

AS YOU LIKE IT

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AS YOU LIKE IT

[1.1] *Enter ORLANDO and ADAM*

ORLANDO As I remember, Adam, it was upon this fashion bequeathed
me by will but poor a thousand crowns and, as thou say'st, charged
my brother, on his blessing, to breed me well: and there begins my
sadness. My brother Jacques he keeps at school, and report speaks
goldenly of his profit. For my part, he keeps me rustically at home 5
or, to speak more properly, stays me here at home unkept – for call
you that 'keeping' for a gentleman of my birth, that differs not from
the stalling of an ox? His horses are bred better for, besides that they
are fair with their feeding, they are taught their manège, and to that
end riders dearly hired. But I, his brother, gain nothing under him 10
but growth – for the which his animals on his dunghills are as much

Act 1, Scene 1 1.1] *This edn; Actus primus. Scena Prima.* F 1 fashion] F; my father *Warburton*; fashion; my father
Hammer; fashion he *Dyce*, *conj. Ritson* 4 Jacques] *This edn; Jaques* F 9 manège] *Oxford*; mannage F

Title In the epistle dedicatory to 'the gentlemen readers', Lodge writes 'If you like it, so' (*Rosalind*, p. 95), and Rosalind may allude to the title in her epilogue (10). There is no evidence that the phrase was proverbial.

Act 1, Scene 1

[1.1] The play begins in the middle of a conversation between Orlando and Adam. (In *Rosalind* Lodge includes the death of the father and the details of his will.) Orlando's anger leads to dislocated syntax (unless there is textual corruption – see collation), and we never learn why he may have incurred his father's displeasure and a niggardly inheritance.

1–2 upon . . . will in this manner left to me in [my father's] will.

2 poor a a mere (for the construction, see Abbott 85, *OED A art 1d*).

2 crowns gold coins worth, during the reign of Elizabeth, five shillings (*Shakespeare's England*, 1, 341).

2 charged Unless we assume that 'my father' has disappeared from the text (see collation), or was elided (Abbott 399), this is an impersonal construction, i.e. 'it was charged'.

3 my brother i.e. Oliver.

3 on (1) as a condition of receiving (*OED sv prep*

12), (2) upon. The hatred of Oliver for Orlando recalls the hatred of Esau for Jacob after both had sought the blessing of their father Isaac in Gen. 27.

3 breed educate.

4 Jacques The middle son of Sir Roland appears only in 5.4 to recount the news of Duke Frederick's conversion.

4 keeps at school maintains at university. In *Rosalind*, Fernandyné 'hath no mind but on Aristotle' (p. 104).

4 report rumour, common talk.

5 profit progress (*OED sv sb 3*).

5 rustically in the manner of a peasant.

6 properly accurately.

6 stays detains (*OED Stay v^t 20*).

6 unkept without the money and comforts I expect.

7 keeping A possible echo of Gen. 4.9 where Abel says of Cain, 'Am I my brother's keeper?'.

8 stalling of stall for.

9 fair handsome.

9 *manège paces and conduct (*OED sv 2a*).

10 riders trainers (*OED Rider 4a*).

10 dearly at great cost (*OED sv 4*).

10–11 gain . . . growth under his tutelage remain poor and uneducated.

11 the which which (Abbott 270).

11 animals brutes.

bound to him as I. Besides this nothing that he so plentifully gives me, the something that Nature gave me his countenance seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me, and the spirit of my father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it. 15

Enter OLIVER

ADAM Yonder comes my master, your brother. 20
 ORLANDO Go apart, Adam, and thou shalt hear how he will shake me up.

[*Adam withdraws*]

OLIVER Now, sir, what make you here?
 ORLANDO Nothing: I am not taught to make anything.
 OLIVER What mar you then, sir? 25
 ORLANDO Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.
 OLIVER Marry, sir, be better employed, and be naught awhile.
 ORLANDO Shall I keep your hogs and eat husks with them? What prodigal portion have I spent that I should come to such penury? 30
 OLIVER Know you where you are, sir?

22 SD] *Collier subst.*; not in F 28 awhile] *Eds.*; a while F

13 something . . . me Orlando in fact means social status.

13 countenance (1) behaviour, (2) patronage (*OED sv sb 1 and 8*).

14 hinds farm-hands.

14 bars For the omitted 'from', see Abbott 198.

15 as much . . . lies with all the power at his disposal.

15 mines my gentility undermines my good birth.

16 grieves vexes.

16 spirit mettle.

19 avoid get rid of (*OED sv 4c*).

21 Go apart Stand aside.

21-2 shake me up abuse me violently (*OED Shake v 21 f.*).

23 make you are you doing (*OED Make v 58*) – with the implication that Orlando should not be in the orchard; Orlando in the next line deliberately misconstrues 'make' to mean 'fashion', commenting bitterly on his unproductivity.

25 mar Generated by the proverb, 'To make and mar' (Tilley M48; see line 23).

26 Marry A mild oath, 'by St Mary'.

26 that . . . made Compare the proverb, 'He is (is not) a man of God's making' (Tilley M162).

27-8 idleness . . . employed Compare the proverb, 'Better to be idle than not well occupied (employed)' (Tilley 17).

28 be naught awhile Proverbial (Dent N51.1; *OED Naught sb 1c*), meaning something like 'to hell with you'.

29 husks scraps, refuse; this is the word used in the Geneva Bible – the Bishops' has 'cods' – in its narrative of the prodigal son.

30 prodigal wastefully lavish (*OED sv adj 2*), alluding proleptically to the parable of the prodigal son (Matt. 25.14-30, Luke 15.11-32) who would eat the food ('husks') of the swine he was minding.

31-2 where . . . orchard The sense of Oliver's question is 'What do you mean?' (Dent W295.1; compare 5.2.24 and *Ham.* 1.5.150) but Orlando chooses to take it literally (compare 23 n.).

ORLANDO O, sir, very well: here in your orchard.

OLIVER Know you before whom, sir?

ORLANDO Aye, better than him I am before knows me: I know you are
my eldest brother, and in the gentle condition of blood you should 35
so know me. The courtesy of nations allows you my better in that
you are the first-born, but the same tradition takes not away my
blood, were there twenty brothers betwixt us. I have as much of my
father in me as you, albeit I confess your coming before me is nearer
to his reverence. 40

OLIVER [*Raising his hand*] What, boy!

ORLANDO [*Seizing his brother*] Come, come, elder brother, you are too
young in this.

OLIVER Wilt thou lay hands on me, villain?

ORLANDO I am no villain: I am the youngest son of Sir Roland de Boys; 45
he was my father, and he is thrice a villain that says such a father
begot villeins. Wert thou not my brother, I would not take this hand
from thy throat till this other had pulled out thy tongue for saying
so: thou hast railed on thyself.

ADAM [*Coming forward*] Sweet masters, be patient, for your father's 50
remembrance, be at accord.

OLIVER Let me go, I say.

ORLANDO I will not till I please. You shall hear me. My father charged
you in his will to give me good education: you have trained me like
a peasant, obscuring and hiding from me all gentleman-like quali- 55

41 SD] *This edn; not in F; menacing with his hand / Johnson* 42 SD] *This edn; not in F; collaring him / Johnson* 45 villain] *Oxford; villaine F* 45 Roland] *This edn; Rowland F* 45 Boys] *F subst.; Bois Oxford* 47 villeins] *Oxford; villaines F*

33, 34 know acknowledge.

34 him he whom (for the usage, see Abbott 208).

35 in . . . blood because of our noble breeding.

36 so know me know me as a brother.

