believe that plays such as “*Love’s Metamorphosis* and *The Maid’s Metamorphosis*...strongly influenced Shakespeare to make his first play of the year a pastoral comedy.” (Knowles, 1977) Shakespeare not only takes into account the preference for prose pastoral for the language of AYLI, but the themes of nature and love as well. In fact, the style of other pastorals is emulated heavily through supporting characters through their love for either nature or each other; Phoebe and Silvius are considered to be the primary pastoral characters of the play. The love of nature that many characters expressed is further exemplified by the growth of London during Shakespeare’s time. Due to increasing city lines, the receding of fields, and overcrowding, Elizabethan citizens found themselves becoming more appreciative of the country lifestyle.

However, Elizabethan pastorals have often been, and still are, criticized as being nothing greater than a writing fad of the time period; something that rose to popularity quickly and would die just as so.

Many also believe that Shakespeare was one such critic, using *As You Like It* in order to both conform to popular demand as well as pass judgment on this particular literary approach. This supports the common idea that Shakespeare used the title in order to criticize audience while still catering to public desire for pastoral elements and happy endings.

The Character of Rosalind: “The Girl [played by a boy] who dresses as a Boy, Pretending to be Herself”

The portrayal of Rosalind and the controversy brought about her cross-dressing behavior have been of interested to literary professionals since *As You Like It* first opened in 1599. Although it hadn't been the act of dressing as a male that stunned the public, as it's a subject that had been used previously, the nature of her character as well as a staged performance of the subject that has resulted in numerous literary criticisms, especially on how the character was originally performed by a male actor. Whether watching an actress portray a woman conflicted with her male persona or switching elegantly, yet comically, between the characters of Rosalind and Ganymede, critics have shown keen interest in

Rosalind's decision to disguise and the choice of name, Shakespeare's intentions with giving a male actor a sort of “reversed cross-dressing” role, and subliminal homoerotic messages. Because of this, Rosalind's character had crossed lines in theatre, stepping into a different light and

many consider that “Rosalind, like Hamlet,

seems to acquire an existence separate from the play itself.” (Dusinberre, 2006)

As the central character of the play, Rosalind remains within the center of the plot's strongest conflict, and it is her witty, spirited, yet mildly timid behavior which fuels the conflict through her inability to lift the mask in which she hides behind. Being “more than common tall” she takes on a male persona when fleeing to the Forest of Arden. It is a possibility to believe she does this simply out of convenience of her stature, yet one is left to wonder if Rosalind tries harder, possibly than necessary, in order to hide behind her mask by adding layers. “And in my heart, lie there what hidden woman's fear there will” (1.3.116) says Rosalind as she paints the image of her male alias to Celia; she longs to hide the assumed weaknesses of her natural gender behind the façade of Ganymede. Yet what continues this mask wearing existence once she meets Orlando in the forest?

Ironically, many have made comparisons with Rosalind to Queen Elizabeth herself, whose own view of her femininity contradicted statements made by Rosalind, including her final speech where she being a woman at heart even when her appearance is off a male. Elizabeth's famous quote “I know I have the body but of a weak and feeble woman, but I have the heart and stomach of a king” (Dusinberre, 2006) acknowledges the common perspectives of her gender yet does not hide them and allows her “weaknesses” to coexist alongside her strength. Furthermore, the tall, athletically built Queen of England bears a physical resemblance to Rosalind, yet openly expresses this physicality as a woman, rather



Rosalind as Ganymede

than hiding under the disguise of the shepherd, Ganymede.

The name of Ganymede itself draws attention to its origins. On the surface, Rosalind states that this, in classic mythology, is the cup-bearer of Jove. In this she awards herself some honor in a name that is “no worse a name than Jove’s own page” (1.3.121), taking on a sense of pride that carries her through any peril. The name is also a common one of pastoral literature. Ovid’s *Metamorphoses* touches upon the role of Ganymede and his connection to Juno, the goddess of marriage, through Jove. A wedding between a man and a woman, who was brought up as a male, can only occur when Hymen, the overseer of marriage, allows her to change sex. This conflict touches similarly upon Rosalind/Ganymede’s own conflict with the difference being that in AYLI no sex change physically occurs and is only acted out. Few also suggest the alluded homoerotic messages when considering that “the corrupted form of Ganymede is ‘catamite,’ a boy hired for his sexual services.” (Dusinberre, 2006) Because of this, some have come to assume that the use of a double cross-dressing boy actor was to excite homoerotic interests, especially in moments between Ganymede and Orlando where Rosalind nearly gives away her identity through Ganymede’s role-playing as Orlando’s lover.

