

# As You Like It

By William Shakespeare



**Summary:** Duke Frederick has overthrown and ousted his older brother. The old duke now lives in exile in the Forest of Arden, accompanied by a number of his loyal followers. The old duke's daughter, Rosalind, remains at court because of her close relationship with Frederick's daughter, Celia. While attending a wrestling match, the two cousins meet a handsome young nobleman who has decided to test his luck in the wrestling ring. The young man, Orlando, takes a liking to Rosalind, just as she does to him. However, he feels too flustered to respond to Rosalind's flirtation and fails to express his feelings. When Duke Frederick's anger turns against Rosalind, she and Celia escape together to the Forest of Arden, disguised as a peasant brother and sister. Not long afterward, Orlando also flees to the forest. But when Rosalind and Orlando meet up there, the young man doesn't recognize Rosalind, who is disguised as a boy. She offers to tutor the hapless Orlando in the ways of love, and much silliness results.

Scenes 1-3 Narrator/Page 1: \_\_\_\_\_ Narrator/Page 2: \_\_\_\_\_ Narrator/Page 3: \_\_\_\_\_

Scene 4-end Narrator/Tree 1: \_\_\_\_\_ Narrator/Tree 2: \_\_\_\_\_ Narrator/Tree 3: \_\_\_\_\_

\_\_\_\_\_ & \_\_\_\_\_ **Orlando:** youngest son of the deceased Sir Rowland de Boys

\_\_\_\_\_ **Adam\*:** an old servant of Sir Rowland's, who greatly affections Orlando

\_\_\_\_\_ **Oliver:** eldest son of Sir Rowland de Boys, and his heir

\_\_\_\_\_ **Charles:** the Duke's wrestler. An honorable fellow, he comes to dissuade Oliver from letting Orlando participate in the wrestling the next day

\_\_\_\_\_ **Touchstone:** Duke Frederick's jester; willing to follow Celia and Rosalind to the forest  
\_\_\_\_\_ 3 Brothers/Wrestlers

\_\_\_\_\_ & \_\_\_\_\_ **Celia:** Duke's Frederick's daughter

\_\_\_\_\_ & \_\_\_\_\_ **Rosalind:** the Old Duke's daughter.

\_\_\_\_\_ 4 Spectators\*

\_\_\_\_\_ **Duke Frederick:** took the throne from his brother and banished him from the land

\_\_\_\_\_ **Monsieur Le Beau:** a courtier of Duke Frederick's

\_\_\_\_\_ **Duke Senior:** exiled to the Forest of Arden when his younger brother usurped his throne

\_\_\_\_\_ **Lord Amiens\*:** a lord attending on the exiled Duke

\_\_\_\_\_ **Courtier\*:** assists at the court and wrestling matches

\_\_\_\_\_ **Dennis:**

\_\_\_\_\_ **William:** Shepherd in forest of Arden

\_\_\_\_\_ **Audrey:** a goatherder that Touchstone really likes, and perhaps even loves

\_\_\_\_\_ **Phebe:** a black-haired, large-eyed shepherdess beloved by Silvius

\_\_\_\_\_ **Silvius:** a young shepherd, desperately in love with Phoebe

\_\_\_\_\_ **Miranda:** simple shepherdess who wins Touchstone's affections

\_\_\_\_\_ **Jacques:** a lord in Duke Senior's party, a man who affects melancholy

\_\_\_\_\_ **Hymen:** the Goddess of Marriage

## SCENE 1: Act 1

**Narrator 1:** In the orchard of Oliver's house, his youngest brother, Orlando, stands talking with a servant.

**Orlando de Boyes:** In his will, my father left his money to my oldest brother, Oliver. He charged Oliver with the task of raising and supporting my middle brother Jacques and I. That's where my problems started. Oliver hates me. He sent my brother Jacques to school, but he won't send me.

**Adam:** Here comes my master, your brother, now.

**Orlando:** Stay here and listen to the horrible way he speaks to me.

**Oliver de Boyes:** (*gruffly, to Orlando*) What are you doing?

**Orlando:** I'm doing just what I've been trained to do—nothing.

**Oliver:** Well, make yourself busy doing nothing elsewhere.

**Orlando:** If you don't want me around, you could always send me to school.

**Oliver:** I wouldn't waste my money on such as you.

**Orlando:** On "such as me"? I'm the son of Sir Rowland de Boyes, just as you are.

**Adam:** (*interrupting*) Masters, be patient! For the sake of your dear father, don't quarrel with each other.

**Oliver:** I won't listen a minute longer to this nonsense.

**Narrator 2:** He turns to go.

**Orlando:** Stay where you are and hear me out. My father instructed you to give me a good education. Instead, you have brought me up as a peasant. But now my father's spirit grows strong in me. I will no longer endure this life. Either pay for my schooling or at least give me a little of my father's money so that I can go out and seek my own fortune.

**Oliver:** (*sarcastically*) And what will you do when that's spent—beg?  
(*changing tone*) I tell you what. I'll think about giving you some cash. But for the time being, go away and don't bother me.  
(*to Adam*) You go with him, too, you old dog.

**Adam:** (*to Oliver*) Is this my reward for a lifetime of good service to your family? Your father would not have spoken to me in this way.

**Narrator 3:** Adam and Orlando leave. Oliver returns to the house. About an hour later, he receives a visit from a wrestler named Charles, a man who often entertains at court.