36 courtesy of nations custom (of primogeniture) among civilised peoples.

37 tradition surrender (of rank) (*OED* sv 2a).

38 blood (1) rank, (2) spirit.

39–40 coming . . . reverence earlier birth entitlements you to the veneration he received (ironical).

41 boy An insult that provokes Orlando to 'manly' behaviour.

42–3 you . . . this Compare the proverb, 'He has made a younger brother of him' (Tilley B686), i.e. even though you are older I am stronger.

43 young inexperienced, weak.

44 thou Oliver's use of the singular pronoun is a calculated insult.

44 villain rogue.

45 *villain The context indicates that the meaning here is 'fellow of base extraction' (Johnson), although F does not make a distinction between villain/villein (see collation): another example of the way Orlando twists his brother's words.

45 Roland As 'Orlando' is the Italian form of this name, it may be that Orlando is claiming the virtues of his father.

46–7 *such . . . villeins Compare the proverb, 'Such a father, such a son' (Tilley F92).

49 railed on insulted.

50 be patient calm yourselves.

50–1 for your father's remembrance in memory of your father.

55 peasant In the period more a term of abuse than a designation of specific rank.

55 obscuring concealing (*OED* *Obscure v* 4b).

55–6 qualities accomplishments, manners (*OED* *Quality* 2b).

ties. The spirit of my father grows strong in me – and I will no longer endure it. Therefore allow me such exercises as may become a gentleman or give me the poor allottery my father left me by testament: with that I will go buy my fortunes.

[*He releases Oliver*]

OLIVER And what wilt thou do? Beg when that is spent? Well, sir, get you in. I will not long be troubled with you: you shall have some part of your ‘will’; I pray you leave me. 60

ORLANDO I will no further offend you than becomes me for my good.

OLIVER [*To Adam*] Get you with him, you old dog.

ADAM Is ‘old dog’ my reward? Most true, I have lost my teeth in your service. God be with my old master: he would not have spoke such a word. 65

Exeunt Orlando [and] Adam

OLIVER Is it even so, begin you to grow upon me? I will physic your rankness, and yet give no thousand crowns neither. – Holla, Denis.

Enter DENIS

DENIS Calls your worship? 70

OLIVER Was not Charles, the Duke’s wrestler, here to speak with me?

DENIS So please you, he is here at the door, and importunes access to you.

59 *sb*] *Collier*; *not in F* 62 ‘will’] *Wilson, conj. Furness*; *will F* 64 *sd*] *Wilson subst.; not in F* 68 *grow*] *growl conj. Collier* 69 *Denis*] *Oxford; Dennis F (throughout)*

56, 59, 63 *will* have a mind to (*OED sv v¹ 5*).

57 *exercises* acquired skills (*OED Exercise sb 6b*).

58 *allottery* portion; a nonce-word not recorded in *OED*, and probably a pun on ‘lottery’.

59 *testament* his will.

59 *buy my fortunes* purchase an office (at court?).

60 *And . . . spent* Another allusion to the prodigal son, disdained by his older brother.

60–1 *thou . . . you in* Orlando used ‘you’ in the preceding lines; Oliver’s use of ‘thou’ is the language of a master to a servant (Abbott 232); the ‘you’ that comes next, following ‘sir’, is even more contemptuous.

62 *will* (1) wishes (see 54, 59), (2) our father’s testament.

63 *offend* assail (*OED sv 5*).

65–6 ‘old dog’ . . . *service* In Aesop there is a fable of an old greyhound who, rebuked by his master when he could not hold a beast he had captured, responded ‘Thou has loved me catching game, thou

has hated me being slow and toothless’ (William Bullokar, *Aesop’s Fables in True Orthography* (1585), sig. D1^r).

66 *spoke* For the form, see Abbott 343.

68 *grow upon* become troublesome to.

68–9 *physic your rankness* cure your excessive exuberance or insolence; ‘rankness’ is a symptom of murrain, a disease of cattle, a condition that requires bloodletting. *OED Rankness* cites Jon Fitzherbert, *A Tract for all Husbandmen* (1523), par. 58: ‘Murrain . . . cometh of a rankness of blood’ and compare *JC* 3.1.153; there may also be an allusion to pruning a ‘rank’ or over-luxuriant plant (*OED Rank adj 5*).

69 *neither* either (Abbott 128).

69 *Holla* Come here (Cotgrave, cited in *OED*).

71 *Charles, the Duke’s wrestler* He may have been thought of as the Duke’s ‘champion’, as in *Rosalind* (p. 107).

72 *So please you* If it may please you.

72 *door* Perhaps to a walled garden or orchard.

OLIVER Call him in.

[*Exit Denis*]

'Twill be a good way, and tomorrow the wrestling is. 75

Enter CHARLES

CHARLES Good morrow to your worship.

OLIVER Good Monsieur Charles, what's the new news at the new court?

CHARLES There's no news at the court, sir, but the old news: that is, the old Duke is banished by his younger brother, the new Duke, and three or four loving lords have put themselves into voluntary exile with him, whose lands and revenues enrich the new Duke; therefore he gives them good leave to wander. 80

OLIVER Can you tell if Rosalind, the Duke's daughter, be banished with her father? 85

CHARLES O no; for the Duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile or have died to stay behind her; she is at the court and no less beloved of her uncle than his own daughter, and never two ladies loved as they do. 90

OLIVER Where will the old Duke live?

CHARLES They say he is already in the Forest of Arden, and a many merry men with him; and there they live like the old Robin Hood of

75 *SD*] *Johnson*; not in *F* 77 Good] *F*; Good morrow, *Walker* 77 at the new] *F*; at the *conj. Furness* 79 at the] *F*; at the new *Lettsom* 84 the] *F*; the old *Hammer* 86 the] *F*; the new *Hammer* 87 she] *F3*; hee *F* 88 her] *F*; their *F3*

75 'Twill . . . is A short soliloquy or aside.

75 way i.e. of killing Orlando.

76 morrow morning.

77–8 new news . . . court Oliver's supercilious pleasantry offers Charles a cue for a passage of exposition.

77–8 new court It would seem from the reference to Celia's youth at 1.3.61 that Duke Senior had been in exile for several years.

80 old Duke i.e. Duke Senior.

81 loving loyal (as in the proclamation phrase 'our loving subjects').

82 whose i.e. of the exiled lords.

83 good leave full permission.

86 being they being (*Abbott* 399).

87 ever always.

87 bred brought up.

88 to stay by staying (for this usage, see *Abbott* 356).

89 of by (*Abbott* 170).

90 loved loved each other (*OED* Love *v* 3b).

92–4 Forest . . . England Lodge (*Rosalind*, p. 108) wrote that the banished Gerismond 'lived as an outlaw in the Forest of Arden', ostensibly the Forêt des Ardennes in Flanders, although in his narrative the girls start at Bordeaux and walk due east. The Forest of Arden was an extensive tract of country north of Shakespeare's birthplace, Stratford-upon-Avon, although the addition 'of England' implies that the forest of the play is in France (compare 'the stubbornest young fellow of France' (1.1.111–12). Shakespeare overlays these mythical locations with another, the antique greenwood that figures so often in the Robin Hood ballads.

92 a many The indefinite article makes numeral adjectives less definite (see *OED* A art 2).

93 merry The word was often used to designate utopian equality in populist texts of the period; compare 'it was never merry world in England since gentlemen came up' (*2H6* 4.2.6–7).

93–4 Robin Hood of England The phrase associates the exiled Duke and his companions with

England. They say many young gentlemen flock to him every day,
and fleet the time carelessly as they did in the golden world.