This gender bending scenario becomes even more interesting when considering the original casting of a young male to play the part of Rosalind. Before women were allowed to perform in the theatre, it was the responsibility of the acting company’s boy thespians to take on the role of playing a cross-dressing female. At the same time, many assume it to be an easier transition for a young boy to adjust to the female Rosalind over women playing the male Ganymede. The character of Rosalind has been able to capture hearts since Elizabethan times, yet to which gender audiences are

captivated by is of question. Rosalind’s epilogue speech brings up this conflict when blatantly stating that she is in truth a boy actor, offering a kiss to the male audience had the person on stage really been female and trying to persuade spectators to love the play for its content rather than consider the presentation of a cross-dressing female on the stage. However, when women were eventually honored with the right to perform, such gender bending issues began to fade and become less prominent in the show.

One such woman to capture audiences through her portrayal of Rosalind was Victorian actress Helen Faucit, who was only meant to cover the role for two evenings. However, a powerful portrayal led to a command performance for the Queen and eventually the longest role of her career. What captivated the audience so greatly with Helen’s performance was how it “gave a romantic interpretation more



Helen Faucit, one of the more famous portrayals of Rosalind.

pleasing to the taste of the ‘new generation.’” (Carlisle, 1979) Helen, regardless of playing Rosalind or Ganymede, embraced the femininity that was innate to the character, fighting (and struggling) against the difficulty with concealment, rather than expertly embodying the male persona. Never to forget the character behind the mask, Faucit always focused on the Rosalind behind Ganymede (This may have, in fact, been more difficult for boy actors of the Elizabethan era). She took to heart the theme of masking and made light of the conflict that occurs when one tries too hard to conceal their true selves.

The Role's of Jupiter and Ganymede "Rosalind's Counterpart as a Servant to Gentility and Justice."

A depiction of Ganymede serving Jove, who is often associated with the eagle.



Jove, aka Jupiter, king of the gods

Although not much is clearly known about the religion of the characters of AYLI, nor do we know much of how Shakespeare's own religion ties with it, he makes several references to Pagan and Roman mythological figures within the text. Those who most prominently stand out are Jove, commonly named "Jupiter" and, of course, Ganymede. These two figures are pivotal among the

Roman gods, the first being Jupiter, as the king, and the second being his cup bearer, the most revered of his servants. Yet the initial image of these figures, such as Jove being a thunder wielding powerhouse, doesn't always relate to the text, and Shakespeare has the characters creating their own personal connections to these figures. As the story progresses while Rosalind embodies the role of Ganymede, she constantly turns to Jove as someone to revere and for guidance.

As the king of Gods, Jove stands mightily above them all. However, Rosalind doesn't use this to refer to him, in any sense, as fearful or unyielding. In fact, her Jove is a gentle being and one who is deserving of the utmost respect. When enamored by Orlando's mediocre poetry, her line "O most gentle

Jupiter, what tedious homily of love have you wearied your parishioners withal" (3.2.1552-53) expresses an image of a god who, instead of a mighty deity, is one who encourages his followers to love, allowing Rosalind to let down her Ganymede façade in order to succumb to her true feelings. However, this lovesickness doesn't leave her defenseless without her quick wit and strength.



There are also a couple of moments where Rosalind refers to Orlando as her own personal Jupiter. For example, when Celia finds Orlando resting under a tree and notes the fruit falling from it, Rosalind proclaims "It may well be called Jove's tree when it drops such fruit." (3.2.229)

Because of this, it is no mystery as to why Rosalind would take the name of Jove's "cup bearer," who in mythology he had affections for. As Ganymede engages in the mock love scenes with Orlando, Rosalind alludes to a heavenly romance in which she secretly confesses to being one to serve Orlando, her own personal Jupiter. When Orlando and Rosalind are reunited, they will join hands in marriage and she will forever be his lover and cup bearer.

The Forest of Arden: “It’s Magic and Restorative Power”

The alluring setting of the Forest of Arden has always drawn in readers and spectators into Shakespeare’s romantic tale through its magical atmosphere and the effect it has on everyone who enters it. If engaged in the performance enough, audience members too may find themselves affected by Arden in all of its wonder.