**Charles:** Good morning, my lord.

**Oliver:** Good morning, Charles. What's new at court?

**Charles:** There's no new news, just the same old news. The old duke has been banished by his younger brother Frederick, who has taken over his position. The old duke and some of his most loyal followers have gone into exile.

**Oliver:** Is Rosalind, the duke's daughter, in exile with her father?

**Charles:** No. She stayed at court with her cousin Celia, the new duke's daughter. Those two are inseparable. They're like sisters.

**Oliver:** Where's the old duke now?

**Charles:** They say he's off in the forest of Arden, living like Robin Hood.

**Oliver:** Do you wrestle tomorrow in front of the new duke?

**Charles:** Yes. And that's why I've come to see you. I've heard that your younger brother, Orlando, wants to try to wrestle me and win the prize money. You have to dissuade him from doing this. He's sure to get hurt if he goes against me.

**Oliver:** To tell you the truth, I couldn't care less whether Orlando gets hurt. In fact, I'd just as soon he broke his neck as broke a finger. Please, by all means, wrestle my brother.

**Charles:** Well, if that's how you feel, I'll be sure to give him a good thrashing. Good day to you, sir.

**Narrator 1:** Charles departs.

**Oliver:** *(to himself)* Why do I hate my brother so much? He's a gentle, noble soul. He's never been to school, and yet he's well read and knows as much as many who have schooling. I think I hate Orlando because everybody loves him so much. He makes me look bad by comparison. Well, I must go find him now. I want to make sure he appears in that wrestling ring tomorrow.

## SCENE 1: Act 2

**Narrator 2:** A day later at court, Duke Frederick's daughter, Celia, sits talking with her cousin Rosalind.

**Celia:** Rosalind, you look so down. Cheer up!

**Rosalind:** I'm already acting cheerier than I actually feel. With my father banished, it's hard for me to feel very cheerful. Yet I'll try to rejoice in your good fortune and forget my own misfortune.

**Celia:** Remember, Rose, I am my father's only child and heir. When he dies, I promise I'll give you back everything you've lost. So please, cheer up, dear cousin!

**Rosalind:** I'll do my best, for your sake, Celia.

**Celia:** I know what you need—some pastime to distract you from your problems. I heard that Charles the wrestler is going to entertain the court today. Do you want to go watch?

**Rosalind:** Watch wrestling?

**Celia:** Sure—why not? Charles is supposed to be pretty much unstoppable. Here comes our fool jester. Bonjour, Touchstone, what's the news?

**Touchstone:** (pointing to the 3 brothers) Three brothers are ready to perform the wrestling against the gallant Charles.

**Rosalind:** Are those the three brothers who would risk their lives? Oh dear, they're too young to die.

**Charles:** (*Charles comes out and starts warming up.*)

**Celia:** (to Rosalind) That must be Charles

**Touchstone:** I doubt you will take little pleasure in this. There is such odds in the large man named Charles. I pity these young men.

**Charles:** Come here, small gallant men who desire to lie with mother earth.

**Narrator 3:** As the wrestling match begins, Charles can easily tell these men are no equal match for his strength, so he decides to give the crowd a show. During the wrestling match the crowd cheers for the three wrestlers.

**Touchstone:** Good morning, nobles of the royal court. You are about to witness the fight of the century between Charles, the undefeatable, and these . . . common lads . . . who are going to . . . Well, let's see, shall we?

**Courtier:** Charles, are you ready? (He nods.) (Looking at the 3 men) Who is going to fight first? (All 3 come forward) Just one at a time. (As the 1<sup>st</sup> fighter enters the ring) All right men, shake hands. May the best man win (look at the young small fighter and shake your head).

*[The wrestling match begins.]*

**1<sup>st</sup> Brother:** (fights with all his might, but Charles easily pins him)

**Spectator #1:** Throw him .!@ % ! .. that's a good sport.

**2<sup>nd</sup> Brother:** (fights and is easily pinned)

**Spectator #2:** Good sport .!@ % ! .. Is that the best you got?

**1<sup>st</sup> Brother:** (joins in again, but Charles defeats him and piles him with 2<sup>nd</sup> brother)

**Spectator #3:** Throw him .!@ % ! .. ahhh, the knave.

**3<sup>rd</sup> Brother:** (looks at his brothers, gets mad and charges; but Charles beats him)

**Spectator #1:** Break his limbs .!@ % ! .. ahhhh, he failed him.

**2<sup>nd</sup> Brother:** (Gets back up, staggering, and comes at Charles once more.)

**Charles:** You don't know when to quit, do you?

**Spectator #2:** Give him his payment . . ! @ % ! . . Ohhh, the poor lads.

**Narrator 1:** One by one each brother is defeated & the crowd groans with their defeats.

**Charles:** (Struts around) Is there any other gallant young man who wishes to challenge me?

**Narrator 2:** Celia's father, Duke Frederick approaches the two girls.

**Duke Frederick:** Hello, daughter & niece. Have you girls snuck in to watch the wrestling?

**Celia:** We have, Father.

**Duke Frederick:** I'm warning you—you're not likely to take much joy in it. That young man is never going to make it out of the ring in one piece. I've told him as much, but he won't be dissuaded from competing. Perhaps you girls would have more luck talking him out of his foolhardy thinking.