95

OLIVER What, you wrestle tomorrow before the new Duke?

CHARLES Marry, do I, sir; and I came to acquaint you with a matter. I
am given, sir, secretly to understand that your younger brother
Orlando hath a disposition to come in, disguised, against me to try
a fall. Tomorrow, sir, I wrestle for my credit, and he that escapes me
without some broken limb shall acquit him well. Your brother is but
young and tender and, for your love, I would be loath to foil him, as
I must for my own honour, if he come in; therefore, out of my love
to you, I came hither to acquaint you withal, that either you might
stay him from his intendment, or brook such disgrace well as he
shall run into, in that it is a thing of his own search and altogether
against my will.

100

105

OLIVER Charles, I thank thee for thy love to me, which thou shalt find
I will most kindly requite. I had myself notice of my brother's
purpose herein, and have by underhand means laboured to dissuade
him from it – but he is resolute. I'll tell thee, Charles, it is the
stubbornest young fellow of France, full of ambition, an envious
emulator of every man's good parts, a secret and villainous contriver

110

97 came] F: come F4

characters in a popular May-game (see Laroque, pp. 138–9).

95 fleet while away (*OED* sv *v*¹ 10d – the first recorded instance of the verb used transitively).

95 carelessly without cares.

95 golden world The first age of the world, described, for example, in *Metamorphoses*, 1, 103–28. Duke Senior's description of the bracing rigours of the simple life in 2.1, however, is unlike the descriptions of care-free existence in classical 'age' texts.

96 What Oliver's exclamation of impatience may be generated by Charles' idealising description of the rival court.

97 Marry Indeed.

97 a a certain (for the article used thus emphatically, see Abbott 81).

99 disposition inclination.

99 disguised It was not becoming for a gentleman to fight with a common wrestler.

100 fall bout (*OED* sv *sb*² 13).

100 credit reputation.

101 shall will have to (Abbott 315).

101 acquit perform.

101 him himself (Abbott 223).

102 tender immature (*OED* sv 4).

102 love sake.

102 foil (1) throw, defeat (*OED* sv *v*¹ 4), (2) violate sexually (?; see *OED* sv *v*¹ 7).

104 withal with this (Abbott 196).

105 intendment intention (*OED* sv 5).

105 brook endure.

106 run into incur.

106 thing of his own search plan of his own devising.

108 thee . . . thou Oliver changes to the intimate form of the pronoun.

109 kindly requite appropriately reward.

110 by underhand means unobtrusively.

111 it is he is (*OED* sv 2d).

112 stubbornest fiercest, most ruthless (*OED* Stubborn 1).

112 of France See 93–4 n., above.

112–13 envious emulator malicious disparager.

113 parts qualities.

113 contriver plotter.

against me, his natural brother. Therefore use thy discretion: I had
 as lief thou didst break his neck as his finger. And thou wert best 115
 look to't – for if thou dost him any slight disgrace or if he do not
 mightily grace himself on thee, he will practise against thee by
 poison, entrap thee by some treacherous device, and never leave
 thee till he hath ta'en thy life by some indirect means or other. For
 I assure thee – and almost with tears I speak it – there is not one so 120
 young and so villainous this day living. I speak but brotherly of him,
 but should I anatomise him to thee as he is, I must blush and weep,
 and thou must look pale and wonder.

CHARLES I am heartily glad I came hither to you. If he come tomorrow,
 I'll give him his payment; if ever he go alone again, I'll never wrestle 125
 for prize more – and so God keep your worship. *Exit*

OLIVER Farewell, good Charles. – Now will I stir this gamester. I hope
 I shall see an end of him, for my soul – yet I know not why – hates
 nothing more than he. Yet he's gentle, never schooled and yet 130
 learned, full of noble device, of all sorts enchantingly beloved, and
 indeed so much in the heart of the world, and especially of my own
 people who best know him, that I am altogether misprized. But it
 shall not be so long this wrestler shall clear all: nothing remains but
 that I kindle the boy thither, which now I'll go about. *Exit*

127 SH] F2; not in F

114 natural blood (*OED* sv 13b).

114–15 I . . . finger At this stage in Lodge's narrative Saladyne bribes Charles (*Rosalind*, p. 107): handing the wrestler a purse would be an appropriate piece of stage business here.

115 thou wert best For the construction, see Abbott 230.

116 look to't be careful.

116 disgrace injury or disfigurement.

117 grace himself on thee gain credit at your expense.

117 practise plot.

118 device trick.

121 but brotherly with the reserve of a brother – in the manner of the innumerable hostile brothers in Shakespearean texts.

122 anatomise him lay his character bare.

125 payment punishment (*OED* sv *sb*¹ 3).

125 go alone walk without aid.

126 prize This was often a ram (see Joseph Strutt, *The Sports and Pastimes of the People of England*, ed. William Hone, 1830, p. 80).

127 stir this gamester torment this 'athlete' (see *OED* Gamester 1).

128–9 soul . . . he Like Iago, Oliver finds it difficult to rationalise his jealousy to himself.

129 he him (Abbott 206).

129 gentle well born.

130 learned educated (*OED* sv *ppl adj* 2).

130 device inclinations, thoughts (*OED* sv 4).

130 of all sorts by all ranks.

130 enchantingly as if they were under his spell.

132 people servants.

132 misprized despised.

133 clear all settle matters.

134 kindle incite.

134 boy an insulting designation for a man.

134 go set.

[1.2] Enter ROSALIND and CELIA

CELIA I pray thee, Rosalind, sweet my coz, be merry.

ROSALIND Dear Celia, I show more mirth than I am mistress of, and would you yet were merrier: unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure.

CELIA Herein, I see, thou lov'st me not with the full weight that I love thee; if my uncle, thy banished father, had banished thy uncle, the Duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine; so wouldst thou, if the truth of thy love to me were so righteously tempered as mine is to thee.

ROSALIND Well, I will forget the condition of my estate to rejoice in yours.

CELIA You know my father hath no child but I, nor none is like to have; and, truly, when he dies thou shalt be his heir: for what he hath taken away from thy father perforce I will render thee again in affection. By mine honour, I will, and when I break that oath, let me turn monster. Therefore, my sweet Rose, my dear Rose, be merry.

Act 1, Scene 2 1.2] *Eds.; Scena Secunda. F* 2 of, and] *F; of. / CELIA And conj. Jourdain (Philological Society Transactions, 1860-1, p. 143)* 3 yet] *F; yet I Rowe*³ 6 Herein . . . see.] *Theobald; Herein I see F*

Act 1, Scene 2

[1.2] In Elizabethan amphitheatre playhouses entrances were usually made from doors in the tiring-house at the rear of the stage and it would take some time for players to come forward to the front edge of the stage. This scene could therefore have begun by the players walking forward as though they were in mid-conversation, thus 'quoting' the entrance of Orlando and Adam in 1.1.

1-3 **thee . . . you** It is notable that Celia generally uses the familiar form of the pronoun, whereas Rosalind employs the more formal 'you' to the daughter of the ruling Duke.

1 **sweet my coz** For the construction, see Abbott 13.

1 **coz** Abbreviated form of 'cousin'.

2-3 **show . . . merrier** am less happy than I seem, and wish that you were more cheerful than that; Rowe's emendation 'yet I were merrier?' has been widely followed.

4 **learn** teach.

4 **remember** be mindful of, mention (*OED* sv 3a).

5 **extraordinary** great (*OED* sv 4).

6 **that** with which.

8 **so** provided that (Abbott 133).

8 **still** constantly (Abbott 69).