Warwickshire, England

The Forest of Arden is not a real one, meaning that it not one meant to be located on a map. Nor is it a realistic forest, for how else would you explain the inhabitation of lions and strange serpents? Many compare it to Sherwood Forest of the Robin Hood tales, although being more realistic without the presence of fierce dragons that Sherwood donned. Arden

itself has become something of a Shakespearean fable that has grown to become an icon recognizable even to those unfamiliar with *As You Like It*. In this woodland enigma lies a sort of magic that infects all of its inhabitants, causing them to love endlessly, rejoice in nature’s power of regeneration and renewal, and find happiness in its freedom to escape from the harsh city life.

At the same time, it is not difficult to find where Shakespeare found numerous inspirations for his woodland setting. The first relates to Shakespeare’s place of birth, in which the county of Warwickshire had a forest by the name of Arden; ironically, his mother’s maiden name was Arden, as well. This was also a countryside that was undergoing the destruction of land in order to make way for city expansion. Because of this, it would make sense that Shakespeare would use the Forest of Arden in order to express an unlimited appreciation for nature. These are what give Arden its English influence, yet it is a tale that takes place in France, noting some of the language, as well as obviously French characters, such as Le Beau. Scholars turn back to *Rosalynde* when considering this and note Lodge’s use of the “Ardenne,” which are north of Bordeaux. Unfortunately, it’s difficult to pinpoint exactly where Shakespeare was referring to when he created his forest, if anywhere at all. But regardless of whether it is an actual place, refers to an actual place, or is simply a figment of his imagination, the Forest of Arden has endured centuries without ever failing to lose its magic.



Jacques and the Wounded Stag, a painting by John Constable (1830)

The Forest vs. The Court

Many characters in *As You Like It* turn to the Forest of Arden in order to escape from city life and the courts of the nobles. Duke Senior runs with his loyal subjects into exile, followed by his daughter Rosalind and her company, while Orlando escapes with Adam from the hands of his tyrannical aristocrat brother. In doing so they embark on a journey, unaware of how more appealing life in the forest will be to a life of nobility. Many of these characters will find that “the French court in the first act is corrupt, and the Arden of Duke Senior’s court-in-exile a setting for renewed innocence and

regeneration.” (Dusinberre, 2006) There is also a clear difference in environment aside from the physical difference between bricks and trees; the courts within the city are cold, merciless and a place where spectators find amusement in the destruction of a weaker man (the wrestling matches as well as Duke Frederick usurping his older brother) while the Forest is a place of love, amusement in song and poetry, and appreciation for the animal and plant life that co-inhabit the forest. In the Forest of Arden, Duke Senior acknowledges how he and his nobles have invaded upon the land dominated by the wildlife, and therefore partake in hunting only as a means to survive rather than in sport. Opposite of them is Duke Frederick and his nobles who viciously partake in the hunting of fellow men for power and politics. In the end, it becomes apparent to all characters, including Frederick, that such a country life offers more fulfillment than the cold atmosphere of the corrupted court; within the Forest of Arden is the power not only to restore life when spring returns, but to restore humanity to those corrupted in man’s non-ending hunt for power.

Seasons: from Winter to Spring

The seasonal progression from winter to spring within the play also highlights both the differences between city and country as well as the restoration within Arden. When the play begins, the winter and its “cold, biting” air is symbolic of the cold and biting nature of the French court, with nobles maliciously fighting for power. There is a sense of hopelessness portrayed, as Rosalind laments over her father’s exile and love is not as prominent of a theme within the play. It is in this winter chill that the characters find themselves longing for escape, free from the pressure of city.

The change, however, is not automatic upon reaching the Forest of Arden. Once safe from the clutches of Duke Frederick, Rosalind, Celia, and Touchstone find themselves needing to survive in their new environment, as the winter is an endangerment to their lives. Seeking shelter in the cottage that Corin informs them of, the trio makes their first step to surviving outside of the cruel, yet privileged life in the city. This idea of survival brings itself into light earlier when the Duke Senior suggests a hunt for deer. He and his court understand the loss of morality for destroying a being in its natural home, yet do it because it is necessary. Even though Jacques makes his own distaste known, he cannot deny being the master of ceremonies once the deer is slaughtered; he understands that even in the safety of the forest, the winter forces one to do what is necessary in order to survive.