**Narrator 3:** The Duke summons Orlando over so that Rosalind and Celia can try to talk Orlando out of wrestling.

**Rosalind:** Young man, haven't you heard what became of the others who wrestled Charles?

**Celia:** We pray you to look after your own safety and to abandon your plan.

**Rosalind:** Please, sir. Your reputation does not have to be harmed if you back out of this match. We can have it announced that the duke cancelled the match at the last minute.

**Orlando:** Well, I thank you, dear ladies, for all your kindness and concern, but I still intend to wrestle. I hope you'll send your good wishes with me as I enter the fight.

## SCENE 2

**Rosalind:** Whatever strength and luck we have, we send it with you.

**Narrator 1:** Orlando heads back to the ring. Rosalind and Celia gaze after him.

**Rosalind:** What an incredible young man!

**Celia:** I wish I were invisible. I would jump in there, grab Charles by the leg, and help that young fellow out.

**Narrator 2:** The wrestling match begins. Despite Charles's larger size and seemingly superior strength, the match turns out to be very exciting. The crowd oohs and ahhs as Orlando is nearly thrown a number of times. Each time, he manages to wrestle his way free. Orlando finally manages to throw Charles, who is taken out of the ring on a stretcher.

**1<sup>st</sup> Page & Courtier:** Carry Charles out.

**Duke Fredrick:** (*excitedly, to Orlando*) Well done, young man! What is your name?

**Orlando:** Orlando, my lord. I'm the youngest of Sir Rowland de Boyes.

**Duke Frederick:** (*seriously*) Alas. I wish you were somebody else. Your father was my enemy. Good day.

**Narrator 3:** (*to Celia*) My father thought the world of Sir Rowland de Boyes. If I had known that this young man was Sir Rowland's son, I would have tried harder to keep him from harm.

**Celia:** I feel bad that my father was so rude. Let's go and have a few words with him.

**Narrator 1:** The two women approach Orlando. As they do, Rosalind unclasps a chain from around her neck and holds it out to Orlando.

**Rosalind:** Please sir, wear this for me. I am out of favor with fortune, or I would offer you more.

**Narrator 2:** Orlando takes the chain but stands speechlessly staring at Rosalind. He has little experience with women and romance, and he feels awkward. Although he wants to say something to this attractive young woman, he suddenly can't think of a thing to say.

**Rosalind:** Sir, you have wrestled well and have overthrown more than just your enemy.

**Narrator 3:** Orlando blushes and remains unable to speak.

**Celia:** Shall we go, cousin?

**Rosalind:** (*reluctantly, to Celia*) Yes, all right. (*to Orlando*) Fare you well.

**Narrator 1:** After the two women leave, Orlando turns to Monsieur Le Beau, who stands beside him.

**Orlando:** She wanted to talk to me, but I couldn't think of a thing to say! What an idiot I must have looked. Who was that beautiful woman?

**Monsieur Le Beau:** The tall blond one? She's the daughter of the exiled duke.

**Orlando:** And she remains at court?

**Le Beau:** Her uncle keeps her here as company for his own daughter. But I can tell you that lately he has grown more and more impatient with the girl. I don't think that she'll be safe here very long. And you would better leave as well. Duke Frederick is dangerous to his enemies—and their sons.

### SCENE 3: Act 1

**Narrator 2:** The next day, Celia and Rosalind sit talking in the duke's palace.

**Celia:** You're really smitten with this Orlando fellow, aren't you?

**Rosalind:** Yes. I think he's amazing.

**Narrator 3:** Rosalind looks up and notices her uncle coming.

**Rosalind:** Here comes your father. His eyes look full of anger.

**Celia:** Uh-oh.

**Duke Frederick:** (*to Rosalind*) Mistress, get gone from my court at once.

**Rosalind:** (*shakily*) Please, sir. Can't you at least tell me what I've done to deserve this? I can think of nothing that could have angered you so much.

**Duke Frederick:** All traitors claim their innocence, just as you do now.

**Rosalind:** Your mistrust doesn't make me into a traitor.

**Duke Frederick:** You are your father's daughter—that's enough!

**Celia:** (*to Duke Frederick*) Dear Father, let me speak.

**Duke Frederick:** (*angrily, to Celia*) It's for your sake I've kept her here. Otherwise, she'd be long gone already, as she ought to have been.

**Celia:** But, Father, I can't live without my dear cousin! She is my best friend!

**Duke Frederick:** (*to Celia*) You are a fool, child. You don't know what's good for you.  
(*to Rosalind*) You had better leave quickly.

**Narrator 1:** The duke departs, and Rosalind bursts into tears.

**Celia:** Oh, poor Rosalind! What are we going to do?

**Rosalind:** (*crying*) I don't know.

**Celia:** I do. We'll go and seek out your father, my uncle, in the Forest of Arden.

**Rosalind:** But two young women like us traveling alone together—we'll be in great danger on the long road. (*walks downstage*) Our beauty shall provoke men as thieves. (*grabs a sword from the wall and waves it.*) We'll martial if we must (*waves sword*) to protect ourselves. (*bats her eyelashes and curtsies*) But let's steal Touchstone, the clown, from your father's court. For he would provide extra protection and comfort to our travel.

