

AS YOU LIKE IT, II vii

CHARACTER'S NAME: JACQUES

- **Origin:** Jacques is derived from the Latin name **Jacobus**, which itself comes from the Hebrew name **Yaakov**. The name **Jacob** means “supplanter” or “one who follows”. It has a rich historical and biblical background.
- **Popularity:** Jacques has been a popular choice in French-speaking regions. It carries an air of sophistication and elegance. Notable individuals with this name have left their mark in various fields.
- Jacques is a name that resonates with history, intellect, and adventure. ✨

THE BEFORE:

There is great history to this play. I encourage you to research the when, why, & where AYLI it opened. This play has more songs in it than any other. The reason was that they competed with themselves. The Burbage's or two of the major shareholders purchased a lease on a Theatre on the good side of London, The Blackfriars. The hope is that they would be the first company to achieve this privilege. They were denied so they rented it to a Boys Choir who became extremely successful. So much so that it was hurting business greatly. End of history on my part.

All of the “Good Guys,” have been banished to the forest of Arden with Duke Senior. They are just about to sit down and enjoy their daily meal when Orlando jumps in with his dagger/sword and demands all of their food. He had to leave Adam close by to rest. Some great comic dialogue and Orlando has been made to realize they are friendly and want to share their food. Duke Senior and Jacques tell him to go get the elderly man, Adam, and bring him here to rest and nourish themselves. When Orlando leaves every person realizes they had to leave everything behind to save their lives. Jacques sees this and starts the duologue with . . .

THE AFTER:

I know Shakespeare appears to have Orlando and Adam come in after Jacques finishes his speech. I am breaking the rules. Who knows? The Globe was a 40 ft. by 30 ft stage. He is also carrying a grown man. That might take some time.

AS YOU LIKE IT, II vii
(First Folio Script)

----- JACQUES – P|A|S|T|O BREAKDOWN -----

(THE BEFORE)

All the world's a stage,
And all the men and women, meere Players;
They haue their Exits and their Entrances,
And one man in his time playes many parts,

PREPARATION

His Acts being seuen ages. At first the Infant,

(MINI-MOMENT)

Mewling, and puking in the Nurses armes:
Then, the whining Schoole- boy with his Satchell
And shining morning face, creeping like snaile
Vnwillingly to schoole. And then the Louer,
Sighing like Furnace, with a wofull ballad
Made to his Mistresse eye- brow.

ATTACK

Then, a Soldier,
Full of strange oaths, and bearded like the Pard,
Ielous in honor, sodaine, and quicke in quarrell,
Seeking the bubble Reputation
Euen in the Canons mouth: And then, the Iustice
In faire round belly, with good Capon lin'd,
With eyes seuer, and beard of formall cut,
Full of wise sawes, and moderne instances,
And so he playes his part.

STRUGGLE

The sixt age shifts
Into the leane and slipper'd Pantalooe,

AS YOU LIKE IT, II vii

----- JACQUES – P|A|S|T|O with JOHN'S NOTES -----

All the world's a stage,
And all the men and women, meere Players;
They haue their Exits and their Entrances,
And one man in his time playes many parts,

Shakespeare uses one of his five most important words, "All." I encourage you to always look for the humanity. As quirky as Jacques is and can be, I secretly believe part of him is a "big old softy with a lot of heart. This duologue for me is his way of cheering up his friends/ audience. He is using and playing to the crowd. I always wondered if Mr. Shakespeare liked bad jokes. The people he is speaking with are, "meerly Players." I mean they are actors he is really talking to. Back to business. In my opinion, this speech has the feel of being improvised on the spot. As if, he looks around for a stimulus to play off of. When he sees or gets a bite he pursues it and makes it, "Humor unlocking the pain, Humor being a dignified way of dealing with life." It also has a terrific beginning, middle, and a big finish ending. I believe my only concern is he says men and women but then goes on to only use men.

PREPARATION

His Acts being seuen ages.

I love mini-moments because they can create "surprise and danger. The audience, if they like Jacques is saying to themselves, OK what are they? Did he miss any? Did he not get a stimulus and needs time to think? It must be an authentic choice or "no-go."

(MINI-MOMENT)

At first the Infant,
Mewling, and puking in the Nurses armes:
Then, the whining Schoole- boy with his Satchell
And shining morning face, creeping like snaile
Vnwillingly to schoole. And then the Louer,
Sighing like Furnace, with a wofull ballad
Made to his Mistresse eye- brow.

"At first" please remember our handout on "Time words." This is one of the many ways he says Once upon a time or he is starting all over again. My big question is why "Nurses armes" and not Mothers arms. His plays lack mothers for me. There is plenty of places for him to use his fellow actors and play off of whatever they are giving him. It has a very

natural progression and is easy to follow. This could mean “watch and listen” for the actor. There is also plenty of “ear candy.”