Once spring comes, however, the characters become transformed as love creeps through the air. No longer held under the clutches of the outside world, or the winter chill, the inhabitants of the forest are able to pursue more personal goals, predominantly their love for one another. It is in this spring air that Orlando’s pining for his dear Rosalind is resolved by Rosalind (as Ganymede) and her wooing lessons. At the same time, Rosalind indulges in her time with Orlando, although unable to show him her affections. Silvius also takes advantage of the spring air in order to pursue his love for Phoebe with full force. Unfortunately, it’s Phoebe’s love for the quick witted Ganymede that ultimately prevents him from succeeding and creates the story’s bizarre love triangle.

There is, however, a greater change that comes over a few characters. The first is Oliver who, under the order of Duke Frederick, is forced to search for his brother. Trapped under the court’s iron, brutal hand, Oliver is most vulnerable to the changes that the forest will bring him. It is here that he is attacked by the vicious lioness and saved by his brother Orlando. When given the opportunity to allow his brother to be eaten by the hungry lioness, Orlando understands the pointlessness of revenge and comes to Oliver’s brother. It is at this moment that Oliver realizes the error of his wicked ways and seeks to become a member of the forest society, wedding Celia. Followed shortly behind him is the Duke Frederick, who we learn enters the Forest of Arden in an attempt to charge Duke Senior, only to be enchanted by nature’s beauty and ultimately giving up his place in the French court. Yet even upon hearing this news, the Arden nobles make no effort to rush back to their city dwelling and choose to hold the wedding ceremony and festivities within their woodland home. Overall, it is this transition from

winter to spring that embodies the journey one must make in order to restore a humanity lost in the struggle of city life.

Director's Concept:

“All the World Living on a Stage”

Shakespeare was not just a great playwright; he was an actor and a showman. Though criticized by other poets, Shakespeare's plays were always popular. He knew what audiences wanted. He probably also knew there were no lions in the forests of France...but it makes a good story! Shakespeare also didn't confine his plays to a specific literary style; in “As You Like It” he mixes together elements of comedy, romance, tragedy and the classical pastoral form (which portrays an idyllic view of country life.) He also includes other popular entertainments: wrestling, music, even a magic show...anything to please! Even the title boldly proclaims “this will be a crowd pleaser” (which, of course, it is)!

Shakespeare incorporates another kind of entertainment that the Queen would recognize immediately. When affairs in court became too stifling, Elizabeth took retreats, or “progresses”, to the country. Her country hosts took great pains to cater to the queen's tastes, including her propensity for riding and for theater. Performances, or “pageants”, were staged in which Elizabeth would ‘stumble upon’ a romantic or magical forest scenario performed for her benefit. The latter half of *As You Like It* is indeed a meandering ride through the forest, meeting new characters at every turn. Shakespeare must have thought the queen would “Like It”.

Not only is “As You Like It” great theater, it is also *about* theater. In addition to

the many themes of love and nature, Shakespeare says much about performing. The play begins and ends with a performance, many disguises are worn, and characters frequently “become audiences” to other characters. It is also not coincidental that this play's most famous line is, “*All the world's a stage, and all the men and women merely players.*”

In Jacques' famous speech, as well as in the silly antics of Rosalind and company, we see our own lives as a series of “roles”. Don't we all “wear masks” at times, adopting different personalities for work, play, church or home, because these personalities seem appropriate... *or perhaps* because sometimes it is easier to hide behind them? Shakespeare reminds us, though, about the importance of being one's true self. Throughout this play, most characters try to be something they are not. They disguise themselves and put on acts, thinking it will help them find love. Ultimately though, love can only truly be found when all the masks come off! In this wonderful, theatrical journey through the forest, Shakespeare reminds us of a simple enduring truth—the first

step on the path to love is to be yourself.



Jamie Cheatham, Director

Setting the Stage:

“As You Like It: A Scenic Designer’s Sequel”

This is my second opportunity, in less than twenty years, to be the scenic designer for *As You Like It*. It has been a unique experience since both of these designs were executed on the University of Wisconsin-Parkside’s Communication Arts Theatre main stage. That is where the similarities between



As You Like It

these two projects end. There are a multitude of variables that have offered subtle or drastic variations between the two design processes. Current social and economic influences have had a modicum of sway on the visuals between the 1989 production and this current rendition. Different design teams certainly have offered a melting pot of ideas that are unique to each production. Maybe the fact that I have had twenty years of life experience as a person/designer, since my first go around with *As You Like It*, could be identified as a significant reason why these two designs are dissimilar. Ultimately the real source of departure for the diverse approaches in these designs lies in Shakespeare’s interpretive adaptability and the concepts presented and cultivated by the two gifted directors

that I had the opportunity to collaborate with.