**Narrator 2:** All of this delights Celia greatly.

**Celia:** (*agrees enthusiastically, standing up*) And just to be safe, we'll have to disguise ourselves. We'll put on tattered clothes and dirty our faces. Then nobody will take much interest in us.

**Rosalind:** I know how we can make ourselves even safer. I can dress up as a man and pretend to be your brother. I'm tall enough to pass for a man.

**Celia:** That's a great idea. What shall I call you, *DEAR* brother?

**Rosalind:** My name will be Ganymede. What will yours be, sister?

**Celia:** You shall call me Aliena.

### SCENE 3, Act 2

**Narrator 2:** The fresh air feels good in the forest of Arden, don't you agree?

**Narrator 3:** The forest has seemed a little different. Something's not quite right, but I can't put my finger, I mean *leaf*, on it.

**Narrator 1:** Shhhh... we are not alone. I see the exiled duke and his companions hunting for deer.

### SCENE 4: Act 1

**Exiled Duke:** Brothers in exile, this isn't such a bad life. These woods are less full of danger than The court was. (*looking to the live trees*) We find friends in the trees. (*Pick up a stone and put it to your ear and pretend to listen to it*) We find stories in the stones and good in everything (*pass stone to Amiens*).

**Exiled Duke:** Brothers in exile, this isn't such a bad life. These woods are less full of danger than court was.

**Lord Amiens:** You are such a balanced person, Your Grace. You see good and the bad in All things. (*bows head*) That's why everyone respects you, (*lifts and puts hand on Duke's shoulder*) and so many of us left court to be with you.

### SCENE 4: Act 2

**Narrator 3:** Meanwhile, back at court, the departure of Celia has just been noted by Duke Frederick.

**Duke Frederick:** (*raving angrily, pacing*) Didn't anybody see them leave?

**Courtier:** Not a soul, my lord. But it seems possible that those girls have run off with Orlando de Boyes. Celia's maid overheard the two girls speaking of him. They seemed quite impressed with the lad.

**Duke Fredrick:** Send some men to the de Boyes house, and have them bring Orlando here. If they can't find the youth, have them bring his brother. Celia must be returned to the court at once!

## SCENE 5

**Narrator 1:** Meanwhile, Orlando is returning home to his brother's house. On the road leading up to the house, he meets Adam, who seems very upset.

**Orlando:** Adam, what's the matter?

**Adam:** Oh, you poor boy! I would be devastated if anything were to happen to you!

**Orlando:** What are you talking about? What's going to happen to me?

**Adam:** It's your brother, sir. I've heard him talking. I think he wants to see you disgraced or dead. Your life is in danger if you return to that house.

**Orlando:** Where else can I possibly go? All the money I have in the world is this prize money I've just won.

**Adam:** Please, I get you—don't go in there! I have some money that I've saved up over the years. I was going to use it to support myself in my old age. But I will gladly share that money with you, sir. Use it to travel to the Forest of Arden. There perhaps you can find the exiled duke, your father's dear friend.

**Narrator 2:** Orlando departs for the Forest of Arden. Later that day, Oliver is brought before Duke Frederick.

**Duke Frederick:** What's this I hear? You say you don't know where your brother Orlando is? How can this be?

**Oliver:** I swear it's true, sir. He's disappeared. Believe me, I would turn him over to you if I knew where to find him. I have no love for my brother.

**Duke Frederick:** Whether you love him or hate him is your own business. But this brother of yours had better be found. I give you one year to find Orlando. If you do not come up with the lad by then, I fully intend to seize all of your family's lands and possessions. *(to guards standing nearby)* See this man out!!

## SCENE 6: Act 1

**Narrator 3:** Rosalind and Celia, disguised as a shepherd and shepherdess, travel through the Countryside accompanied by Touchstone, the court jester. They reach the border of the Forest of Arden. There, they purchase a small cottage. From the cottage, they make regular journeys into the forest in search of the exiled duke, Rosalind's father.

*[ROSALIND, CELIA, AND TOUCHSTONE enter forest walking tired.*

*DENNIS, a shepherd, is walking along on the other side of the forest (stage).]*

**TOUCHSTONE:** Shepherd, for love or gold can you help us? I pray you may bring us where we may rest ourselves. For we are much fatigued with traveling, and the young maid faints for want of food.

**DENNIS:** I am only a servant to a shepherd, and my master's house is just going to be sold. It is a fine but simple cottage. If you come with me you are welcome to what there is.

**TOUCHSTONE:** Thank you, kind sir.

**NARRATOR 1:** They follow shepherd's servant, Dennis. They are given fresh water. They like the cottage which is supplied with all the provisions they need, and they agree to buy it.

**NARRATOR 2:** When they were rested from the fatigue of their journey, they decide to find the exiled Duke. However, they come upon something quite odd while walking in the forest.

**NARRATOR 3:** Now this could be interesting.

**NARRATOR 1:** Remember, when Dorothy walked through here and we threw apples at her?

**NARRATOR 2:** Those were some good days.

**NARRATOR 3:** Shhhh, someone's coming.

**ROSALIND:** What's this? (*Pulls down a piece of paper that is nailed to a tree. Reads in amazement*)  
Whose worth is spoken in the wind? That of dearest Rosalind. Let no face be kept  
in mind but that of fairest Rosalind. (*to herself*) Is this a love poem? What a bad  
poem! And it goes on like that. Is this written to me?