9 **so wouldst thou** you would do likewise.

10 **so** as (Abbott 275).

10 **righteously tempered** properly composed.

12 **estate** condition, situation.

14 **I** me (Abbott 209).

14 **nor none** For the double negative, see Abbott 406.

14 **like** likely.

15 **be his heir** i.e. inherit his dukedom.

16 **perforce** by violence.

16 **again** back.

17 **mine** The form used before vowels and words beginning with 'h' (Abbott 237).

18 **sweet Rose** Either containing the abbreviated form of the name 'Rosalind' or a reference to the Spanish words *rosa linda*, beautiful (sweet) rose, from which 'Rosalind' derives.

- ROSALIND From henceforth I will, coz, and devise sports. Let me see,
what think you of falling in love? 20
- CELIA Marry, I prithee do, to make sport withal: but love no man in
good earnest – nor no further in sport neither – than with safety of
a pure blush thou mayst in honour come off again.
- ROSALIND What shall be our sport then?
- CELIA Let us sit and mock the good housewife Fortune from her wheel,
that her gifts may henceforth be bestowed equally. 25
- ROSALIND I would we could do so: for her benefits are mightily mis-
placed, and the bountiful blindwoman doth most mistake in her
gifts to women.
- CELIA 'Tis true, for those that she makes fair she scarce makes honest, 30
and those that she makes honest she makes very ill-favouredly.
- ROSALIND Nay, now thou goest from Fortune's office to Nature's:
Fortune reigns in gifts of the world, not in the lineaments of
Nature.

Enter [TOUCHSTONE the] clown

28 blindwoman] *This edn*; blinde woman F 31 ill-favouredly] F *subst.*; ill-favoured Rome³ 34 SD TOUCHSTONE] *Theobald*
subst.; *Clowne* F

21 **make sport** pass the time pleasantly (here with a bawdy sense).

21 **withal** (1) with, (2) with all (men).

22 **with safety of** without damage to (*OED* records this usage, but only from 1619 (Safety 1c)).

23 **pure** shame-free.

23 **come off** retire as from a field of combat; there is a possible reference to orgasm, although *OED* records the usage only from 1650 (Come *v* 17); see, however, 2.4.40–2 n., Dekker, 1 *Honest Whore* (1604), 'a wench that will come with a wet finger' (1.2.4), and Middleton and Dekker, *The Roaring Girl* (1611), ed. Paul Mulholland, 1987, 2.1.192.

25–6 Celia proposes a discussion on a set theme.

25 **housewife** (1) mistress of a household, (2) hussy, whore.

25 **Fortune** For the iconology of Fortune and debates between Fortune and Nature, see Frederick Kiefer, *Fortune and Elizabethan Tragedy*, 1983, pp. 277–81; there is a set meditation on Fortune by Adam in *Rosalind*, pp. 141–2 (Appendix 1, pp. 210–11).

25 **wheel** By which Dame Fortune, commonly depicted as wearing a blindfold, raised people into prosperity and happiness and then plunged them down again to misery – with a disparaging pun on a housewife's spinning-wheel (see plate 2).

26 **equally** justly (*OED* sv 3).

27 **benefits** favours, gifts.

27–8 **misplaced** improperly bestowed.

28 **bountiful** (1) liberal, (2) promiscuous (?).

28 **blindwoman** Compare the proverb, 'Fortune is blind' (Tilley F604).

28 **mistake** go astray (*OED* sv 6).

30–2 Compare the proverb, 'Beauty and chastity (honesty) seldom meet' (Tilley B163).

30 **fair** beautiful.

30 **scarce** seldom.

30 **honest** virtuous, chaste.

31 **ill-favouredly** of uncomely appearance; 'ill-favoured' (see collation) improves the balance of the sentence.

32 **office** function.

33 **gifts of the world** material possessions, power.

33–4 **lineaments of Nature** e.g. virtue, wit, beauty.

34 SD *TOUCHSTONE... *clown* Touchstone's name does not appear in F until 2.4 (see 2.4.0 SD. 2–3 n.); it is also likely that he wears the fool's uniform of motley only in this latter scene (see 2.7.13 n.). His entrance, some lines before he speaks, is either evidence of prompt-book copy, or perhaps it gives him an opportunity silently to upstage his mistress and her friend.

- CELIA No? When Nature hath made a fair creature, may she not by
Fortune fall into the fire? Though Nature hath given us wit to flout
at Fortune, hath not Fortune sent in this fool to cut off the
argument? 35
- ROSALIND Indeed there is Fortune too hard for Nature, when Fortune
makes Nature's natural the cutter-off of Nature's wit. 40
- CELIA Peradventure this is not Fortune's work neither but Nature's
who, perceiving our natural wits too dull to reason of such god-
desses, hath sent this natural for our whetstone: for always the
dullness of the fool is the whetstone of the wits. – How now, Wit,
whither wander you? 45
- TOUCHSTONE Mistress, you must come away to your father.
- CELIA Were you made the messenger?
- TOUCHSTONE No, by mine honour, but I was bid to come for you.
- ROSALIND Where learned you that oath, fool?
- TOUCHSTONE Of a certain knight that swore, by his honour, they were
good pancakes, and swore, by his honour, the mustard was naught. 50
Now, I'll stand to it, the pancakes were naught and the mustard was
good – and yet was not the knight forsworn.

35 No? *Hammer*; No; F 42 perceiving] F2; perceiueth F 42–3 goddesses] F; goddesses, and *Malone* 46 SH] *Malone*
subst.; *Clown*. F subst. (throughout)

35–6 Nature . . . fire Compare the proverb,
'Shunning the smoke, he fell into the fire' (Tilley
S570).

36 Fortune Chance.

36 fall into the fire lose her virtue.

36 wit intelligence.

36–7 flout at rail at, complain about.

38 argument (1) theme, discussion (*OED* sv 6),
(2) penis (Williams, pp. 29–30).

39 there in that.

39 too hard more than a match.

40 natural fool, idiot (*OED* sv sb 2); compare
3.3.17 where Touchstone puts down Corin by call-
ing him 'a natural philosopher'.

40 Nature's wit the wit Nature has given us;
'wit' may refer here to the sexual organs (see
Williams, pp. 340–1).

41 Peradventure Perhaps.

42 *perceiving F2's reading (see collation) im-
proves the sentence structure.

42–4 wits . . . wits Compare the proverbs, 'X is
the whetstone of wit' (Dent w298.1) and 'A whet-
stone cannot itself cut but yet it makes tools cut'
(Tilley w299).

42 wits mental faculties.

42 reason discourse, talk.

44 dullness slowness, bluntness.

44–5 Wit . . . you Compare the proverb, ad-
dressed to anyone too loquacious, 'Wit, whither wilt
thou?' (Tilley w570; *OED* Wit 2e).

46 away along.

47 messenger officer sent to apprehend state
prisoners (*OED* sv 3a); compare Prov. 26.6: 'He that
sendeth a message by the hand of a fool, is as he that
cutteth off the feet and drinketh iniquity.'

49–63 The jest of the man who swears by what he
has not is also found in Richard Edwards' *Damon
and Pithias* (1565?), 1155–8.

50–1 honour . . . mustard For a link with a jest
in Jonson's *Every Man in his Humour*, where a clown
buys a coat of arms and the motto 'Not without
mustard', a possible reference to Shakespeare's
motto *Non sanz droict* ('Not without right'), see
Samuel Schoenbaum, *William Shakespeare: A
Documentary Life*, 1975, p. 171.

51 pancakes pancake, fritter, or flapjack are al-
ternatives or synonyms.