In the 1989 production Lisa Kornetsky, the director, steered the design team towards a world that embraced the sensibilities of the Pre-Raphaelite artistic movement. The art from this period is distinctive for its blend of archaic, romantic and sentimental qualities. These attributes became the springboard for the production design. A pastoral landscape was selected and duplicated throughout the design. In the court scenes this landscape was viewed through the court window-but painted in a neutral sepia tone. In the Forest of Arden the same pastoral landscape was pulled out of the floor in full color complemented with a real waterfall running through the center of the acting space. This sentimental landscape was cut in half and repeated as if to mirror the duplication of disguises/emotions by Shakespeare’s lovers. The transformation from the court to the magical yet mysterious Forest of Arden was facilitated by a character that the director added to the production. This narrator/character embodied the theatricality of this world and gently guided these young lovers through Shakespeare’s predetermined trajectory towards their final discovery of true love.

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

Shakespeare- *As You Like It*

The title for the preproduction notes, supplied by Jamie Cheatham (the Director), proclaimed “All the world’s a stage”. It was clear from the start that our 2010 rendition of *As You Like It* would be focused on what he identified as the “performances in the play”. A wrestling match, wedding, disguises, role playing are just a few of the moments/devises of theatricality embedded in Shakespeare’s world.

As You Like It consist of two worlds- the court and the forest. A common approach to the design of these worlds could be to exaggerate these environments differences- for example the color in the court would be cold/impersonal and the forest warm/earthy- hard structural architectural lines in the court and organic freeform shapes throughout the forest. The ground plan could support these opposites by

the encouragement of movement patterns that are more linear/direct in the court and circular and “wandering” in the forest. Certainly all of these subtle (or not so subtle) manipulations of the stage picture are part of this current design of *As You Like It*. But the core image, in this design, is the journey from the “selected realism” of the court to the staged theatricality of the forest. As the play progresses from one environment to the next the magic of the theatre is explored and exposed—curtains are pulled out of sinking pillars representing at first a stylized snow and eventually a spring groundcover, the sun raises out of the floor (ropes in full view), and organic shapes of tree limbs that remind us that they are manmade. But, the most prominent image is an ever-present wooden stage/false proscenium with the gold gilding worn away by time. This scenic time traveler proclaims that once again Shakespeare’s lover’s journey has stood the test of time. They have had “their exits and their entrances”. They have played their “many parts”. All of their world was “a stage”!



Keith Harris, Scenic Designer

Life in 18th Century France “An Era of Theatrical Splendor and Masked Beauty”

*The director’s choice to place *As You Like It* in the time period of 1700s France and the reign of Kings Louis XIV-XVI coincided with the idea that the play is living within a play; hence “all the world’s a stage.” The Louis monarch had lasted well over a century and brought the nation from a leading European power to one caught up in a bloody revolution. Within the reign of each king lies the idea of living life as a theatrical performance and indulging in whatever was exciting, fresh, and fashionable. In this lifestyle, the royalty and nobility of France began to lose their sense of self under the theatrics of their personalities and costuming of their heavy makeup and expensive clothing.*

The dynasty begins with a Sun King:



The reign of Louis XIV, also known as the “Sun King” was considered to be France’s century, which resulted in naming it “le Grand Siècle,” or the Great Century. Socially and economically, it began and rose to be one of France’s greatest periods, although by

his death this would prove to be otherwise.

Born in 1638, Louis XIV was considered to be a divine gift after his parents suffered childlessness for over two decades. Under his father’s will he was set to become king upon the death of Louis XIII, however his death in 1643 left the Sun King taking the throne at the young age of five and his mother, Anne of Austria, nullified the will to have France under the rule of Cardinal Mazarin.

It would not be until Marazín's death in 1661 that Louis XIV's reign would fully begin and this *Great Century* would begin. Having been left a country caught under great civil strife from the "Thirty Years War," Louis took the mess that Marazín left behind and the public's desire for resolution to further solidify the idea of a central political authority. With this, the Sun King won over his subjects with financial relief, creating more efficient taxes and changing the administrators that handled them.

This relief and prosperity, which would not last, eventually gave Louis a nation with more riches to indulge in, beginning his extravagant lifestyle. His biggest extravagance was the construction of the Palace of Versailles.

Finished in 1682, Versailles stood as the largest building in France and was ultimately awe-inspiring. Within it resided the King and all of his nobility, commonly believed so that Louis could both indulge in their presence and prevent rebellious subjects from avoiding him. Thus the lack of privacy was not an issue, as Versailles was a palace of the countryside and

being a spectacle was a pleasure.