**TOUCHSTONE:** (Take a note from a tree and read) If a heart do lack a hind - Let him seek out Rosalind  
- Sweetest nut has sourest rind - Such a nut is Rosalind. - He that sweetest rose will  
find - Must find love's prick and Rosalind (*presents Rosalind with a rose*)

**ROSALIND:** (briefly smell the rose) Peace, you dull fool. Here comes my sister.

**TOUCHSTONE** has become interested and is trying to peak over Celia's shoulder as she reads.

**CELIA:** Rosalind of many parts - Of many faces, eyes and hearts, - Heaven would that she these gifts  
should have, - And I to live and die her slave, (*turn to William and Touchstone*) How now!  
Back, friend! Go off. Go, sir.

**NARRATOR 1:** Just then, Rosalind notices Celia who is reading another bad poem.

**Rosalind:** What's that you're reading, cousin?

**Celia:** It's a declaration of love for you. There are dozens of poems like this one, nailed to the trees  
throughout the forest. Haven't you noticed them?

**Rosalind:** I was just reading one. I wonder who the poet might be.

**Celia:** I know who the poet is, for I saw him nailing up his poems. He is none other Orlando de Boyes.

**Rosalind:** (*excited*) Orlando de Boyes is here? In the forest?

**Celia:** Yes, and wearing the chain you gave him. I can take you to him. Let me take you to him.

## Scene 6: Act 2

**Narrator 2:** Celia and Rosalind approach the clearing where Orlando stands, looking melancholy  
and reciting one of his poems.

**Rosalind:** Hello, young sir! What is it you are reading?

**Orlando:** It's a poem I wrote to the woman I love.

**Narrator 3:** Rosalind can see that Orlando doesn't recognize her in her costume. She decides to keep  
her identity a secret so that she can play a game with him and test the extent of his devotion.

**Rosalind:** Surely your love cannot be so very great. In fact, I don't see any of the marks of love on you.

**Orlando:** The marks of love? What marks do I lack?

**Rosalind:** Well, you look well rested. You don't have any bags under your eyes. Your hair's not a  
mess. I don't believe you really know true love at all.

**Orlando:** But I do! My love is true!

**Rosalind:** No woman would ever believe that, from looking at you. Clearly you are inexperienced in the ways of love. You need practice.

**Orlando:** It's true that I don't know how to speak to a woman or how to act around one. But how can I get practice at love, here in the forest? I pray you, tell me your remedy.

**Narrator 1:** Rosalind gets a mischievous glint in her eye.

**Rosalind:** *(turns away toward audience)* Love can be such madness  
*(turns back and steps toward Orlando)* You can practice on me.

**Orlando:** *(confused at his attraction to her; turn away flustered then back again carefully)*  
Practice on you? What do you mean, young man?

**Rosalind:** If you'll come to our cottage tomorrow, I'll begin training you in the arts of love. I'll pretend to be your Rosalind, and you can practice saying romantic things to me. Why don't you started right now? Call me your sweet Rosalind and ask me to marry you.

**Orlando:** *(awkwardly)* Sweet Rosalind! Will you . . . be my wife?

**Rosalind:** There! That's pretty good. With a little practice, you'll be a pro at love in no time.  
*Turn toward Celia, who's behind a tree)* Come, Sister, we will go.

**CELIA** comes out giggling.

**Narrator 2:** I can't take this abuse . . . using me as a sticking post for foolish love notes.

**Narrator 3:** We're living things too. We have feelings.

**Narrator 1:** This is discrimination.

### Scene 6: Act 3

[Enter Touchstone and William]

**Narrator 2:** Rosalind and Celia return to their cottage. They have not gone far when they overhear two local shepherds talking in the clearing.

**Narrator 3:** Touchstone, the castle jester, discusses the simple country life with William, the shepherd he has met in the forest.

**WILLIAM:** How do you like this new shepherd's life, Master Touchstone?

**TOUCHSTONE:** Truly, shepherd, in comparison to the court, this is very tedious work.  
Were thou ever in court, shepherd?

**WILLIAM:** No, never.

**TOUCHSTONE:** Why, if thou never was at court, thou has never seen good manners. So thy manners must be wicked; and wickedness is a sin.

**WILLIAM:** Those that are good manners to you in the court are as ridiculous in the country as the behavior of the country is most mockable at the court. *(offers his turned-up hand to TOUCHSTONE)*

**TOUCHSTONE:** Why, your hand is all sweaty. *(sarcastically)* And is not the grease of one of your goats as wholesome as the sweat of a man?

**WILLIAM:** I think so. Thou has too courtly a wit for me. *(Sit on a log.)* I think I'll rest.  
*(Look up. See Audrey, smile, and stand up.)* Here comes my sweet Audrey.

**Narrator 2:** Ooohhh, this ought to be interesting.

**Narrator 3:** William has a strong attraction to the country girl, Audrey. However, she has not noticed his affections for her.

**Narrator 1:** Isn't that the way love goes? I see it all the time.

*Enter AUDREY with a bucket.*

**WILLIAM:** Come, good Audrey. I'll fetch your water for you.

**TOUCHSTONE:** *(Brushes off a tree stump another handkerchief)* A seat for a lady. *(AUDREY sheepishly smiles and sits down.)* I may be a clown, but I'm a gentleman too. *(Take a rose from the tree & hand it to Audrey. Then bow head a little and say . . .)* Good day to you, my lady *(then turn to WILLIAM and say . . .)* and to you, my friend.