51 naught bad, unsatisfactory (*OED* sv B1).

52 stand to it insist, swear.

53 forsworn perjured (with a possible allusion
to the homily 'Against Swearing and Perjury'
(Shaheen, p. 160)).

- CELIA How prove you that in the great heap of your knowledge?
 ROSALIND Aye, marry, now unmuzzle your wisdom. 55
 TOUCHSTONE Stand you both forth now. Stroke your chins and swear,
 by your beards, that I am a knave.
 CELIA By our beards – if we had them – thou art.
 TOUCHSTONE By my knavery – if I had it – then I were. But if you
 swear by that that is not you are not forsworn: no more was this 60
 knight swearing by his honour, for he never had any; or if he had,
 he had sworn it away before ever he saw those pancakes or that
 mustard.
 CELIA Prithee, who is't that thou mean'st?
 TOUCHSTONE One that old Frederick, your father, loves. 65
 CELIA My father's love is enough to honour him. Enough! Speak no
 more of him; you'll be whipped for taxation one of these days.
 TOUCHSTONE The more pity that fools may not speak wisely what wise
 men do foolishly.
 CELIA By my troth, thou say'st true: for, since the little wit that fools 70
 have was silenced, the little foolery that wise men have makes a
 great show. – Here comes 'Monsieur the Beau'.

65 One that] F; One Collier 65 Frederick] F *subst.*; Ferdinand *conj. Capell*; Collier² 66 SH] Theobald; Ros. F 66 him.
 Enough!] Hammer *subst.*; him enough F 72 'Monsieur the Beau'] This *edn.*; Monsieur the Beau F

56 Stand you both forth Both step forward
 (*OED* Stand *v* 93a).

58 By (1) In accord with, (2) By reason of.

59 were would be.

59–61 if . . . any Compare the proverb, 'No man
 ever lost his honour but he that had it not' (Tilley
 M326).

65 The line may well be corrupt (see collation).
 As the usurping Frederick was in fact the younger
 brother, 'old' might be taken as a jocular and over-
 familiar epithet that stings Celia into defending her
 father.

65 Frederick It is conceivable that this is a
 compositorial misreading for 'Ferdinand' (see List
 of Characters, n. to Duke Senior, p. 71), in which
 case Theobald's emendation of the following SH is
 unnecessary. Alternatively 'Frederick' may have
 been the name of the knight (see collation).

66 SH* Theobald's emendation is justified by the
 fact that at 1.2.186 and 5.4.138 we learn that it is
 Celia's father who is called Frederick – although
 possibly Shakespeare himself made the error. The
 line occurs in part of a stint set by Compositor B
 who made similar errors with speech headings in
 5.1.

66 *him. Enough F's reading meaning 'Even

though my father may not have been an honourable
 man himself, his favour confers sufficient honour'
 could just stand; however, the two 'enoughs' in the
 sentence are awkward, so Hammer's emendation is
 attractive.

67 whipped Even an allowed fool might be
 whipped for overstepping the mark.

67 taxation slander (*OED* *sv* 3); for a pun on
 'tax', the sound of a whip-stroke, see Hulme, p. 163.

70 troth faith.

70 wit wisdom.

70–1 since . . . silenced Either a reference to the
 decree of June 1599 by the Archbishop of Canter-
 bury and the Bishop of London to the Stationers'
 Company prohibiting the printing of satires and
 epigrams (see Introduction, pp. 14–15); or a general
 reference to attempts by the City to put down the
 players.

71 was has been (Abbott 347).

72 *'Monsieur the Beau' Celia's designation
 may draw attention to his foppish character and the
 spellings (see collation) 'Beu' and 'Boon-iour' (72,
 76) may mock his affected diction; in F the name
 appears in the following SD as '*le Beau*', but in SHs as
Le Beau.

Enter LE BEAU

- ROSALIND With his mouth full of news.
 CELIA Which he will put on us as pigeons feed their young.
 ROSALIND Then shall we be news-crammed. 75
 CELIA All the better: we shall be the more marketable. – *Bonjour*,
 Monsieur Le Beau, what's the news?
 LE BEAU Fair princess, you have lost much good sport.
 CELIA 'Sport': of what colour?
 LE BEAU 'What colour', madam? How shall I answer you? 80
 ROSALIND As wit and fortune will.
 TOUCHSTONE [*Imitating Le Beau*] Or as the destinies decrees.
 CELIA Well said: that was laid on with a trowel.
 TOUCHSTONE Nay, if I keep not my rank –
 ROSALIND Thou loosest thy old smell. 85
 LE BEAU You amaze me, ladies! I would have told you of good wrestling
 which you have lost the sight of.
 ROSALIND Yet tell us the manner of the wrestling.
 LE BEAU I will tell you the beginning and, if it please your ladyships,
 you may see the end, for the best is yet to do; and here where you 90
 are they are coming to perform it.
 CELIA Well, the beginning that is dead and buried.

76 *Bonjour*] Eds.; *Boon-iour* F 78 SH] LE BEAU Eds.; *Le Beau* F (*throughout scene*) 78 princess] Eds.; *Princesse* F 79 Sport] F; *Spot Collier* 80 madam] Eds.; *Madame* F 82 SD] *This edn*; not in F 84 rank –] *Rome*; *ranke*. F 85 loosest] F; *lorest Eds.*

74 put force.

75 crammed stuffed (bawdy?).

76 marketable Like plump pigeons.

78 lost missed.

79 'Sport' It is probable that Le Beau affectedly pronounced the word 'spot' (compare 224 n. below; Cercignani, pp. 108–9); the word could mean 'amorous dalliance'.

79 colour (1) kind, nature; this is the first recorded use of the word in this sense (*OED* sv *sb* 16a), which may explain Le Beau's response in the next line, (2) hue.

81 Compare the proverb, 'Little wit serves unto whom fortune pipes' (Tilley w560).

81 fortune good luck.

82 Touchstone implies that Le Beau is foolish, seldom fated to make a witty response.

82 decrees For the termination, see Abbott 333.

83 laid on with a trowel Like mortar, 'a bit thick', the first recorded use of the phrase (Tilley T539).

84 rank social station or, possibly, fast rate of

verbal delivery (see *OED* sv *sb*³ 3), or even straight row (of bricks).

84 The unemended line (see collation) could mean that Touchstone fears that Le Beau could deprive him of his job, or, as emended here, means that the fool was going to aver that his gifts as a clown were quite secure.

85 loosest release; Rosalind wilfully construes 'rank' as foul smell, i.e. a fart.

86 amaze confuse, bewilder (*OED* sv 2).

87 lost the sight of missed.

90 the best . . . do Compare the proverb, 'The best is behind' (Tilley B318).

90 to do to be done (Abbott 359).

90–1 and . . . it In 'reality' Rosalind would go to a place for wrestling: the passage celebrates the flexibility of the non-illusionistic stage by telling the audience that the wrestling place is coming to Rosalind.

92 Come, then, tell us what has happened already (the phrase 'dead and buried' occurs in the catechism in the Book of Common Prayer); Celia is construing Le Beau's 'end' (90) to mean 'death'.