This is so much so that the Sun King's life was played out in something of a grand theatrical performance and was played for the public eye and with the strictest adherence to a schedule. Whether the courtiers were dancing to attendance or the public sat down to watch the king eat, it is said that "an individual 300 leagues distant from Versailles could know exactly what the King was doing....merely by consulting his watch." (Jones, 2002) Louis XIV's indulgent lifestyle both politically and financially set him apart from those even of the highest nobility, and painters began to place him at the equality of pagan gods such as Apollo and Jupiter. This powerful mindset helped Louis to bring France's influence over the world to even greater heights, although its power would spark

several wars, carrying the burden on the Sun King's shoulders until his death in 1715.

Louis XV takes over:

Unfortunately, the death of Louis XIV left the nation in astronomical debt due to war and his own lavish expenses, beginning a time of struggle and starvation for the people of France. Having survived through a great deal of death in his royal family, the Sun King's son, Louis XV also took to the throne at the age of five, although not without aid. It was at this point that the nation would begin making more hopeful, yet ill-fated attempts to gain financial stability. One such attempt was made by John Law, a financial expert with a notorious reputation for gambling. His belief was that "money is the blood of the state and must circulate" and Law proceeded to introduce paper bills to a starving monarchy by breaking up large land-holdings in order to benefit the working class, believing that money doesn't constitute wealth and was only a mean of exchange. However, his reforms and new system began to collapse in 1720 when there was nothing to back the paper bills and Law's popularity quickly declined alongside France's finances.

However, this financial struggle by no means encompasses this time period of France.

Despite the Seven Years War which ended in 1763, France was moving forward in terms of its society. Culturally, the nation was making great changes as Protestant artisans and tradesmen who



John Law



were previously exiled from France were returning with foreign ideologies, especially from England. Those who had a fondness of these English philosophies would eventually become known as Anglomaniacs and would spread much of their ways of thinking through literature, in which Shakespeare was greatly praised. This would lead to new French literature that contained an “English streak of melancholy reverie,” (Green, 1964) although writers like Voltaire focused more on science and philosophy in their literature and condemned Shakespeare. Regardless, the new literature molded French and English culture and new fashions began to arise. For example, young Parisian men began to adopt English dress and sport, resulting in an increased interest in boxing in France.

Fashions take precedence with Louis XVI.

One such fashion that became a craze in France was the adoption of “English



An image of what the Gardens of Kew look like today.

Gardens,” which were a result of England’s interest in Chinese horticultural art. These gardens included several Chinese inspired

elements including stunted trees,

miniature bridges and streams, and long winding pathways that created a sort of

picturesque disorder. The most famous example is England’s Gardens of Kew, which are still standing today. These “English Gardens” became popular and were found outside the homes of anyone who could afford them.



One such lady to partake in this craze was Marie Antoinette, France’s Queen of Fashion and everything else for that matter. She was wife to Louis XVI, who ruled after his grandfather, Louis XV, died in 1774 (His father and elder brother died previously, making him the next rightful heir). Although shy and indecisive, Louis was determined to be a good king. Rightfully so, his willingness to listen to the public gained him great popularity.

Unfortunately his decision to partake in the American Revolution against Great Britain resulted in a great loss of both soldiers and expenses, leaving the public unhappy. Furthermore, the Seven Years War left Louis XVI with a very small inheritance in a country full of debt. With the public angered by their situation, Louis was forced to move his family from their extravagant home of Versailles to Paris where he could better tend to his people’s needs.

Unfortunately, Louis XVI dealt with personal issues such as depression, which left him unable to make decisions at times. Therefore, many political decisions were left to Marie Antoinette, who was rather unpopular with the people of France, despite her need to obtain all of the popular and latest fashions. However, in an attempt to meet the needs of the people, a Constitutional Monarchy was formed, but it lasted less than a year. It’s main reason for failure was Louis’ own very literal interpretation of the constitution, in which he made no effort to amend the document , nor go beyond its law in order to meet his people’s needs. He too began to lose the majority of his popularity with the public and when accused of conspiring with foreign powers, he had many people to sway and few who would listen. Tried for his accusations, Louis XVI lost and the entire Louis dynasty ended in 1793 when he was executed along with his wife, leaving behind a long century filled with extravagance, indulgence, and a reign cloaked in fashions and theatrical presence.



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