**WILLIAM:** Audrey, am I the man yet? Doth my simple features please you?

**AUDREY:** *(Seeming confused)* Your features? Would you have me be honest?

**WILLIAM:** *(Kneel down next to AUDREY)* Truly *(tries to kiss her hand, but she stands up, and falls over the stump)*

**Narrator 2:** This is awkward.

**Narrator 3:** I think we need to help him out.

**Narrator 1:** But we're not supposed to interfere with love. However, I think we can make an exception.

*[Play magical music]*

**AUDREY:** *(blushing, looks up to the heavens)* Good shepherd, you have done me much gentleness.

**WILLIAM:** I am yours for faith and service

**AUDREY:** And I, yours.

*(They blush embarrassingly and exit.)*

### **Scene 6: Act 4 (Silvius & Phoebe)**

**Narrator 2:** We now turn our attention to another shepherd in the forest of Arden who is hopelessly in love one who does not return his love.

**Silvius:** Sweet Phoebe, why do you scorn me? I'm dying little by little from my love for you.

**Phoebe:** *(scornfully)* I don't want to be your executioner. Why don't you go and love someone else?

*Rosalind and Celia step into the clearing.*

**Narrator 3:** Why is love so complicated?

**Narrator 1:** Boy, I'm sure glad I'm a tree.

**Rosalind:** *(to Phoebe)* What's wrong with you, girl? This man is obviously crazy about you. You should feel honored. Why don't you return his love?

**Narrator 2:** Phoebe looks at Rosalind, dressed as Ganymede. She obviously likes who she sees.

**Phoebe:** *(to Rosalind)* Handsome youth, I'd rather hear YOU say such rude things to me than hear any more of that man's ridiculous declarations of love.

**Narrator 3:** Ahhh! I've seen this type before.

**Narrator 2:** Me too. This woman loves only men who scorn her.

**Rosalind:** *(to Phoebe)* Please, Miss, I pray you, don't fall in love with me. I am bound to disappoint

you, for I am quite a deceiver.

**Narrator 1:** As Rosalind and Celia walk past Phoebe and Silvius and out of the clearing, Phoebe stares after Rosalind with a dreamy, love-struck expression on her face. Silvius looks at Phoebe – miserable and pained.

**SCENE 6: Act 5 (Touchstone & Miranda)**

**Narrator 2:** Meanwhile in another part of the Forest of Arden Touchstone is becoming fond of the simple shepherdess, Miranda.

**Narrator 3:** Boy, the love bug is really biting.

**Narrator 1:** Or is it?

*(Enter TOUCHSTONE and MIRANDA with her goat chasing/annoying her)*

**MIRANDA:** Back! Back! Don't touch me! You're such an annoyance! *(Push goat away; it runs off.)*

**TOUCHSTONE:** Come, good Miranda, I will fetch your lost goats. And now, Miranda, have you decided? Am I your man yet? Do I please you?

**MIRANDA:** *(giggles)* Prithee, what does thou meanest?  
*(more seriously)* Does thou speak as a fool or from your heart?

**TOUCHSTONE:** I am here with thee, to pretend as lovers are given to poetry.

**MIRANDA:** *(swinging her pail)* I do not know what poetical is. Do you wish then the gods had made me poetical?

**TOUCHSTONE:** I do. Then, I might have some hope thou would pretend.

**MIRANDA:** Would thou NOT have me honest?

**TOUCHSTONE:** No, for honesty is not necessary.

**MIRANDA:** Well, since I am not most beautiful, I pray the gods make me honest.

**Narrator 1:** *(Talking to self/audience)* Oh, don't be a fool. I would fain to see these two married.

**Narrator 2 and 3:** *(Slowly shake heads 4 times)*

**TOUCHSTONE:** Well, be it as it may, I will marry thee anyway.

**MIRANDA:** Well, I pray the gods give us joy.

**Narrator 3:** Oh girl, what a material fool!

## SCENE 7

**Narrator 2:** During the next few weeks, Rosalind meets regularly with Orlando to “coach” him in the ways of love. Although it becomes clearer and clearer that Orlando’s love for Rosalind is true, she continues to keep her identity a secret.

**Narrator 3:** Meanwhile, Phebe has also fallen in love with Rosalind—or rather, with Rosalind’s male alter ego, Ganymede. The more Rosalind attempts to discourage Phebe’s attraction, the more devoted Phebe becomes. Phebe begins following Rosalind around, usually with Silvius trailing after her.

**Narrator 1:** Weeks go by. Then one afternoon Orlando fails to arrive at the cottage for his love lessons.

**Rosalind:** Celia, what time is it?

**Celia:** It’s after two. Isn’t Orlando here yet? He’s late.

**Narrator 2:** Suddenly the two girls hear a knock on their cottage door expecting to see Orlando. Rosalind opens the door. She is surprised to see a man in his late twenties who looks like an older version of Orlando.

**Oliver:** Good day, fair young people. I believe you are just the folks I’m look for. *(pull out a bloody handkerchief)* I was told to bring this . . . to the youth Orlando calls his Rosalind. *(turns to Rosalind)* Are you the lad?