- LE BEAU There comes an old man and his three sons –
 CELIA I could match this beginning with an old tale.
 LE BEAU Three proper young men, of excellent growth and presence – 95
 ROSALIND With bills on their necks: ‘Be it known unto all men by these presents’.
 LE BEAU The eldest of the three wrestled with Charles, the Duke’s wrestler, which Charles in a moment threw him and broke three of his ribs that there is little hope of life in him. So he served the second and so the third: yonder they lie, the poor old man, their father, making such pitiful dole over them that all the beholders take his part with weeping. 100
 ROSALIND Alas!
 TOUCHSTONE But what is the sport, monsieur, that the ladies have lost? 105
 LE BEAU Why, this that I speak of.
 TOUCHSTONE Thus men may grow wiser every day. It is the first time that ever I heard breaking of ribs was sport for ladies.
 CELIA Or I, I promise thee. 110
 ROSALIND But is there any else longs to see this broken music in his sides? Is there yet another dotes upon rib-breaking? Shall we see this wrestling, cousin?
 LE BEAU You must if you stay here, for here is the place appointed for the wrestling and they are ready to perform it. 115
 CELIA Yonder, sure, they are coming. Let us now stay and see it.

93 sons –] *Theobald*; sons. F 95 presence –] *Theobald subst.*; presence. F 95–6 presence – / ROSALIND . . . necks:] F *subst.*; presence, with bills on their necks. ROSALIND *conj. Farmer in Steevens* 111–12 ROSALIND . . . -breaking?] F *subst.*; TOUCHSTONE . . . -breaking? / ROSALIND *Cam., conj. anon* 111 see] F; set *Theobald, conj. Warburton*

93 comes For the singular form, see Abbott 335.
 93–4 Parents with three children provide a common motif in folk stories – *Rosalind* and the pseudo-Chaucerian *Tale of Gamelyn* are examples. This nameless family is a figure of the de Boys family in which there were also three sons, in their case reunited at the end of the play. The episode of the old man and his sons who are killed by Charles is narrated in *Rosalind* (p. 110) – in Lodge, however, there are only two sons in this inset episode, and Rosader seeks to avenge their deaths.
 94 match rival.
 94 tale Celia may be continuing the bawdy puns with a jest on ‘tail’.
 95 proper honest, good-looking.
 95 growth stature.
 96 bills papers, writings.
 96–7 Be . . . presents Many legal documents

began ‘*Noverint universi per praesentes*’: ‘know all men by these presents’ – Rosalind’s line is an excuse for a pun on ‘presence’.

97 presents (1) documents, writings (*OED* Present *sb* 2b), (2) genitals (Rubinstein, p. 203).

99 which the which (Abbott 269).

100 that so that (Abbott 283).

102 dole lamentation.

110 promise assure (*OED sv v* 5b).

111 any anyone (Abbott 244).

111 see experience, attend (*OED sv v* 5a).

111 broken music Music arranged for more than one instrument (*Shakespeare’s England* II, 31, 33), but here also referring to the sound of ribs being broken.

112–13 Shall . . . cousin The line could express either desire to see the sport or repulsion.

Flourish. Enter DUKE [FREDERICK], *Lords*, ORLANDO,
CHARLES, *and Attendants*

DUKE FREDERICK Come on; since the youth will not be entreated, his
own peril on his forwardness.

ROSALIND Is yonder the man?

LE BEAU Even he, madam. 120

CELIA Alas, he is too young; yet he looks successfully.

DUKE FREDERICK How now, daughter – and cousin: are you crept
hither to see the wrestling?

ROSALIND Aye, my liege, so please you give us leave.

DUKE FREDERICK You will take little delight in it, I can tell you: there
is such odds in the man. In pity of the challenger's youth, I would
fain dissuade him, but he will not be entreated. Speak to him, ladies:
see if you can move him. 125

CELIA Call him hither, good Monsieur Le Beau.

DUKE FREDERICK Do so; I'll not be by. 130
[*The Duke stands aside*]

LE BEAU Monsieur the challenger, the princess calls for you.

ORLANDO I attend them with all respect and duty.

ROSALIND Young man, have you challenged Charles the wrestler?

ORLANDO No, fair princess, he is the general challenger. I come but in
as others do to try with him the strength of my youth. 135

CELIA Young gentleman, your spirits are too bold for your years: you
have seen cruel proof of this man's strength. If you saw yourself

116 SD [FREDERICK] *Rowe*; not in F 117–18] *As prose, Pope; Duke . . . intreated / His . . . forwardnesse F 122–3] As prose, Pope; Du. Cousin: / Are . . . wrestling? F 125 you:] Globe subst.; you F 126 man] F; men Hammer 130 SD] *Theobald subst.; not in F 131 princess calls] F subst.; princesses call Theobald 132 them] F; her Rowe**

116 SD *Flourish* Sounded on trumpets to signify the presence of authority.

117 *Come on* Approach.

117 *entreated* persuaded (*OED* *Entreat* v 10).

117–8 *his own . . . forwardness* his rashness has created the danger he is in.

121 *successfully* able to succeed.

122 *cousin* Used indifferently for various relatives including, as here, nieces.

122–3 *are you crept hither* have you sneaked here (for the use of 'are' for 'have', see Abbott 295).

126 *odds in the man* advantage in Charles (see *OED* *Odds* 4a).

126 *In pity of* Out of compassion for.

131–2 *princess . . . them* The title 'princess' could be applied to a female member of any ruling

family (*OED* *Prince* 6); grammatically 'princess' could be an uninflected plural (Abbott 471) and 'calls' a third person plural termination (Abbott 333); if, however, 'princess' was singular, 'them' meant 'her and her entourage'.

134 *is the general challenger* will take on all comers (compare Hulme, p. 145).

134 *come but in* merely enter the competition (*OED* *Come* 63k).

135 *try* test.

137 *cruel proof* Charles' defeat of the old man's three sons.

137–8 *If . . . eyes* Compare the proverb, 'The eye that sees all things else sees not itself' (Tilley E232).

with your eyes or knew yourself with your judgement, the fear of your adventure would counsel you to a more equal enterprise. We pray you, for your own sake, to embrace your own safety and give over this attempt. 140

ROSALIND Do, young sir: your reputation shall not therefore be misprized. We will make it our suit to the Duke that the wrestling might not go forward.

ORLANDO I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial, wherein if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so. I shall do my friends no wrong, for I have none to lament me; the world no injury, for in it I have nothing; only in the world I fill up a place, which may be better supplied when I have made it empty. 150

ROSALIND The little strength that I have, I would it were with you.

CELIA And mine to eke out hers.

ROSALIND Fare you well: pray heaven I be deceived in you. 155

CELIA Your heart's desires be with you.

CHARLES Come, where is this young gallant that is so desirous to lie with his mother earth?

ORLANDO Ready, sir, but his will hath in it a more modest working.

138 your . . . your] F; our . . . our *Hanmer* 138 your eyes] F *subst.*; your own *Rowe*² 140 your own safety] F *subst.*; your safety *conj. Furness* 148 wherein] F; Therein *conj. Johnson* 156 sh] F *subst.*; *Orla./Theobald*

138 your eyes . . . your judgement *Hanmer's* emendation 'our' is attractive, especially since the compositor might have caught 'your' from 'your judgement'. But if the emphasis is placed on 'eyes' and 'judgement', F's reading can stand.

138 knew yourself The classical injunction 'know thyself' was often repeated (*Tilley* K175).

138 fear formidableness (*OED* sv *sb* 5c).

140-1 give over abandon.

142 therefore for that.

143 misprized despised.

143-4 We . . . forward If the request comes from the women, Orlando's honour will be saved.

144 might may (for irregular tense sequences, see *Abbott* 370).

144 go forward proceed.

145 with your hard thoughts by thinking badly of me.

146 wherein in respect of which (*OED* sv *adv* 3).

146 me myself (*Abbott* 223).

146 much very (*Abbott* 51).

146 to deny in denying.

147 fair (1) beautiful, (2) favourable.