ATTACK

Then, a Soldier,
Full of strange oaths, and bearded like the Pard,
Ielous in honor, sodaine, and quicke in quarrell,
Seeking the bubble Reputation
Euen in the Canons mouth: And then, the Iustice
In faire round belly, with good Capon lin'd,
With eyes seuered, and beard of formall cut,
Full of wise sawes, and moderne instances,
And so he playes his part.

I feel his use of the word “Then,” to start the next beat is a strong choice. Remember “then,” means dare, self-dare, or challenge.” Every other example could be a great, “LIST.” Or it could be Jacques teasing as many of his band of merry men as he could. If you were asked by your director to improvise this section what would you come up with? Pretend to start a fight with the soldier, if one of the actors has a beard go tweak his beard. Pretend to steal the young lovers girlfriend. Brilliantly Shakespeare gives Jacques a restart by having him speak, “And then,” if he catches the actor eating who could also be a little round. Maybe including Duke Senior with the “wise sawes and playing his part.” As a reminder to the Duke “Come on, a little help here, play your part.” So wonderfully typical of Shakespeare to always Include, Involve, and Incorporate. He does this with everything fellow artists on stage as well as the audience.

STRUGGLE

The sixt age shifts

Into the leane and slipper'd Pantaloone,
With spectacles on nose, and pouch on side,
His youthfull hose well sau'd, a world too wide,
For his shrunke shanke, and his bigge manly voice,
Turning againe toward childish trebble pipes,
And whistles in his sound.

One possibility is for Jacques to save himself almost for last. Shakespeare made great fun of himself with Sonnet 135. How many people wrote a fourteen-line rhyming couplet poem and had the meaning of his name mean, Genitalia?

TURNING POINT

Last Scene of all,
That ends this strange euentfull historie,
Is second childishnesse, and meere obliuion,
Sans teeth, sans eyes, sans taste, sans euey thing.

In John Basil's version, Jacques first sees Orlando carefully carrying in "the old Adam." Great choice of names for this character. Especially if Orlando cradles Adam into his body almost as if he were a newborn babe. Here and now is where I believe Shakespeare intended Jacques to find a deeply dramatic Intention and Intonation. Many times the rest of the company bring something to Orlando to comfort Adam. This way Jacques is able to use physical/body language to make his departure or slow exit.

OUTCOME

Enter Orlando with Adam.

AS YOU LIKE IT, II vii

----- ADDITIONAL NOTES -----

SMALL WORDS

All, Now, This, Then, Again!

- These five words in Shakespeare always get emphasized!

(But remember, the only thing that Shakespeare does all the time is- BREAK THE RULES!)

Examples:

“All the World’s a Stage”

“Now is the Winter of our discontent”

“Come make him stand upon this molehill here.”

“Then hurl down their indignation”

“How shall I win my lord again

KEEP IN MIND:

Context: Jaques, a melancholic philosopher, reflects on life’s transient nature and compares it to a theatrical performance. He likens the world to a stage, where all people are mere actors playing various roles. Jacques is a crazy but funny guy. He does anything and everything just for the sake of it. He is quite creepy and it is hard to understand him. He has an attitude and isn't afraid of no one.

The Monologue:

“All the world’s a stage, And all the men and women merely players; They have their exits and their entrances; And one man in his time plays many parts, His acts being seven ages.”

Jaques proceeds to describe these **seven ages of man**:

1. **Infancy:** The newborn, mewling and puking in the nurse’s arms.
2. **Schoolboy:** The whining schoolboy, reluctantly heading to school with a satchel.
3. **Lover:** The sighing lover, composing woeful ballads for his beloved.
4. **Soldier:** The passionate soldier, full of oaths, seeking honor even in battle.
5. **Justice:** The wise justice, with a round belly, stern eyes, and a beard of authority.
6. **Pantaloon:** The elderly pantaloon, wearing spectacles and a pouch, his voice changing.
7. **Last Scene:** The final stage—second childhood, oblivion, sans teeth, eyes, taste, and everything.

Meaning:

- Life is akin to a grand theatrical production.
- Each person plays multiple roles throughout their existence.
- The progression from infancy to old age mirrors the stages of life.
- The monologue emphasizes the inevitability of aging and mortality.

In summary, Jaques' poignant words remind us that life's drama unfolds on the universal stage, and we all have our parts to play. 🤖🌟.

ALWAYS MAKE DECISIONS FROM YOUR COMPREHENSIONS OF THE WORDS YOU ARE SPEAKING.

If this group of exiles are already sad from being exiled and losing everything. Does a speech telling us we are all going to die in any way help them? Shakespeare always looks for all the humanity possible! I believe he wants to cheer them up and forget their troubles. When he sees Adam being carried in by Orlando then on the last line or two he becomes sad. The others are rejuvenated and go to help Adam and Orlando. Be careful of playing mood. It leads to playing the same choice over and over. The audience wants to see you grow and transform. This will only come from playing and making positive choices filled with humanity.