**Narrator 3:** Rosalind turns pale as she looks at the handkerchief.

**Rosalind:** *(Shakily)* I am. But what am I supposed to make of this?

**Celia:** *(worriedly)* Please, sir, tell us what the handkerchief means.

**Oliver:** Do you mind if we sit? I am in need of rest from my travel here.

**Celia:** Of course. *(gestures to the log seats outside the cottage).*

*[Rosalind, Celia, and Oliver sit and Oliver tells the story. Play \_\_\_\_\_ music.]*

**Oliver:** Under an old oak tree, a ragged man lay sleeping on his back. Around the sleeping man’s neck, a green and gold snake had curled itself.

**Celia:** How horrifying!!

**Oliver:** As soon as the snake saw Orlando, it slid off under a bush. Orlando followed the snake with his eyes, and saw that under the bush a lioness was lurking, ready to pounce on the sleeping man. Just then, Orlando realized that the man was non other than his elder brother.

**Celia:** The brother who hates him?

**Rosalind:** We’ve heard Orlando speak about that brother many times. Did Orlando leave his brother to be eaten by a lioness?

**Oliver:** Twice he turned his back, ready to do so. But finally kindness, which is nobler than revenge, overtook Orlando, and he began to do battle with the lioness. The beast quickly fell, and Orlando managed to save me.

*[Stop music]*

**Celia:** You are Orlando’s brother!

**Oliver:** I am, although I feel unworthy to be. I only hope that I can be a better brother in the future.

**Rosalind:** And Orlando—is he OK?

**Oliver:** He has a large wound on his arm. He is resting now at the cave where the exiled Duke lives.

**Rosalind:** The Duke! And poor Orlando! You must bring us to him at once!

[Lights off. Quiet music.]

### SCENE 8

[Enter Duke Senior and Orlando. Oliver is next to Celia. Rosalind is checking Orlando's wound.]

**Narrator 2:** It is 24 hours later. Rosalind has been reunited with Orlando and met the Duke, her father, who has failed to recognize her.

**Narrator 3:** In that short span of time, Oliver has fallen in love with Celia (*Oliver smile at each other*) and has asked for her hand in marriage. Still posing as Aliena, Celia has agreed to the marriage. (*Duke Senior walks over and puts one hand on Orlando's shoulder and the other hand on Celia's shoulder.*) The two plan to be married by the exiled duke.

**Orlando:** (*to Oliver*) It seems impossible that you should fall in love on such short notice, much less win the lady's hand.

**Oliver:** It seems impossible, yet it's true! I have never been so happy! Dear brother, you can have our father's house and all his possessions. I am happy just to live and die a country peasant with Aliena at my side.

**Orlando:** Well, I am very happy for you. Go and help Aliena get ready for the wedding. Look! Here comes my Rosalind.

**Rosalind:** Good day, sirs.

**Oliver:** Good day. (*Oliver tips his hat and leaves*)

**Rosalind:** (*to Orlando*) You look depressed. What's the matter?

**Orlando:** Tomorrow my brother will be married. He will have the very thing I wish for but can't have.

**Rosalind:** I'd be happy to play the part of beloved Rosalind at the wedding tomorrow, if you wish.

**Orlando:** (*in a gloomy voice*) It's no good. I can't go on just pretending that you're Rosalind anymore.

**Rosalind:** (*mysteriously*) Maybe you won't have to pretend. If your heart is truly set on Rosalind, Then when your brother marries Aliena, you shall marry Rosalind.

**Orlando:** How can that ever happen?

**Rosalind:** Didn't I tell you. I'm a magician.

[Enter Silvius and Phebe]

**Narrator 1:** Orlando and Rosalind are approached by Silvius and Phebe.

**Rosalind:** Look, here comes an admirer of mind and one of hers.

**Phebe:** (*close to Rosalind*) Ganymede, I adore you. (*Sadly*) Why don't you return my love? (*Adoringly*) Just look at this man.

**Phebe:** (*gesturing toward Silvius and then pointing to Rosalind*) He'll show you what it truly means to love.

**Silvius:** To love is to be all sighs and tears, (*kneel down on one knee and look up*) as I am for Phebe.

**Phebe:** (*adoringly to Rosalind*) And as I am for Ganymede.

**Orlando:** And I am for Rosalind.

**Rosalind:** (*stepping toward the audience*) And I am for NO woman.

**Silvius:** (*stepping toward the audience*) To love is to be full of fantasies, passion, and wishes, all full of adoration and humbleness, patience and impatience—(*turn toward Phebe*) as I am for Phebe.

**Rosalind:** (*turn to everyone*) Listen to me, everyone. I have a plan that will secure the happiness of all of our miserable selves. Tomorrow let us all meet here again (*to Phebe*) Tomorrow I WILL marry you, if ever I marry any woman, for I plan to be married tomorrow. Will you be here?

**Phebe:** I will!

**Rosalind:** (*to Orlando*) I intend to make sure that your dream is answered and that you are Married tomorrow. Will you meet me here?

**Orlando:** I will!

**Rosalind:** (*to Silvius*) I intend to make sure that your wishes come true and that you are married tomorrow. Will you meet us all here?

**Silvius:** I will!

[**HYMEN** enter quietly as Rosalind is speaking.]