148 foiled thrown, defeated.

149 gracious in favour (*OED* sv 1) – politically or with Fortune.

150 friends kinsfolk (*OED* *Friend* 3).

151 injury wrong (*OED* sv 1).

151 only merely; in modern usage the word would come after 'I' (*Abbott* 420).

152 supplied made good (*OED* *Supply* v 4).

154 eke stretch.

155 be deceived in you underestimate your strength.

157-8 desirous . . . earth A sneeringly obscene version of the proverb, 'Earth is the (common) mother of us all' (*Dent* E28.1). It may also signal an identification with Antaeus, son of Tellus (Earth), who could renew his strength by lying on the ground, but who was defeated by Hercules (see 165); for biblical analogues, see *Shaheen*, p. 160.

159 will (1) sexual desire, penis (*Williams*, pp. 337-9), (2) intention.

159 more modest working humble and less wanton endeavour.

DUKE FREDERICK You shall try but one fall. 160
 CHARLES No, I warrant your grace you shall not entreat him to a
 second, that have so mightily persuaded him from a first.
 ORLANDO You mean to mock me after: you should not have mocked me
 before. But come your ways.
 ROSALIND Now Hercules be thy speed, young man. 165
 CELIA I would I were invisible, to catch the strong fellow by the leg.
 [*They*] *wrestle*
 ROSALIND O excellent young man.
 CELIA If I had a thunderbolt in mine eye, I can tell who should down.
 [*Charles is thrown to the ground.*] *Shout*
 DUKE FREDERICK No more, no more!
 ORLANDO Yes, I beseech your grace, I am not yet well breathed. 170
 DUKE FREDERICK How dost thou, Charles?
 LE BEAU He cannot speak, my lord.
 DUKE FREDERICK Bear him away.

[*Charles is carried out*]

What is thy name, young man?

ORLANDO Orlando, my liege, the youngest son of Sir Roland de Boys. 175
 DUKE FREDERICK I would thou hadst been son to some man else;
 The world esteemed thy father honourable
 But I did find him still mine enemy.
 Thou shouldst have better pleased me with this deed
 Hadst thou descended from another house. 180

163 You] F: An you *conj. Theobald* 168 SD *Charles . . . ground*] *Rowe subst.; not in F* 173-4] *As prose, Pope; Duk. . .*
awaic: / What . . . man? F 173 SD] *Capell subst.; not in F*

160 fall This 'consisted in either the adversary's back or one shoulder and the contrary heel touching the ground' (*Shakespeare's England*, II, 456).

163-4 Compare the proverbs, 'Do not triumph before the victory' (Tilley v50) and 'He who mocks shall be mocked' (Tilley M1031).

164 come your ways let's get under way.

165 Hercules See 157-8n.

165 be thy speed lend you success.

166 SD The wrestling 'is a kind of popular tournament, a ritual spectacle associated with the ballads of Robin Hood, the legendary righter of wrongs of Sherwood Forest' (Laroque, p. 233).

168 thunderbolt in mine eye In Petrarchan verse, the conceit of a woman having the power to wound with darts shot from her eyes is frequently found; here Celia craves the might of Jupiter.

168 down fall (for the omission of verbs of motion, see Abbott 405).

170 breathed exercised, warmed up.

172 In *Rosalind* the champion is killed by the heroic Rosader. Le Beau's line may mean that Charles is dead, although 2.2.14 suggests that Charles was just 'foiled', i.e. victim of a trick 'in which a skilful weak man will soon get the overhand of one that is strong and ignorant' (Carew, *Survey of Cornwall*, quoted in *Shakespeare's England*, II, 456).

176 The play's first switch to verse registers the way in which the formalities of power politics are used to cover the violence of the characters' feelings and emotions at this point.

178 still always.

179 Thou shouldst You would (Abbott 322).

But fare thee well. Thou art a gallant youth:
I would thou hadst told me of another father.

[*Exeunt Duke Frederick, Le Beau, Touchstone, Lords, and Attendants*]

CELIA Were I my father, coz, would I do this?

ORLANDO I am more proud to be Sir Roland's son –

His youngest son – and would not change that calling 185
To be adopted heir to Frederick.

ROSALIND My father loved Sir Roland as his soul

And all the world was of my father's mind;
Had I before known this young man his son,
I should have given him tears unto entreaties 190
Ere he should thus have ventured.

CELIA Gentle cousin,

Let us go thank him and encourage him;
My father's rough and envious disposition
Sticks me at heart. – Sir, you have well deserved:
If you do keep your promises in love 195
But justly, as you have exceeded all promise,
Your mistress shall be happy.

ROSALIND [*Giving him a chain from her neck*] Gentleman,

Wear this for me: one out of suits with Fortune,
That could give more, but that her hand lacks means. –
Shall we go, coz?

CELIA Aye. – Fare you well, fair gentleman. 200

182 thou hadst] F thou'dst conj. this edn 182 sd] Theobald subst.; Exit Duke F 194 deserved:] Hanmer; deseru'd, F 195 love] Hanmer; loue; F 196 justly,] Hanmer; iustly F 196 exceeded all] F; exceeded Hanmer; exceeded here conj. Oxford 197 sd] Theobald (after coz in 200); not in F 198 Fortune,] F3; fortune F 199 could] F; would Hanmer

182 *SD In many productions Touchstone is given Le Beau's line at 172 and exits with Charles.

183 That Rosalind does not respond to Celia's rhetorical question suggests that she may be reflecting not only on Orlando's person but on the similarities between his fortunes and her own.

185 change exchange.

185 calling name, vocation, station in life (OED sv 4, 9a, 10).

190 given him tears unto entreaties wept as well as begged.

191 ventured put his person at risk.

191 Gentle Noble.

193 envious malicious (OED sv 2).

194 Sticks me at Wounds me to the (for the omission of the definite article in adverbial phrases, see Abbot 90).

194 have well deserved are worthy of good reward.

196 But justly Exactly (OED Justly 5).

197 Your mistress Celia probably means Rosalind specifically.

197 shall will surely (Abbott 305).

197 *SD 3.3.151 indicates that it was a chain that Rosalind gave Orlando.

198 out of suits with Fortune no longer wearing Fortune's livery, i.e. enjoying success and happiness (see OED Suit sb 13d), although the phrase could possibly have to do with losing at cards as Dr Johnson thought.

199 could would.

199 hand (1) power (OED sb 2), (2) possibly a 'hand' of cards, although this usage is recorded only from 1630 (OED sv sb 23).

[*They turn to go*]

ORLANDO [*Aside*] Can I not say, 'I thank you'? My better parts
Are all thrown down, and that which here stands up
Is but a quintain, a mere lifeless block.

ROSALIND [*To Celia*] He calls us back. My pride fell with my fortunes,
I'll ask him what he would. – Did you call, sir? 205
Sir, you have wrestled well and overthrown
More than your enemies.

[*They gaze upon each other*]

CELIA Will you go, coz?

ROSALIND Have with you. – Fare you well.

Exeunt [Rosalind and Celia]

ORLANDO What passion hangs these weights upon my tongue?
I cannot speak to her, yet she urged conference. 210

Enter LE BEAU

O poor Orlando! thou art overthrown:
Or Charles or something weaker masters thee.
LE BEAU Good sir, I do in friendship counsel you
To leave this place. Albeit you have deserved
High commendation, true applause, and love, 215
Yet such is now the Duke's condition
That he misconsters all that you have done.
The Duke is humorous: what he is indeed
More suits you to conceive than I to speak of.

200 SD] *This edn; not in F* 201 SD] *This edn; not in F* 204 SD] *This edn; not in F* 207 SD] *Wilson; not in F* 208 SD] *Eds.; Exit F* 211 overthrown:] *Rowe's subst.; ouerthrowne F*

201 better parts spirits.

203 quintain A butt used as a target by those riding at tilt, sometimes carved in the likeness of a Saracen or Turk (see Joseph Strutt, *The Sports and Pastimes of the People of England*, ed. William Hone, 1830, pp. 112–22).

203 mere complete.

204 He calls us back Rosalind's overhearing of Orlando's aside constitutes a kind of theatrical joke – or is evidence of her infatuation.

207 Will A subtle variation on Rosalind's question at 205.

208 Have with you I'm coming.

209 passion strong feeling.

210 conference conversation, a rendezvous (*OED* sv 4b).

212 Or Either.

212 something weaker (1) a woman (the 'weaker vessel' (1 *Pet.* 3.7), (2) the feminine part of my nature.

214 deserved acquired (*OED* *Deserve* 1).

216 condition mood (four syllables: Cercignani, p. 309).

217 misconsters misconstrues (the spelling indicates the stress on the second syllable).

218 humorous ill-humoured (*OED* sv 3b); headstrong (*Furness*).

218 indeed in reality.

219 conceive understand.

219 I i.e. I choose (for the construction, see Abbott 216).

ORLANDO I thank you, sir; and pray you tell me this: 220
 Which of the two was daughter of the Duke,
 That here was at the wrestling?
 LE BEAU Neither his daughter, if we judge by manners,
 But yet indeed the taller is his daughter;
 The other is daughter to the banished Duke 225
 And here detained by her usurping uncle
 To keep his daughter company, whose loves
 Are dearer than the natural bond of sisters.
 But I can tell you that of late this Duke
 Hath ta'en displeasure 'gainst his gentle niece, 230
 Grounded upon no other argument
 But that the people praise her for her virtues
 And pity her for her good father's sake;
 And, on my life, his malice 'gainst the lady
 Will suddenly break forth. Sir, fare you well, 235
 Hereafter, in a better world than this,
 I shall desire more love and knowledge of you.
 ORLANDO I rest much bounden to you: fare you well.

[Exit Le Beau]

Thus must I from the smoke into the smother,
 From tyrant duke unto a tyrant brother. 240
 But heavenly Rosalind! Exit

224 taller] F; shorter *Rome*^s; smaller *Malone*; less taller *Keightley* 225 other is] F; other's *Pope* 238 SD] *Rowe*; not in F 241 Rosalind] *Rowe*; *Rosaline* F (this spelling also at 1.3.0 SD, 1.3.1, 80, 86, 2.4.0 SD)

222 was The subject is 'two', treated as a collective noun.

223 manners moral behaviour (*OED* Manner *sb* 4a).

224 taller more spirited or handsome (*OED* Tall 2b, 3 which cites John Dickenson, *Greene in Conceit New Raised from his Grave* (1598): 'With her tongue she was as tall a warrioreess as any of her sex'). Editorial tradition detected error, with the word bearing its modern sense: Rosalind describes herself as tall (1.3.105), and at 4.3.82 Celia is described as being 'low'. F's reading could, it was argued, be either an authorial carelessness, or a compositorial error, possibly for 'smaller' (i.e. 'more slender'), or 'shorter' which would give Le Beau a prissy rhyme with 'daughter' (see 79n.); alternatively it could be evidence that the text was revised to match the heights of a new set of boy players (see Greg, *The*

Shakespeare First Folio, 1955, p. 297). It is apparent from the text of *MND* that Helena and Hermia were played by one tall and one 'low' boy.

227 whose Referring to both Celia and Rosalind.

230 gentle well born.

231 argument basis.

235 suddenly immediately.

236 world times.

237 knowledge friendship, intimacy (*OED* sv 6a).

238 bounden indebted.

239 Compare the proverb, 'Shunning the smoke, he fell into the fire' (Tilley S570).

239 smother smouldering or slow-burning fire (*OED* sv *sb* 1b).

241 *Rosalind F's 'Rosaline' is a compositorial idiosyncrasy (see Textual Analysis, p. 201 n. 5).

[1.3] *Enter CELIA and ROSALIND*

CELIA Why, cousin; why, Rosalind – Cupid have mercy, not a word?

ROSALIND Not one to throw at a dog.

CELIA No, thy words are too precious to be cast away upon curs: throw
some of them at me. Come, lame me with reasons.

ROSALIND Then there were two cousins laid up, when the one should
be lamed with reasons, and the other mad without any. 5

CELIA But is all this for your father?

ROSALIND No, some of it is for my child's father – O how full of briars
is this working-day world!

CELIA They are but burs, cousin, thrown upon thee in holy-day foolery:
if we walk not in the trodden paths, our very petticoats will catch
them. 10

ROSALIND I could shake them off my coat: these burs are in my heart.

CELIA Hem them away.

ROSALIND I would try, if I could cry 'hem' and have him. 15

CELIA Come, come, wrestle with thy affections.

ROSALIND O they take the part of a better wrestler than myself.

CELIA O, a good wish upon you: you will try in time in despite of a fall.
But turning these jests out of service, let us talk in good earnest. Is

Act 1, Scene 3 1.3] *This edn; Scena Tertius. F* 8 child's father] *F* *subst.*; father's child *Rowe*^s 10 holy-day] *Malone* *subst.*; holiday *F* 18 try] *F* *subst.*; cry *Sisson*, 'New Readings', 1, 147

Act 1, Scene 3

1 **Cupid have mercy** A literary variation upon 'God have mercy'.

2 Compare the proverb, 'He has not a word to cast at a dog' (Tilley w762).

4 **reasons** observations, remarks (*OED* Reason *sb* 3).

5 **Then there were** If I did that there would be.

6 **mad without any** infatuated, melancholy because she loves without reason.

8 **child's father** Orlando (by whom I hope to have a child); the expression seemed indelicate to earlier generations, who accepted Rowe's emendation 'father's child', i.e. 'myself'.

8-9 **O . . . world** Compare the proverb, 'To be in the briars' (Tilley B673), i.e. to encounter difficulties or changes of fortune.

9 **working-day** (1) work-day, (2) work-a-day (i.e. ordinary or 'fallen').

10 **burs** sticky or prickly seed-heads of various plants, including burdock; compare the proverb, 'To stick like burs' (Tilley B724).

10 **in . . . foolery** as a festive ritual (responding to 'working-day world').

13 **coat** petticoat, skirt (*OED* sv 2a).

14 **Hem** (1) Tuck, (2) Cough (with a pun on 'Bur in the throat', i.e. 'anything that appears to stick in the throat or that produces a choking sensation' (*OED* Bur *sb* 4).

15 **cry . . . him** Probably proverbial (see Dent H413.1).

15 **cry 'hem'** attract [Orlando's attention] with a cough; utter the bawd's warning if somebody comes by during sexual activity (Williams, p. 156; compare *Oth.* 4.2.29).

16 **affections** emotions.

17 **take . . . of support** (*OED* Part *sb* 23c).

18 **a . . . upon** (1) bless, (2) may Orlando mount.

18 **will** are determined to (*OED* sv v¹ B10b).

18 **try . . . fall** chance a bout even though you may lose (by succumbing physically to Orlando); compare the Nurse to Juliet: 'Thou wilt fall backward when thou hast more wit' (*Rom.* 1.3.42).

19 **service** (1) the condition of being a servant (including the chivalric service of adoring a lady by a knight in a romance), (2) sexual intercourse (Williams, p. 274).