**Rosalind:** Everyone, (*gesturing to HYMEN*) listen here to Hymen, Goddess of Happiness & Love.

**HYMEN:** I have a plan that will secure the happiness of you all. Tomorrow let us all meet here again. Tomorrow Ganymede will marry you, Phebe, if ever he marries any woman. Will you all be here tomorrow?

**ROSALIND:** I will!

**HYMEN:** (*to Orlando*) I intend to make sure that your dream is answered and that you are married tomorrow. Will you meet us here?

**ORLANDO:** I will!

**HYMEN:** (*to Silvius*) I intend to make sure that your wishes come true and that you are married tomorrow. Will you meet us all here?

**SILVIUS:** I will!

**HYMEN:** (*to self—turn to audience*) I must go inform William and Audrey and Touchstone and Miranda to meet us here. What a day this is going to be!

## SCENE 9

**Narrator 1:** It is an hour before Oliver and Celia's wedding. The old duke stands talking to Orlando.

**Exiled Duke:** Do you really think that Ganymede the shepherd is going to bring my Rosalind here today?

**Orlando:** I pray he will. I wish for nothing so much as to marry her.

[*The duke and Orlando are approached by Silvius, Phebe, and Rosalind in her shepherd costume.*]

**Rosalind:** (*to the duke*) Good day, sir.

**Exiled Duke:** I would like to be able to give my daughter the gift of marriage to this fine young man. I have little else to give her.

**Rosalind:** Very well. (*to Phebe*) And you, shepherdess, you'll marry me, *IF* I'm willing?

**Phebe:** Of course!

**Rosalind:** But if you refuse to marry me, do you promise to give yourself in marriage to Silvius?

**Phebe:** I would never refuse to marry you. Sure. Fine. You have a deal.

**Rosalind:** (*to Silvius*) And you'll take Phebe as your wife, if she's willing?

**Silvius:** Of course!!

**Rosalind:** Then please excuse me. I'll be back soon.

**Narrator 2:** Rosalind hurries off to change out of her costume.

**Exiled duke:** (*to Orlando*) You know, that boy Ganymede bears a remarkable resemblance to my Rosalind.

**Orlando:** It's true. When I first met him, I thought he must be Rosalind's brother. But I knew that couldn't be true.

**Narrator 3:** A few minutes later, Rosalind returns with Celia. Both have changed out of their costumes. Hymen has also returned with William and Audrey and Touchstone and Miranda.

[**WILLIAM and AUDREY and TOUCHSTONE and MIRANDA enter with HYMEN.**]

**Exiled Duke:** (*to Rosalind*) If my eyes aren't deceiving me, you are my daughter.

**Orlando:** (*to Rosalind*) If my eyes aren't deceiving me, you are my Rosalind.

**Phebe:** (*to Rosalind*) If my eyes aren't deceiving me, my love for you is over!

**Rosalind:** (*to Phebe*) Then you refuse to marry me. Will you keep your agreement and marry Silvius?

**Phebe:** My word is good. I will.

**Narrator 2:** Phebe takes Silvius' hand, and all the couples stand before the Duke.

[Wedding Music]

**HYMEN:** As the Goddess of Happiness and Love;  
Peace, ho! (snaps her fingers, all freeze)  
'Tis I must make conclusion  
Of these most strange events:

**Narrator 3:** The wedding ceremony is going along nicely and the New Duke is about to perform the wedding ceremony, when all of a sudden, Jacques comes riding upon horseback with Monsieur le Beau with some important news.

**Monsieur le Beau:** (Turns and speaks to Jacques) Whoa, Jacques!  
(Turns to the old duke) Jacques has come bearing great news!

**Jacques:** I am the second son of old Sir Rowland. I bring good tidings to this fair assembly.  
The old duke can return to court and resume his position!

**Oliver:** What do you mean, Jacques? What's happened?

**Jacques:** Duke Frederick became more fearful and jealous as more and more of his men came to live in forest with the old duke. He was so nervous that he thought of killing his brother. But as he came to the edge of the forest, however, he met an old religious hermit. He was converted to the hermit's religion and gave up his wicked ways and lives the life of a monk.

**Narrator 1:** Duke Frederick quietly followed Jacques to find the Duke Sr. He humbly approaches Duke Sr. and kneels on one knee and slightly lowers his head.

**DUKE FREDERICK:** I am returning you your crown and giving you your lands back. (*begging for forgiveness*) Can you ever forgive me?

**Exiled Duke:** Of course, good man, you are forgiven.

**Lord Amiens:** (*looking at his companions*) Can it be true?  
If I heard you rightly, the duke hath put on a religious life.

**EVERYONE:** (*shouting*) Hooray!

**Exiled Duke:** With this wonderful news there's much to celebrate. Let's begin these marriage rites.

**Narrator 2:** All had been set right, and it was AS THEY LIKED IT.

**HYMEN:** (*snaps her fingers; looks at OLIVER*) Can you feel the love?

**Narrator 3:** I FEEL THE LOVE!

**Narrator 1 & 2:** (*Look at each other and slowly shake heads*) Oh, no!

START MUSIC . . .

Q: Why is England the wettest country?

A: Because the queen has reigned there for years!

Knock, knock

Who's there?

Atch

Atch who?

Why, Bless you!

Q: How did the Vikings send secret messages?

A: By norse code!

Q: Who invented fractions?

A: Henry the 1/4th!

Q: When a knight was killed in battle, what sign did they put on his grave?

A: Rust in peace!